

SOUNDING OUT 5

8-10 SEPTEMBER 2010 - BOURNEMOUTH

Sounding Out 5 Bournemouth University, September 2010 The Papers

Wednesday 8 September

15.30

Paper Session –PG 142

Paula Cordeiro: Terrestrial Radio and Digital Platforms - How Multimedia is Changing Radio

This paper is based on a depth analysis of digital and on line radio trends, developing a reflection on how the integration of new expressive models and multivariate apparatus change the message of the radio, and tracing paths and forms for emerging new radio models. One main objective is to understand the way on line broadcasting, new on line music services, portable music players, digital receivers, mobile phones and podcasts can change radio as we used to know it and how the market has shifted the balance of power away from radio as taste maker toward consumers' ability to select, hoard and arrange his own music. These digital trends are integrating new expressive models and multivariate apparatus in media platforms, changing radio programming and communication, turning media business dynamics inside out, with the new media industry assuming that consumers will be active participants in the new media landscape. Baring this in mind, the paper presents also new propositions for radio and the listener, considering the online influence and importance for contemporary r@dio as a 'e-media' as well as the 'e-listener'.

Felicity Ford: Radio and Place - an Artists' Perspective

The A4074 radio show and Podcast project is being produced by Felicity Ford during the summer of 2010 as a creative response to the idea of the commute. Felicity Ford regularly drives between Oxford and Reading along the A4074, however the focus on driving safely means that she – like many other commuters all over the UK – has little notion of what lies on either side of the road that she drives along. The A4074 project will document her on-foot explorations of these outlying landscapes. The artist's quest to familiarise herself more deeply with the places surrounding her

commute will involve the recording and editing of several shows describing all that she encounters on her travels. Interviews with residents and community groups along this road, field-recordings creating in the outlying environs and features which focus on the flora, fauna and regional features of the area will hopefully reveal all the details that are missed when one is *driving* on the road. One of the main ideas in the series will be the artist's changing relationship to the landscape surrounding her commute, and a central question in this work is whether or not working on a radio production like this can change one's ideas concerning *place*. The paper will discuss the concept, production and outcomes of this radio project, with a particular emphasis on why radio is the chosen medium for this specific endeavour.

Colin Black: Elements of Radio Art's Concepts, Practices and Imaginative Soundworlds

This paper explores the creative soundworlds of the radio medium as utilised by a range of practitioners to create art (i.e. radio art). It investigates a sample of previously published concepts, theories and practices, which are contextualised against the author's own current qualitative research and professional practice.

Further to this (and within this context) the author will discuss a range of works that he will be curating for Resonance 104.4FM's *Australian Radio Art On Air Festival* (which is to be broadcast weekly during September and October 2010 in London and internationally via an internet audio stream).

Amanda Wrigley: Greek Myth, Radio, and the Imagination

This paper explores the important contribution of radio to the British public's imaginative engagements with ancient Greek mythological stories. There is a close affinity between radio dramatization and other storytelling forms such as the novel, the messenger speech in Greek tragedy, and Homeric poetry in oral performance. The radio listener's imagination is engaged by a complex orchestration of words, music and sound effects, and supplies from its own store of lived experience whatever is required by storytelling shorthand, resulting in an intimate, interactive dialogue. Furthermore, the absence of the physical actor/narrator dissolves constructive layers of dramatic and narrative art. Interpreting narrative devices such as interior monologue, for example, listeners find themselves rather on the inside of the character's mind: as Jacobus notes on the act of reading, boundaries between self and story dissolve.¹

This paper will draw on the rich evidence in the BBC archives for

how Greek myths were experienced by individuals from the massive and largely non-specialist listening public. The evidence for listener reception suggests that not only could these programmes lead to a psychologically close connection between modern listener and ancient character, but that listeners sometimes feel a sense of transportation *into* the story: 'I was transported to Ithaca', reports a War Pensioner on listening to a 1962 broadcast of *The Rescue*, 'I watched in the cavern and waited in the palace for the final victory'.² The ease with which the radio effects such imaginative transports into the Greek mythological world and the psychological intimacy achieved between listener and character sharpen the sense of the constancy of human nature across time, geography and culture.

1 See further Mary Jacobus (1999), *Psychoanalysis and the Scene of Reading*. Oxford University Press.

2 *The Rescue*, a radio version of the second half of Homer's *Odyssey* by Edward Sackville-West and Benjamin Britten (first broadcast 1943, and rebroadcast several times). Source: BBC Written Archives Centre LR/62/413, 29 March 1962.

15.30

Paper Session 2 – Casterbridge Room

Leo Murray: Below the Surface - Realism and Authenticity in Documentary Sound

While we expect a dramatic feature film to use creative licence in bringing the soundtrack to life does the same *carte blanche* approach apply for documentary? Does it, and should it, matter? This paper will examine the production of the documentary film *Gallipoli Submarine* as a case study to highlight some of the problems and questions relating to the notions of realism and authenticity in the production of the documentary soundtrack.

Gallipoli Submarine (2008) is the story of an Australian World War One submarine and its crew and the efforts to carry out an underwater survey on the now sunken wreck in Turkey. For the drama/documentary huge effort is made to create CGI submarine details from photographs and blueprints and an authentic replica of the submarine's control room for the dramatic re-enactments. Yet there are few recordings of what a world war one era submarine actually sounded like and few living people would have heard them in any case. How important is accuracy in the soundtrack in telling

the story in such a case? Does dramatic need override historical accuracy?

Aimée Mollaghan: An Audiovisual Gallivant: Psychogeographical Soundscapes in the Films of Andrew Kötting

Andrew Kötting is one of the most innovative filmmakers working in Britain today, using his distinctive Punk multimedia aesthetic to circumvent not only the conventions of narrative cinema but also the conventions of experimental film and fine art. One of Kötting's enduring concerns is the *psychogeographical* use of landscape and soundscape as a catalyst for arresting and inventive investigations into memory and identity. Composer Raymond Murray Schafer uses the word *soundscape* to identify sound that "describes a place, a sonic identity, a sonic memory, but always a sound that is pertinent to a place." The sounds of our environment have a powerful effect on our imaginations and memories and Kötting exploits this effect across his body of work. The use of the disembodied voice is another marked feature of Kötting's films, creating both implied narratives and the evocation of memory. Kötting's bodiless voices have a *schizophonic* quality to them. Kötting rips sounds and voices from their sources and imbues them with an independent existence that is at liberty to emanate from anywhere in the landscape. This paper seeks to investigate Kötting's idiosyncratic creation of soundscapes as a filmic reproduction of the human psyche, exploring memory, identity and community through an interweaving of voice, music, and environmental sound.

Liz Greene: The Gentle Gunman: Stephen Rea – Voicing Republicanism

Stephen Rea, has played the avenging character of Danny in *Angel* (Neil Jordan, 1982) and Fergus, the IRA man on the run in *The Crying Game* (Neil Jordan, 1992). Both films are set against the backdrop of the 'Troubles' in Northern Ireland. Rea's voicing of these characters adds a sympathetic note through his oral technique and problematises the notion of the terrorist as 'other'.

Rea also uniquely provided the voice for Gerry Adams (Sinn Féin President) during a period of censorship of paramilitary organisations in the 1980s and 1990s on news broadcasts in Northern Ireland. I shall assess the significance of dubbing paramilitaries and the aftermath of Section 31 of the Broadcasting

Act (Ireland) on the political terrain on the island of Ireland. This paper will consider the role of the intended dubbing in the media and the use of asynchronous sound to undermine an organisation/political party. Although this paper will argue that Rea's unique vocal characteristics in fact offered agency to Adam's voice, and gave a legitimacy to an organisation that the state and media attempted to undermine.

15.30

Paper Session 3 - PG146

Rui Chaves: Sound Walking - engaging with everyday space

This paper will engage with the current surge of interest in soundwalking in areas of research such as Cultural Geography, Architecture and Performance Studies while tracing its development through the work and writings of R.Murray Schaffer (Schaffer 1994) , Hildegard Westerkamp (Westerkamp 2001) , Max Neuhaus (Labelle 2006) and more recently Andra McCartney. Within this interdisciplinary backdrop, I will use the terms "Sound" and "Walk" dynamically. Acknowledging the connections and differences between group, individual practices and audio guided tours that do not only focus on creative listening but critically engage with place - crossing over from contemporary music and acoustic ecology to other areas.

Non-representational theory (Thrift 2008) and ethno-methodological and qualitative research methods encourages an embodied engagement with space in Cultural Geography (Butler 2006). The use of sound walk becomes a valid method to acquire acoustic information, vital to influence urban design (Venot, Semidor 2006) (Semidor 2006); or engage with new forms of mapping in which the "atmosphere" or the "immaterial" (Wigley 2008) is revealed (Andronikou, Parker). Finally, walking with sound in performance, appears as a form to engage in a "dialogical interaction" with everyday life. (Myers)

My own performance practice crosses these practices and the paper will reflect on my own design and documentation strategies positioning sound walk not only as a creative listening process, but also as a disruptive and playful endeavor, that allows for a critical positioning of the self.

Marcus Leadley: Soundscape and Abstraction - Exploring the Relationship Between Environmental Sound and Language.

My practice-led research explores the relationship between environmental sound and language. It proposes a direct link in prehistory between the comprehension of soundscape variables -

agents, objects, environments and sequences – and the development of ideophone performativity, echoic mimicry and the naming systems that underpin the evolution of language. Further to this, the research explores the ways in which environmental acoustic factors continue to influence the content, purpose and nuance of verbal communication today.

Central to my inquiry are the development of sound works that challenge participants' preconceptions of soundscape content and structures. My purpose is to expose and engage the underlying mechanisms of pattern recognition that enable us to parse complex pressure waves for meaning and detail. These works include:

- the development of wireless headphone installations which use custom software to re-present treated field recordings at the same location where they were made;
- participatory soundwalking events which employ site-sound manipulation;
- an adaption of the medium of opera in which the soundscape is generated entirely through the interaction of the performers' voices with recorded materials and the live sound from the performance arena.

This paper will explore the theoretical, practical and technical implementation of my research programme. Outcomes from recent art/research interventions at the Sound, Site, Space and Play conference at De Montfort University in Leicester and during the 2010 Whitstable Biennale will be explored and some early research findings will be proposed.

Marcus Leadley is a PhD researcher based at the Centre for Art and Design Research and Experimentation (CADRE) at the University of Wolverhampton, he completed his MMus (studio based composition) at Goldsmith College, University of London in 2008. As well as an ongoing interest in phonography and soundscape composition he has a background in music performance and has composed work for physical theatre, film and public spectacle, most notable *Icarus Ablaze*, an exploration of ancient Greek mythology which toured internationally between 2000-2004. In April 2008 he curated the soundscape event *Worlds Collide* at Tate Modern as part of the *Art, Lifestyle and Globalisation* symposium organised by PVA Media Lab.

Martine Huvenne and Griet van Reeth: The Poetics of Space in Audiovisual Work

According to Michel Chion, the sonorous space in audiovisual work is always dependent of visual space: "I intend to focus on a relationship between sound and image, not on sound itself in its own space and with its particular qualities" (Chion 2009:250). In his analysis of space Chion describes the sonorous space as starting from visual space – in, off-screen and off. But is it possible to create audiovisual space starting from the sonorous field? Is there another way to describe the "poetics of space in audiovisual work"?

In the practice based research project *Coor(ps)donnée* we started off from sound to convey the experience of a young woman taking a route on her bicycle on the day her mother dies. The reality of the environment is intertwined with remembrances and emotions related to her mother. Rather than following a narrative line or a script in the creation process, we started from a "topo-analysis" (Bachelard 1992) of the multilayered experience of the young woman and the energy of the emotions to create a short film.

Instead of a frame, the image of the biking woman – the visual space – functions as a kind of intersection that brings the different sonorous layers together. With the sounds, the image of the mother surfaces from memory in the conscious-unconscious stream of the young woman's thoughts.

Can we conclude that in the relationship between sound and image, sound can create its own space?

Thursday 9 September
09.00

Paper Session 4 – PG142

Panel: New Insights Into UK Commercial Radio

This panel from the Centre for Broadcasting History Research at Bournemouth University considers development of commercial radio in the UK from a historical perspective, with a specific focus on the relationship between regulation and programme content. This is pertinent given current debates regarding radio deregulation. The panel, comprising of Dr Hugh Chignell, Dr Emma Wray and Tony Stoller, present new research which reveals commercial radio's contribution to the broadcasting spectrum.

Hugh Chignell The contribution of ILR in the 1970s to news and current affairs

The prospect of an alternative to BBC radio at the start of the seventies was met with some trepidation by the BBC and in particular News and Current Affairs. Although the BBC had at least

experimented with the use of actuality and vox pops in factual programming, there was a deep seated resistance to what was perceived as a spurious immediacy. LBC and IRN both accepted an opportunity to innovate with some relish and made 'reportage' a distinctive feature of commercial news. This paper will address the issues raised for both broadcasters by an alternative form of 'public issue radio'.

Emma Wray 'Meaningful speech' – the sound of ILR

Content produced before the 1990 Broadcasting Act illustrates a different approach to independent radio programming. Borne out of regulation and the Independent Broadcasting Authority's demands 'for meaningful speech' the uniqueness of the programmes was local origination and innovation by individual ILR stations. Genres ranged from music and entertainment, interviews and reviews, dramas and documentaries, in addition to news, which were shared across stations. Using material from the recently digitized ILR Programme Sharing scheme, this paper presents both opportunities and constraints for broadcasters due to the 'meaningful speech' philosophy.

Tony Stoller 1984 – the pivotal moment in the relationship between regulator and radio station

The ongoing debates regarding radio deregulation can be traced back to their early beginnings during the mid eighties. In a period which saw the emergence of the Thatcherism ideology, a resurgence of pirate radio and an attempt to launch a community radio experiment, the radio industry collaboratively challenged the very nature of regulation. This would result in the 'Heathrow Conference' – an event which would ultimately transform the business model, from *independent* radio to *commercial* radio. This paper presents exclusive research from regulatory papers and personal interviews to prove why 1984 can be regarded as the defining moment in starting the process towards establishing the commercial radio model in existence in UK broadcasting today.

09.00

Paper Session 5 – PG 146

Kiki Keren-Huss: Worlds From Sounds (How I Go About It) – Anatomy of a Creative Process

In my paper I would like to describe an anatomy of a creative process—my creative process—its roots in the way I experience my surroundings, the musical and extra-musical themes that occupy me, and the way in which they are reflected in the work itself.

As an artist, I create a complex polyphonic reality made up of voices/lines of sound that unfold simultaneously and independently

in time and exist side by side with no fixed hierarchical relations. I use a wide variety of sound materials—anything audible. Some have clear extra-musical connotations—recordings of home and street sounds, recordings from radio and television, etc. And some that have no inherent or distinctive extra-musical context - sounds created by musical instruments.

I put one sound next to another and line next to line, and these are woven together along with layers of non-musical associations that conjure up new musical connections evoking new connotations and links, and at the end of the process the work is created—non linear, non narrative, not obeying formal structures.

I let the listener connect the parallel lines on his own without guiding him within the musical text toward what is more important or towards what he should feel.

How is it done? How do I treat those diverse sound materials? What are their interrelations? What are the implications to the performers? How do I perceive the performer's role?

I intend to deal with these topics focusing on two pieces of mine: "Summer 2006, War" for violin contrabassoon and a soundtrack (2006) and "Mi/Me", a chamber opera for 4 singers, 6 players and a soundtrack (2009).

Felipe Hickmann: Indeterminacy Strategies for Networked Music Performance

The paper discusses possible applications of indeterminacy procedures, such as open form and structured improvisation, in composing music for networked performance. The telematic medium imposes unique conditions when compared to live performances with musicians sharing a common physical space. These include network latency, limited visual communication and complex acoustics. While the restricted visual access amongst players can limit interaction in a traditional sense, it also suggests the use of non-linear approaches to musical form, based on listening and reacting according to sets of rules, to promote remote cueing of sessions and gestures. Such procedures are commonly applied in game pieces like John Zorn's Cobra. It is also suggested that network latency can be tackled by assuming unmetred approaches to rhythm, like Lutoslawski's aleatory counterpoint or Earl Brown's use of graphic notation. Other modes of indeterminacy of performance, concerning pitch and instrumental means, are also to be considered and discussed, always with a focus on employing the inherent attributes of the network in a constructive manner. The article is based both in analysis of key works in the current repertory of network music, and in the actual process of composing

an original piece for a network performance featuring two dislocated sites with indeterminate instrumental ensembles.

Maura McDonnell: Visual music – a composition of the ‘things themselves’.

The putting together of image worlds with sound worlds by presenting both as a unified work for projection and sound is a growing area of practice for music composers, filmmakers, video artists and music technology artists. These unified works are a composition of both images and sound where both worlds are reduced to their basic elements. Visual music in particular is an approach to working with images and sound, where the elements of image making in particular– the ‘things themselves’ of image – are crafted and closely composed alongside the basic elements of music making. In a visual music work, the ‘things themselves’ of image - like music - has

now got access to time. Image elements are dynamic not static, they evolve, change shape, move, appear, disappear. All of the temporal evolutions of music can now be applied to image. When temporal image elements are combined in a close relationship with temporal music elements, as is the case in a visual music, the resulting work is a very powerful world of image and sound. This paper will explore visual music pieces from both contemporary and historical practice to demonstrate the ‘things themselves’ of visual music compositions. It will identify both some of the elements of image that are being used in wide variety of visual music practice and how they are aligned to music elements over time. Excerpts from contemporary visual music pieces will be referenced to explore the types of approaches to the things themselves in visual music practice.

14.30

Paper Session 6 – PG 142

Will Schrimshaw: Ecologies of Noise

The practice of acoustic ecology has traditionally been built around ideals of purity and silence, as is most evident in the spiritually orientated conclusion of Schafer’s *The Soundscape*. The resonances of these essentializing conclusions can still be identified in certain corners of the acoustic ecology community. While discretion and clarity of signals, appearing against the background of an ideal,

naturalised silence, would become the pragmatic focus of a soundscape orientated around the primacy of 'acoustic communication', there nonetheless resides within the acoustic ecology movement itself the potential for a reorientation that escapes romantic naturalism and the ideals of purity in quietude. Through the repositioning of noise as the generative potential of a soundscape, rather than its enemy, acoustic ecology becomes better equipped to deal with the problematics of noise and the post-industrial soundscape through a more 'positively' orientated praxis that avoids romantic essentialism. Within both Schafer's *The Soundscape* and Truax's *Acoustic Communication*, we find the murmur of noise understood as the potential for an anti-essentialist soundscape or ecological praxis, a potential that remains, however, largely neglected. Notions of the sound-object, soundscape and the more recently posited sound-effect (Augoyard & Torgue, 2005), as the most prevalent conceptual tools for engagements with sonorous spatial productions, are discussed in terms of their respective and necessary insufficiencies and as a means of restructuring acoustic ecology around the problematic and generative site of noise.

Bijan Zelli: *Musique Acousmatique* and Imaginary Spaces

Imaginary spaces are those spaces, which are not perceivable in reality. These spaces arise when one alters the acoustic features or spatial indicators of the space so much that the space impression seems unrealistic or imaginary. The succession of such spaces can produce an imaginary sound world. In the formation of imaginary spaces, and even in the stimulation of the listener's imagination, electroacoustic music provides a degree of control that is superior to instrumental music. Electroacoustic music is thus suitable in many contexts, as in the case of Virtual Reality, computer games, and the film industry. Electroacoustic music also provides composers with flexibility in the formation of abstract ideas and the development of a new musical language, which identifies itself with sound metamorphoses. Such a sound art makes sounds, whose unknown tone colors, unrealistic space impressions, and abstract contexts detach the listener from the real world and intensely activate his or her imagination. Although the use of imaginary spaces or a combination of imaginary and real spaces in an abstract musical context is nowadays used at least partially in composing, *musique acousmatique* identifies itself particularly with such a musical language. It is hence a music, which serves subjective stimulation through sound metamorphosis in a narrative context. This paper explores the structural, contextual and aesthetical function of one of the most prominent features of *musique acousmatique*, i.e.

spatialization, and proves its functional importance by providing diverse examples from variety of different composers.

Marc Conrad & Tim French: My Mouse – My Music

A small scale computer programme running in the background comprises a continuous sonic event loop (each event is approximately two seconds duration). The choice of timbre and instrumentation is determined by the position of the mouse. Small movements of the mouse generate slightly different sonic events - in terms of timbre, pitch, and choice of instrumentation. Rapid movements of the mouse result in the generation of more abrupt changes in the player's sound experience. The whole process is deterministic using the values of mathematical functions. Moving the mouse to any given point in the X,Y plane generates the same sonic event.

An image can facilitate the generation of a sonic event loop "composition". The exploration of the sonic loop created by the image itself is entirely left to the players own discretion. For example - a player may choose to execute a random mouse "walk" or a player may choose to follow more definite or particular paths, perhaps indicated or suggested by specific visual features embedded within the image itself. Any kind of image can in principle be used by the system as inputs to create the sonic loop that the player samples. A simple everyday activity like browsing the Internet provides a series of different sound experiences that can be selected and explored as partially or as fully as the player so wishes.

14.30 – PG146

Paper Session 7

Katy McDonald/ Guy Starkey: Localness and Local Radio: Ownership, Content and News Practices in the Commercial Radio Sector

This paper explores the relationship between progressive relaxation of regulation in the commercial radio sector and its impact on content, with a particular emphasis on current practices in the provision of local news. Issues around ownership, consolidation, political economy, technological advance and regulatory expectations of commercial operators will be contextualised in a detailed survey of contemporary newsroom practices.

Since the beginning of legal, land-based, local commercial radio in the United Kingdom in the 1970s, various changes in the regulatory environment have combined with lowered expectations around the provision of speech and advances in production and distribution technology to bring about radical change to the ways in which the sector is operated. These are particularly apparent in the provision of news, which now exploits synergies in group ownership and new forms of communication that were once unimaginable.

The paper will use recently-obtained quantitative and qualitative data gathered through original primary research in a number of commercial radio newsrooms to draw some pertinent conclusions about the ways in which a changing environment has produced newsroom practices which balance reduced expectations around localness of speech content with the greater potential of news and new technology to attract and retain audiences who are keen to know more about their own localities. The paper also draws on research for a forthcoming book on the effects of globalisation on the radio industry.

Sue Wallace: A Sense of Identity? Community-based programming on British Local Radio

News programming has long been regarded as a valuable means of promoting the local identity of radio organisations. In the UK the BBC Trust Strategy Review, published in March 2010 said that the corporation's local radio is of great value and importance to audiences throughout the country, and the BBC's public purpose to serve communities could not be fulfilled without it. It proposed investing in better quality local journalism, however it also suggested that this should be concentrated on core listening hours at breakfast, mid-morning and drivetime, while sharing some content across services in non-peak hours. Meanwhile, the Heart chain of local radio stations, said by owners Global Radio to be the number one commercial radio brand in the UK, is now only broadcasting local news at breakfast and drivetime. What effects do such policies have on the promotion of local identity through radio? This paper investigates the issues through case studies of both BBC and commercial radio services in one region of Britain, suggesting that while the BBC promotes local identity at least in part through reports of civic engagement, commercial radio relies more on developing a community of interest through consumerism.

Jo Tyler: Mapping Community Memory in Sound: An evaluation of the dissemination and use of oral history artefacts from The Streets of Bournemouth Project

This paper will discuss the speech artefacts of the 'Streets of Bournemouth', a Heritage Lottery Funded project to celebrate Bournemouth's bicentennial by creating a community archive, or virtual museum, devoted to the town's history. In particular it will explore the sonic dimension of this museum – a collection of oral history interviews, extracts of which will be embedded amongst text, digitized photographic archives, and geo-mapping on the project website. As part of this process, community volunteers and students have been trained in oral history methodology to conduct interviews within their communities, mapping memories that are sourced to specific buildings, streets and landscapes. The project also seeks to impart to community members the freedom to curate, as well as narrate, (their experiences of) their communities. The paper will investigate the possibilities afforded by the ability to archive and annotate media content in a 'wiki' section of the website; how these oral histories will reach a wider audience through archival preservation and broadcasting; and how they might in future be brought back to the streets through their use as urban sound walks and community radio programming.

Friday 10 September

09.00

Paper Session 8 – PG 142

Yolande Harris: Field - Thoughts on the Extremities of Field Recording

Since the technology has been available for making recordings of environmental sounds, we have been able to capture and re-listen to the sounds of places out of context in other locations. This technique of so-called 'field recording' has become the predominant mode of interacting with environment through sound. There is a tension between the illusion that these recordings are the same as the real place, and the fact that this reality has been translated into another medium, space and time and so, with its new context, takes on different meanings.

Brandon LaBelle articulates this tension between context and it's displaced place in Background Noise. He lays out the foundations of field recording from the Acoustic Ecology movement and compares Murray Schafer theories with the earlier approach of Pierre Schaeffer's 'sound objects' at GRM. He moves beyond this into sound walks of Janet Cardiff and the remote sound streaming of Bill Fontana. Moving from where he leaves the discussion, this paper explores ideas of the present and future extremities of field recording, including underwater sound and sounds beyond human

hearing range. It will discuss works of David Dunn, Alvin Lucier, Hildegard Westerkamp and bio-acoustic scientist Michel Andre.

Field recording is really a misnomer, very rarely does the recording take place in a field. In his essay *Field* (1980), John Berger writes "All events exist as definable events by virtue of their relation to other events". He describes a literal country field as a visual and sonic field that provokes a particular state of mind. Something similar happens with sound fields, where some slightly noticeable activity draws one deeper in to the sound. This paper, *Field*, builds up and suggests a theory of listening that comes out of the tradition of field recording.

Lucia Chung: With One Eye On - The Spectatorship in Sound Installation

The nature of sound is omnipresent and in constant flux. Not only does it influence the space where it enters, it is also coloured and shaped by that space. This interdependent relationship between space and sound can be seen as an analogy of that between sound and the spectator/listener in the situation of encountering a piece of sound work or sound installation.

In *Installation Art: A Critical History*¹, Claire Bishop notes that a three-way communication mode is generally found when encountering a piece of art work, whereby the artist (a subject) expresses his/her concerns through a self-contained object received by the viewer (a subject). This three-way model seems to serve as a satisfactory communication mode and apply to most of the aesthetic experience; yet, each element in this mode is relatively separate and discrete. Bishop argues that, by contrast, installation art since the 1960s seeks to break this three-way communication mode through deploying two strategies in the work, Activation and Decentring. (Bishop 2005:11) The concept of Activation is to activate the viewing subject by providing a direct viewing experience and more physical participation. Decentring is to decentre the subject by providing multiple perspectives rather than a single hypothetical perspective.

These arguments lead to a set of questions that unfold my research and studio practice. First of all, *What is a sound installation? What is its structure? And What kind of communication mode does it provide?* Secondly, *What is the role of a spectator/listener in a sound installation? Do they have power to influence this structure?*

And finally, *Can these two concepts of 'Activation' and 'Decentring' proposed by Bishop also apply to sound installations?*

09.00

Paper Session 9 – PG 146

Alison Hess : “Exorcising the Radio Ghost” - Experiencing the Sound of Early Radio

With the advent of the BBC in 1922, radio was launched into homes on a grander scale than ever before and through this new sound technology the wider world invaded the homes of listeners across Britain. Where previously, receiving broadcasts had only been available to wireless enthusiasts and at public demonstrations, it was suddenly available to anyone who could afford a crystal set. This paper will consider contemporary experiences of early sound and its transition from ghosts whispering over the airwaves to a friendly fireside companion. To illustrate these experiences I will be playing and analysing early broadcast recordings. Through these we can begin to consider improvements in sound fidelity and studio set up, and how these changes were received by listeners.

It has been established that listeners in the early days of the BBC formed a strong emotional attachment to the organisation via the voices they heard on their receivers. However, what is often neglected is the relationship they formed with the technology that produced this and how intricately this was connected to the overall public identity of the BBC. In particular I would like to draw on my own research into the 2LO transmitter, the BBC's first transmitter: the call-sign of which meant that it quickly became an established icon of the Company during the 1920s. Through the further example of this transmitter this paper will reflect on how the general public became reconciled to the mysterious, intangible and often uncanny nature of early sound by embracing the technology used to produce it.

Julia Taylor: Crystals, Sparks and Whispering Voices – The Reception of Early Radio

Until the first verbal radio transmissions were broadcast in the early 1920s, the sounds in the home were locally generated where the listener was within audible range of the voice or musical instrument.

Although the audio amplifier had been invented in 1909, at the time when radio first entered the lives and homes of the general public, it was not technically possible or affordable to amplify the signal, and due to this limitation only one individual could “listen-in” on headphones at any one time, an ambiguous activity of simultaneously connecting, and isolating. The listener was apparently intimately alone with the broadcaster and cut off from the reactions of others in the room, even if they too had headphones.

The voices, music and sounds broadcast from the wireless set represented an eerie relationship between the speaker and the listener, mixed in with unfamiliar noises of static and interference. Douglas called it “the aural equivalents of lightning and fireworks”*

It was a new form of communicating, but one which broke the embedded rules of interaction, being entirely one way. The only channel for response to the aural messages was writing: writing directly to the BBC or radio station or indeed writing to their own “Organ of Propaganda” the *Radio Times*. The reader’s letters were the means through which the audience were able to complete the connection of communication which is usually a given. How did the listeners of early radio react to the voice whispering in the ear?

Suzy Mangion: Surrealism and Early Sound Cinema (or How the Andalusian Dog Was Heard)

In 1930 Luis Buñuel made one of France’s very first sound films—*L’Age d’Or*. Coinciding with the apex of both Surrealist filmmaking and the transition from silent to sound film, it represents a historically important audio-visual challenge to the mainstream. Previously, critical focus has concentrated on the film’s visual aspects, neglecting the crucial role of its soundtrack. Buñuel’s innovative audio-visual combinations realise all the illogicality and subversion one associates with Surrealism. This paper challenges the historical model of Surrealist film to re-consider sound as one of its most powerful aspects.

Buñuel used an armoury of sound effects, speech and music to disrupt conventional spectatorship, at a pivotal experimental stage in sound film recording. By using radical sound-image combinations, he stretched the limits of any audio-visual counterpoint as advocated in the avant-garde “Statement on Sound” (Eisenstein, Pudovkin & Alexandrov, 1928). *L’Age d’Or* stands itself as a practical and pioneering statement on sound, one that denies its audience the satisfying consolidation between soundtrack and

image, and forces instead disjuncture and surprise.

Although significant recent work already covers the areas of film sound (Altman, 1992; Chion, 1994) and Surrealist film studies (Williams, 1992; Kuenzli, 1996), the idea of a specifically Surrealist sound remains largely unexplored. Radically reassessing this classic Surrealist film in order to introduce the concept of a Surrealist audio-visuality, this paper challenges the stable, visual construction of Surrealism found within academic Art History, and throws a wild card into the early film sound narratives of Film Studies.

K.J. Donnelly: How Far can Too Far Go? - New Music for Old Silent Films

Over the past couple of decades, the addition of new music to old silent films has become an increasingly prominent phenomenon. The fact that a wealth of films are in existence without attached, fixed soundtracks almost seems to invite new formulations and interpretations. Musical accompaniments range from the scholarly and respectful, which can reconstruct the conditions similar to the film's original release to the totally disrespectful that take the film merely as an object to be assimilated almost indifferently into something else.

This paper will look at the variety of examples of the phenomenon, paying particular attention to instances such as Fritz Lang's *Metropolis* (originally released in 1927). The film has been sonically 'revised' a great many times, including the revival of Gottfried Huppertz's music from the film's original release, disco producer Giorgio Moroder's tinted cinematic release with a selection of current pop songs (in 1984), dance music producer and DJ Jeff Mills's musical accompaniment (in 2001) and Jean-Michel Danton's stage show (in 2009) which added live surroundsound music, a light show and location-specific architecture to outdoor screenings of Lang's film.

Concentrating on the more unconventional and outré efforts, I will address the reasons for the phenomenon, the assumptions about silent film aesthetics that musicians bring to these new versions, the reasons why old films are getting this sort of attention and why classics are thought in need of such 'renewal' in the first place.

12.00

Paper Session 10 – PG 146

Panel: Sonic Art in Hollywood: Film Sounds and Voices in the Studio System

Helen Hanson: Film Sound's 'Story Values': *I Am a Fugitive From a Chain Gang* and Sound Style in the early 1930s

I am a Fugitive from a Chain Gang (Mervyn LeRoy, 1932) has been recognised as a film which typifies Warner Bros. 'house style' and production strategy in the early 1930s. Its tough, fast-paced story was 'ripped from the headlines' as the film was adapted from the real-life story of Robert Burns who escaped from a chain gang in Georgia in the 1920s and was still at large during the film's production. *I am a Fugitive* was also produced quickly, on a modest budget, by one of Warner Bros' most efficient directors, LeRoy, with considerable input from producer Darryl Zanuck. On its release *I am a Fugitive* was a commercial and critical success. Reviewers praised its realistic portrayal of the brutalities of the chain-gang system, and the dramatically effective ways that the film used sound.

This paper will show that this film expertly exploits the new modes of storytelling that sound offered in the early 1930s. Studio sound personnel and screenwriters had recognised the 'story values' of sound, as is evident from discussions in technical journals and screenwriting manuals. *I am a Fugitive* demonstrates these 'story values' in its range of sound uses. The repetitive confinement of the prisoners' routines, dynamic action sequences, and moments of point-of-audition sound all mark character perceptions and feelings in different ways. Sound effects, and offscreen sounds also viscerally communicate the punishment of prisoners and cruelty of the penal system.

The paper suggests that *I am a Fugitive* shows that sound had come of age by 1932, and that it offered powerful, and economic, ways of telling sensational stories, even on Warner Bros.' low budgets.

Martin Shingler: Rich Voices in the Talkiest of Talkies: *The Rich Are Always With Us* (Warner Bros. 1932.)

Warner Bros. produced *The Rich Are Always With Us* in 1932 as a prestige star vehicle for Ruth Chatterton. It is set among New York high society, featuring characters that are smart in the sense of being clever and witty in addition to being well dressed. The film has all the hallmarks of a prestige picture: a major star, a literary adaptation, stylish sets and props, elegant and fashionable costumes and some stunning cinematography. Nevertheless, it was shot quickly and cheaply, with a supporting cast comprised largely

of low salaried contract players. Above all, it is the rich voices of the cast that lends an air of distinction to this production, the film exploiting the audience's desire to hear smart talk delivered in voices that were full toned, highly modulated, carefully enunciation and refined. While this is not the kind of film most historians consider typical of Warner Bros. in the Thirties – considering the likes of *The Public Enemy*, *42nd Street* and *Wild Boys of the Road* to be more representative – this paper will suggest that there was a very different side to Warners' output during the early 1930s, one that sort to take advantage of Broadway talent in order to create articulate movies for upmarket audiences. The paper suggests that rich voices in talky 'Talkies' were a significant part of Warners' production strategy during the early 1930s and that New York's chattering classes provided the perfect subject for prestige talking pictures at this critical time of economic depression.

Steve Neale: Bells and Barks: Some Aspects of Sound in John Ford's Films

John Ford is usually considered as a visual stylist first and foremost, though one who took great care in specifying the songs, tunes and melodies used in his films and in their scores. This talk will draw attention to the role played not just by music, but also by sound in three Ford films, *My Darling Clementine* (1946), *The Man Who Shot Liberty Valance* (1962) and *She Wore a Yellow Ribbon* (1948). It will be argued first of all that the opening sequence of *Liberty Valance* uses the sound of a ringing bell both to recall and to mark a number of important differences between the setting, tone and significance of the church dedication sequence in *Clementine* and the setting, tone and significance of the return of the Stoddards to Shinbone. In this respect, the sound of the ringing bell is of as much significance as the appearance of "Ann Rutledge's Theme" (a melody used in at least two earlier Ford films) a little later on the soundtrack.

In *She Wore a Yellow Ribbon* attention will be drawn to an aspect of the sound mix that is nowhere near as marked: the sound of barking dogs. Most of Ford's films are concerned with communities, groups and families of one sort or another. In *Yellow Ribbon* the community comprises cavalymen of various ages and ranks, the officers' wives and sweethearts, a doctor, a blacksmith and others. It also includes a number of dogs. These dogs can be seen and heard when out on missions as well as in the fort. Given that these mission sequences were filmed in Monument Valley (and often framed in extreme long shot), questions arise as to how much of the soundtrack was recorded on location. It seems most likely that most of the shots in which dogs can be seen or heard in these sequences were shot silent and their barks (like the other sounds

we hear, such as the trotting and galloping of horses) subsequently assembled from an array of stock sounds in RKO's sound library. If so, the aural as well as visual presence of dogs would clearly have been a matter of conscious choice. It would be interesting, though probably impossible, to find out who made it, and whether this aspect of the aural as well as visual impression of community was ever debated or discussed by Ford with others involved in the film's production. Either way, the sound of barking dogs is small but not insignificant sonic detail.

12.00

Paper Session 11 – Casterbridge Room
Unlikely voices: radio documentaries from the past and present

A Radio Studies Network/MeCCSA panel presentation. *

Speakers: Peter Lewis, Senior Lecturer in Community Media,
London Metropolitan University (chair)
Ieuan Franklin, freelance film archivist
Paul Wilson, Curator, Radio at the British Library Sound
Archive
Mark Burman, Producer, BBC Radio Features
Matthew Linfoot, Director, Undergraduate Media Studies
and Course
Leader, Radio Production, University of Westminster

Ieuan Franklin: *Sound and Subcultures in the 1950s: Denis Mitchell's BBC North Region documentaries*

Mitchell is famous for his innovative documentaries for BBC Television, but his equally innovative work in *radio* for BBC North Region is little-known. In the mid-1950s he pioneered the use of the mobile tape recorder in radio documentary, letting the downtrodden and disenfranchised speak for themselves in the streets, pubs, homes and boarding houses of Northern cities. Exploiting the creative possibilities of montage tape editing, Mitchell wove together actuality and ambient sound to create impressionistic 'sound portraits' of subcultures and the hidden occurrences of everyday life. Drawing on archival research and clips from several of Mitchell's mid-50s programmes, this paper will explore Mitchell's groundbreaking contributions to BBC Regional broadcasting.

Paul Wilson: *The hidden record of a social revolution*

Radio, according to Asa Briggs, was "one half of a social revolution comparable in its consequences to the revolution of printing", while Todd Avery later compared the impact of this revolution to the "parallel sphere of discourse created by the internet." Since the late

1950s the British Library Sound Archive has been steadily amassing one of the world's largest collections of recorded radio programming. So how is it that this resource for the study of the 20th Century's most ubiquitous medium, and one of its most influential art forms, is today largely unknown even to much of the UK's burgeoning media studies community? This paper will cover some promising developments in radio archiving with the potential to start unlocking these currently hidden resources for the study and enjoyment of all.

Mark Burman: *The acoustic world of the radio documentary*

Mark Burman has been producing radio features and documentaries for the BBC since 1989. In this panel contribution he will illustrate his obsession with the acoustic world of the radio documentary with examples from some of his prize-winning programmes.

Matthew Linfoot: *The Century Speaks: the last hurrah for BBC Local Radio documentaries?*

In 1999 Matthew Linfoot was the *Century Speaks* producer for the BBC station in London, GLR 94.9. *The Century Speaks* was a landmark project to celebrate the Millennium, organised by the BBC and the British Library. Each BBC local radio station had the task of recording around 150 oral history interviews which, in their raw form, were lodged in the British Library's National Sound Archive as a snapshot of the UK at the turn of the century. The material was also used by each local station to produce their own 16 part documentary series to illustrate aspects of life in their area. Using extracts from some of the audio, the paper explores some of the conflicting demands of the project: how to tailor oral history interviews into good quality features, how to integrate new digital recording and editing techniques and the organizational logistics involved in this mammoth task. One key aim was to share good practice among producers, but ultimately the question might be: Was this the last hurrah of documentary in BBC local radio?

Peter Lewis, from the chair, will suggest a brief answer to that last question and ask another about *community radio*, a sector now six years old and with some 200 stations on air. With increasing syndication a trend in BBC local radio, and concentration of ownership in commercial radio having the same effect, how far has community radio, already filling the resulting gap in local news and culture, been able to develop this genre of radio?

* MeCCSA members may attend this panel session as a one-off event on payment of the appropriate fee. Booking form: <http://meccsa.org.uk/pdfs/SO5%20conference%20booking%20for%20MECCSAs.doc>

