



## Sound Bridges, Sound Walls

### Keynote Speakers

**Andreas Fickers** is Associate Professor for Comparative Media History at Maastricht University. He has published widely on the history of European radio and television from a cultural and history of technology perspective. He is actually involved in a research project on "urban soundscapes", where he analyses the representation of city noises in radio plays in a comparative perspective (Berlin, London, Amsterdam). Recent publications include:

**Andrew O'Dwyer** is a Technologist/Project Manager at the BBC working on digitisation activities for both preservation and access to the audiovisual collections. He also works on a number of EU collaborative projects to bring archives online for public and academic use. He is also a member of the Television Studies Commission of FIAT, [www.fiatifta.org](http://www.fiatifta.org), promoting academic use of audiovisual material, and is a member of the European Television History Network (ETHN). He is also a contributing author of the book *A European Television History*.

## Conference abstracts

### Panel 1: Analysis / Tools

**Prof. Golo Föllmer**

**Martin-Luther-Universität Halle-Wittenberg**

#### **Broadcast Sound Design. Development of Analytic Instruments**

Radio stations leave clearly distinguishable impressions of their profile and hence their listenership in the individual listener within seconds. The scope of topics, the relation between music and spoken word, journalistic style and ‘music colour’ are important parts of this impression and have been researched for some time. The starting hypothesis of this project is, that, above the elements mentioned, sonic and microstructural qualitative elements — here termed broadcast sound design — furthermore play a crucial role in the construction of the so-called ‘channel identity’.

While radio practitioners have been working with this understanding for decades and are able to reproduce the sonic ingredients of the channel identity of a programme with high precision, scholarship has developed neither appropriate terminology nor a methodological approach, let alone a theory, of broadcast sound design.

Realized in an interdisciplinary structure involving researchers with perspectives from musicology, phonetics, audio engineering, sound and media studies, the project aims at the development of methods and instruments for the comparative analysis of the aesthetics of ›the sonic‹ (P. Wicke) in everyday radio. Results up to now imply a rather small number of elements or element groups which might be sonically structured in such a way that explicit, clearly discernable identity markers could be described. The relation between spoken word and other programme elements most likely plays a decisive role therein.

The focal point of the contribution is the question, whether it is possible to develop a coherent methodology, enabling the scholar to compare Broadcast Sound Designs of different radio formats, historical moments and local cultures.

**Golo Föllmer** Studies of musicology, communication science (Berlin) and broadcast communication arts (San Francisco). Audio practice in radio, sound art and tape pieces. Research on sound installation art, contemporary music and audio media. PhD on networked music in 2002. Curatorial work a.o. for *sonambiente* (Berlin 1996 & 2006), *net\_condition* (Karlsruhe 1999), *Networkshop* (Dresden/Berlin 2001) and *RadioREVOLTEN* (Halle 2006). Since 2007 Juniorprofessor for Audio Culture at Martin-Luther-Universität Halle-Wittenberg.

**Prof. Ines Bose**

**Martin-Luther-Universität Halle-Wittenberg**

**Radio Voices: Description, Analysis and Evaluation**

This presentation seeks an empirically useful definition of 'radio voice' as well as an inventory of methods for describing voices in radio practice and evaluating their effects.

Through the structuring of the voice fundamentally influences the relationship between listener and speaker, and with that the emotional connotation of the programme. A radio voice calls up a total impression for listeners, that is, listeners imagine the whole person through the perception of the voice. To do this, they take up multiple signals simultaneously; in addition to the vocal tone (describable in terms such as timbre, fullness of tone, etc.) accentuation and rhythm, melody, tension, dynamics, speaking tempo and articulation are also considered. In radio productions and media studies publications, a very broad and more metaphorical definition of the voice is dominant: using terms such as 'erotic/gripping/beautiful/fresh/boring/pleasant/shrill...voice'. Experienced radio practitioners can certainly make use of these terms, but one can assume that 'gripping' or 'fresh' lead to different voice configurations in different radio formats.

Instead of such imprecise terms, in this presentation a comparatively narrow psychological conception of the voice is the starting point:

- First the voice is described as an organ, with an anatomy and physiology that can be described.
- Second, vocalization [*Stimmgebung*] and vocally articulated forms of expression audibly and acoustically described via an analysis of characteristics.
- Third, speech effects and interactive elaborations of the voice are viewed as interwoven with linguistic and bodily forms of expression. Vocally articulated expression thus becomes part of a personal and social identity, as carrier of aesthetic/artistic and emotional expression, as individual mode of expression and conventionalised pattern.

In the presentation, these differing views of the voice will be explained using examples. These theoretical models are part of a project for developing instruments for describing broadcast sound design, where perspectives from media studies, speech studies, cultural studies and other disciplines are combined.

**Luise Halank**

**Martin-Luther-Universität Halle-Wittenberg**

**Aesthetics of radio?**

For several years the term aesthetics has been used more and more in radio studies and especially in radio-sound studies. Although used in different contexts, this term is rarely defined and explained or it isn't described at all.

Some studies of radio drama do explain aesthetics as a concept based on semiology. Others use the term synonymously with the total sound construction of radio dramas.

Product research offers a marker-based description of aesthetics - based on markers such as vocal delivery, design of acoustic packaging or the structure of programme. These are attempts to create channel identity and broadcast-flow. Research of this nature mostly characterizes radio-sound from a technical point of view.

Subjects like the manner of producing fidelity or the experience of authenticity rarely play a part in describing aesthetics, and in fact, discussions of aesthetics from a perceptual point of view are quite rare. Yet the term is supposed to include all three parts: production, product and perception. This idea of aesthetics should be the foundation of describing radio. Radio can be seen as an interdisciplinary subject. Therefore the presentation draws on notions of aesthetics found in philosophy, speech-science, media studies and theatre. These can help develop the idea of “radio-aesthetics”- and its usage, especially in empirical research.

**Luise Halank** is completing her *Diplom* in Speech and Musicology at the Martin-Luther-Universität Halle-Wittenberg

**Dr. Heiner Stahl**  
**University of Erfurt**

### **Foley Artistry - Wiring acoustic spaces**

Foley artists are craftsmen of tone and artificer of sound. By enabling movements to vibrate, fabricating atmospheres and making sensations resonate these specialists were and still are significantly contributing to the creation of sound in films, TV and radio plays. This aspect of production practices is yet underexamined.

The talk provides a theoretical and methodological framework to tackle sound production at the interface of manual skills, knowledge about auditory markers of past and present time and technological capacity.

**Dr Heiner Stahl** has been post-doctoral researcher in the Department of Communication Studies at the University of Erfurt (Germany) since October 2009. He completed his PhD on the broadcasting history in West and East Berlin in the 1960s, supervised by Prof. Dr. Thomas Lindenberger and Prof. Dr. Konrad H. Jarausch. The book, *Youth Radio Programmes in Cold War Berlin. Berlin as a soundscape of Pop (1962-1973)* is published by Landbeck, Berlin. <http://www.landbeck-verlag.de/>. Currently, he is examining the relational space concerning Sound, Noise and Environment in public, political and academic discourses in the 20th century.

## **Panel 2: Music**

**Thomas Schopp**

**Carl-von-Ossietzky-Universität Oldenburg**

### **Sound Relations. The DeeJay Show in the Context of a Sound History of Radio**

The advent of television forced radio to redefine itself as a mass medium. In this moment of competition, radio discovered the potentials of another sound medium – the music record. This was a remarkable step as it had preferred “live” music to recorded music for some decades. The new paradigm was expressed by the rise of the deeJay show. It became a popular radio programme in the USA around 1950 and in Western Europe later. Whereas the broader social and cultural dimensions of the deeJay show have been widely discussed, only little research has been dedicated to its concrete *sonic* dimensions.

In my presentation I want to suggest a close listening of the deeJay show and its *sound relations*. American deeJay Alan Freed who has often been called “father of rock’n’roll” is my case study. I would like to examine how Freed translated the sound of his records into a distinct personal style. On this basis, I want to propose a definition of the underlying *sound concept* of Freed’s shows. I assume that the sound concept as a new theoretical tool helps to highlight processes of innovation and popularity within audio culture. In this sense, it could be a key notion for a sound history of radio.

**Thomas Schopp** studied Musicology and History at Humboldt-Universität zu Berlin. He works as a research associate and lecturer at the Institut für Musik, Carl von Ossietzky Universität Oldenburg. Schopp wrote his master's thesis about the relationship between sound and body in clubculture. In his PhD-project, Schopp intends to reconstruct the sound of deeJay shows in American radio between 1930 and 1970. He is a permanent member of the international research network “Sound in Media Culture”.

**Dr. Alexander Badenoch**

**Utrecht University**

### **Of relays and records: technology and the configurations of eventfulness in the European circulation of music**

From the earliest years of broadcasting in Europe, attempts have been made to bring programmes over borders. Especially because it was less dependent on language – indeed it was often seen as a ‘universal language’ - music has long been one of the key programmes exchanged. Even so, the process of bringing music over borders has also required a complicated configuration of recording and/or transmitting technologies, institutional embedding in either public service or commercial broadcasters, as well as transnational discursive frameworks to select and present the music to be exchanged.

This paper explores the process by looking at specific moments of international broadcasting in Europe in long-term perspective. On the one hand, it will look to the efforts of the unions of

public service broadcasters, the International Broadcasting Union, and its postwar follower in Western Europe, the European Broadcasting Union. It will show how they built on existing discourses of both technical and cultural ‘quality’ to construct means and series for exchanging ‘serious’ music. It will compare these efforts with the structures and styles of presenting from the international commercial stations such as Radio Luxembourg or the offshore ‘pirate’ broadcasters. While these primarily drew on pre-recorded content, they, too mobilized different sorts of ‘liveness’ to stress the international qualities of the music in question.

**Alexander Badenoch** teaches media and cultural studies at the University of Utrecht. He received his PhD in Modern Languages (German) from the University of Southampton (UK). He is author of *Voices in Ruins: West German Broadcasting Across the 1945 Divide* (2008) and editor with Andreas Fickers of *Materializing Europe: Transnational Infrastructures and the Project of Europe*. [A.W.Badenoch@uu.nl](mailto:A.W.Badenoch@uu.nl) ; <http://alecbadenoch.wordpress.com/>

**Dr. Tatjana Böhme-Mehner**  
University of Leipzig

**... the radio waves were always able to cross the border ...**  
**The role of radio for the development of electroacoustic music in the GDR**

„Even with the Berlin Wall, the radio waves were always able to cross the border.“ – that is how the composer Siegfried Matthus summarizes the attitude of East German composers towards the Western avant-garde music. Composers in the GDR were not only very well informed about what was going on in the West, but tried sensitively and continuously to widen the circle of their own aesthetic possibilities. Nevertheless, on the other side of the wall not much was known about those artistic movements.

Under the protection of the radio there was during the 60<sup>th</sup> and 70<sup>th</sup> even a sound art research lab running riche activities – comparable in its time only to the music research at the ORTF in Paris or the RAI studio in Milan.

“Electroacoustics from the GDR”: that is not only a quit unknown field, but in relation to the established images often also seen as a kind of paradox.

The paper deals with the double role of the radio in this process – that of the GDR radio as an institution and that of the West being a kind of informal “aesthetic school”. Those it questions the aesthetic as well as the political role of the radio in so called closed systems.

**Tatjana Böhme-Mehner**, born 1976 in Gera (East Germany), musicology and journalism studies at Leipzig University; Master and PhD degree. Specialization in electroacoustic music, music theory, music sociology, music and media. Since 2003 PostDoc research project on electroacoustic aesthetics in France and Germany. 2005/06 DAAD/MSH Research Fellowship in Paris. Cooperation with Ina-GRM, MINT-OMF (Sorbonne) and CIERA. Since 2006 associated member of MINT and CIERA. Member of DEGEM, GfM, EMS. Wide range of publications and projects, paper presentations.

### **Panel 3: Qualities**

**Dr. Carolyn Birdsall**  
**University of Amsterdam**

#### **Sonic Events: (Re)Constructing Local Festivals as Media Events in Interwar German Radio**

The rise of sound studies has provided impetus for further reflection on the temporal, spatial and aesthetic qualities of broadcast sound. This paper will focus on the sonic dimensions to emergent, national “media events” facilitated by interwar German radio. Media events are usually defined as national ceremonies or large-scale events that create an interruption to both everyday life and daily broadcast schedules (Dayan and Katz 1992; Scannell 1996).

Taking the emergence of media events in broadcasting as a departure point, this paper will specifically focus on carnival broadcasts in German radio between 1927 and 1939. In its modern incarnation, carnival parades and events offered a platform for existing and new cultural forms (such as jazz music). Radio institutions contributed to the popularization of carnival rites for (inter)national listening audiences, and were intrinsic to the highly-politicized promotion of carnival as a national “folk festival” under Nazism. The programming of carnival broadcasts, moreover, was essential to the temporal expansion of the festival across almost the whole year. Against this background, the analysis will focus on how the sonic markers of local carnival festivals were adapted for broadcast recording, and how mediated sound itself fed back into the staging of carnival events.

**Carolyn Birdsall** is Assistant Professor in Media Studies at the University of Amsterdam. In 2010, she defended her PhD dissertation, which focused on the social-cultural significance of (mediated) sound in early twentieth-century Germany. The study is primarily concerned with historical listening experience and the development and uses of modern sound technologies, particularly in political and cultural practices in public space. In addition to co-editing the collection *Sonic Mediations* (2008), her research interests include popular music and urban culture, film and television sound, radio studies, media theory and history.

**Dr. Katja Rothe**  
**Universität Wien**

### **Topologies of a global *Now*: The geography of the early German Radio**

The presentation discusses two shows of the early German radio, in which the frontier crossing is staged as a live event: the Christmas ring show (“Weihnachtsringsendung”), 1942 and Friedrich Wolf’s radio play “SOS ... rao rao ... Foyn - "Krasin" saves "Italia", Berlin 1929.

The lecture reflects **a)** on the role of disturbances and malfunctions to produce the live-effect in the shows and **b)** the role of the medial live events in the design of a radio room where disturbances contribute to a dynamization of space, to a topology of an acoustic ‘now’.

**Kristoffer Jul-Larsen**  
**University of Trondheim:**

### **The Literary Address in Early Norwegian Radio**

Literature played an important role in Norwegian radio from the very beginning. Authors were important contributors of both old and original material: Readings of poetry, novels and short stories, original lectures, and plays were all vital elements in the radio’s schedule. A new relationship between writers, readers and listeners took form. However, it took some time before the critical lecture on literature became a core element of the wireless’ programme, and when it was born it took on a distinct form.

This paper will attempt to sketch out the history of literature in early Norwegian radio with particular attention given to the critical lecture. This historical approach aims to distinguish a new radio mediated version of a Norwegian literary canon that is developed in an increasingly national sound space. In addition, by using to the few clips that remain from the 1930’s as examples, it makes an effort to develop an argument concerning «the sound of literary authority» and how this analytic concept is interweaved with, dependent on and descriptive of the history of radio.

## **Panel 4: Structures**

**Bas de Jong**

**University of Groningen:**

**Arbeiter Radio Internationale**

In 1927 the Arbeiter Radio Internationale (ARI) was established in Vienna by a meeting of socialist radio-pioneers from countries such as Austria, Germany, the Netherlands, Denmark and Belgium. Soon, this organisation was dominated by its Dutch department, based on the strong position of Dutch socialists in their national broadcasting system. The aim of the ARI was to construct an international sphere of socialist broadcasting. It was anticipated that this would stimulate the solidarity between the various national branches of the socialist movement across Europe. However, this ambition was not fulfilled. In fact, the interwar history of the ARI is a story of suppression and failure. It highlights the tensions between the transnational dimension of broadcasting on the one hand and the national boundaries in broadcasting regulations on the other hand. It also illustrates how the activities of the ARI were obstructed by fears for the stability of the national political community. Reflecting on this case from a Dutch perspective, this presentation aims to address the tension between transnationalism and nationalism in broadcasting and it explores how the fate of the ARI was affected by this.

**Bas de Jong** is a PhD-student at the University of Groningen. His PhD-project is a comparative research into the relationship between radio broadcasting and social democratic politics in the Netherlands and Great Britain in the interwar years. Another project in which he was involved was a research into the history of Dutch broadcasting association VARA.

**Prof. Dr. Huub Wijffjes**

**University of Amsterdam**

### **Sound amplification, radio and political rhetoric 1900-1945**

Is there a connection between modernisation of sound technology and modernisation of political culture? This question will be answered looking at the history of sound technology creating different public and private spheres. Amplification created a new public sphere in the first decades of the twentieth century and radio caused a domestication of public listening in the interwar years. These technological modernisations created challenges for politicians and their parties. In political culture a different rhetoric was needed that fitted the new public sphere on the one hand and the more private spheres of listeners at home. Amplified sound and radio literally transgressed geographical and cultural borders. The solutions that were developed for this paradoxical challenge shall be considered in detail by analysing the sound strategies of Franklin Delano Roosevelt, Adolf Hitler, Josef Stalin, Winston Churchill and Dutch Prime Minister Hendrik Colijn. Crucial in their rhetoric strategies was a need to be authentic, intimate, sincere and impressing at the same time. No single strategy can be seen as the ultimate solution for this modernisation of sound that created 'media events' by talking through (radio) microphones. The history of sound amplification and radio thus demonstrates the development of changing rhetorical forms, ranging from classic spellbinding to new political crooning.

**Dr. Dana Mustata**  
**Utrecht University**

### **Televising Sound: The Rise and fall of a Totalitarian Regime**

Broadcast sound played an intriguing role in totalitarian regimes. On one hand, it did not interest totalitarian leaders as much as visuals did, while on the other hand it presented a greater subversive power. The paper will investigate how broadcast sound mediated totalitarian power in Ceausescu's Romania. It will explore sound as part of a broadcast media ensemble, looking at both radio and television. Ceausescu was an attentive television viewer, but not a listener. He was rumored to watch television with the muted sound. Television makers in 1980s talked about 'tricks' of deceiving censorship by means of sound: they started and ended a program with a quote of the dictator, while expressing themselves more freely in the rest of the program. Ceausescu did not invest much control over broadcast sound. Radio programming did not undergo as strict censorship as television did, while live sound on TV was only controlled by having local police guarding the microphones. The outcome was paradoxical: the revolution in December 1989 which led to the collapse of the dictator started via the microphones of the live television cameras. The paper will show how totalitarian regimes were manufactured out of visual clichés, which explains the marginalization of sound in the broadcast media ensemble under totalitarianism. However despite this marginalization, it is live sound that best lends itself to immediacy and thus, to political subversion.

**Dana Mustata** recently defended her PhD *The Power of Television: Including the Historicizing of the Live Romanian Revolution* at the Research Institute for History and Culture. She worked as a Junior researcher on the European Project Video Archive 2006-2009 and from 2009 she is working on the EU Screen project.

**Florian Bayer und Hans-Ulrich Wagner**  
**Research Center for the History of Broadcasting in Northern Germany, Hamburg**

### **The Auschwitz Trial on air: West and East German attempts to voice the Holocaust**

Today, the Auschwitz Trial in Frankfurt / Main (1962-1965) is considered to be a crucial turning point in Holocaust commemoration. For the first time, the witness of the survivors left its indelible mark on the trial in the courtroom and became an issue widely discussed in German public sphere. Especially the radio, still the decisive mass medium of that time, worked as an intermediary of what was heard in the courtroom and what was discussed outside. In our paper, we analyse the media-related communication on the Auschwitz Trial both in the Federal Republic of Germany and the German Democratic Republic. Two years after the construction of the Berlin Wall, the trial encouraged the German states to deal with the Holocaust. Inextricably linked with

this, both communities were forced to face the problem of how to develop their own national definitions.

Medial representations of the radio stations in West and in East Germany were mainly taken as acoustic texts, produced, transmitted and received in order to negotiate knowledge of and attitudes toward the Holocaust. By selected in-depth analyses on the acoustic elements we will show how the medial representations worked as mirrors and moulders of public discourses. In doing so, on the one hand, we focus on a leading journalist such as Axel Eggebrecht, whose weekly reports for the NDR / WDR were critically discussed in West Germany; and on the other hand, we take a look at one example given by the “Deutschlandsender”, the leading East German radio station concerning the political conflict between divided Germany.

Within these analyses we can determine the date on which the witness came on stage, how his / her testimonies were aired and in which ways the Holocaust was voiced personally.

### **CV / Contact**

**Florian Bayer** (M.A.), is a research assistant at the “Research Center for the History of Broadcasting in Northern Germany” ([www.rundfunkgeschichte-norddeutschland.de](http://www.rundfunkgeschichte-norddeutschland.de)). In his dissertation, he investigates the compensation for the victims of National Socialism in the German State of Schleswig-Holstein during the post-war period. He is currently a scholar of the Friedrich Ebert Foundation.

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**Hans-Ulrich Wagner**, Dr. phil., is Senior Researcher at the Hans-Bredow-Institute for Media Research in Hamburg and head of the “Research Center for the History of Broadcasting in Northern Germany” ([www.rundfunkgeschichte-norddeutschland.de](http://www.rundfunkgeschichte-norddeutschland.de)). He teaches media sciences and media history at the University of Hamburg.

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