

Bbc Listener 112

David Addyman,Matthew Feldman,Erik Tønning

Victory through Harmony Christina L. Baade, 2013-09-01 To serve the British nation in World War II, the BBC charged itself with mobilizing popular music in support of Britain's war effort. Radio music, British broadcasters and administrators argued, could maintain civilian and military morale, increase industrial production, and even promote a sense of Anglo-American cooperation. Because of their widespread popularity, dance music and popular song were seen as ideal for these tasks; along with jazz, with its American associations and small but youthful audience, these genres suddenly gained new legitimacy at the traditionally more conservative BBC. In *Victory through Harmony*, author Christina Baade both tells the fascinating story of the BBC's musical participation in wartime events and explores how popular music and jazz broadcasting helped redefine notions of war, gender, race, class, and nationality in wartime Britain. Baade looks in particular at the BBC's pioneering Listener Research Department, which tracked the tastes of select demographic groups including servicemen stationed overseas and young female factory workers in order to further the goal of entertaining, cheering, and even calming the public during wartime. The book also tells how the wartime BBC programmed popular music to an unprecedented degree with the goal of building national unity and morale, promoting new roles for women, virile representations of masculinity, Anglo-American friendship, and pride in a common British culture. In the process, though, the BBC came into uneasy contact with threats of Americanization, sentimentality, and the creativity of non-white others, which prompted it to regulate and even censor popular music and performers. Rather than provide the soundtrack for a unified People's War, Baade argues, the BBC's broadcasting efforts exposed the divergent ideologies, tastes, and perspectives of the nation. This illuminating book will interest all readers in popular music, jazz, and radio, as well as British cultural history and gender studies.

The BBC and national identity in Britain, 1922–53 Thomas Hajkowski, 2013-07-19 Examining the ways in which the BBC constructed and disseminated British national identity during the second quarter of the twentieth century, this book is the first study that focuses in a comprehensive way on how the BBC, through its radio programs, tried to represent what it meant to be British. The BBC and national identity in Britain offers a revision of histories of regional broadcasting in Britain that interpret it as a form of cultural imperialism. The regional organization of the BBC, and the news and creative programming designed specifically for regional listeners, reinforced the cultural and historical distinctiveness of Scotland, Wales, and Northern Ireland. The BBC anticipated, and perhaps encouraged, the development of the hybrid “dual identities” characteristic of contemporary Britain. This book will be of interest to scholars and students of nationalism and national identity, British imperialism, mass media and media history, and the “four nations” approach to British history.

Listening to British Nature Michael Guida, 2022-01-14 *Listening to British Nature: Wartime, Radio, and Modern Life, 1914-1945* traces the impact of sounds and rhythm of the natural world and how they were listened, interpreted, and used amid the pressures of modern life to in early twentieth-century Britain. Author Michael Guida argues that despite and sometimes because of the chaos of wartime and the struggle to recover, nature's voices were drawn close to provide everyday security, sustenance and a sense of the future. Nature's sonic presences were not obliterated by the noise of war, the advent of radio broadcasting and the rush of the everyday, rather they came to complement and provide alternatives to modern modes of living. *Listening to British Nature* examines how trench warfare demanded the creation of new listening cultures in order to understand danger and to imagine survival. It tells of the therapeutic communities who used quiet and rural rhythms to restore shell-shocked soldiers and of ramblers who sought to immerse themselves in the sensualities of the outdoors, revealing how home-front listening in the Blitz was punctuated by birdsong broadcast by the BBC. In focusing on the sensing of sounds and rhythms, this study demonstrates how nature retained its emotional potency as the pace and unpredictabilities of life seemed to increase and new man-made sounds and sonic media appeared all around. To listen to nature during this time was to cultivate an intimate connection with its vibrations and to sense an enduring order and beauty that could be taken into the future.

BBC World Service Gordon Johnston, Emma Robertson, 2019-11-14 This book is the first full-length history of the BBC World Service: from its interwar launch as short-wave radio broadcasts for the British Empire, to its twenty-first-century incarnation as the multi-media global platform of the British Broadcasting Corporation. The book provides insights into the BBC's working relationship with the Foreign Office, the early years of the Empire Service, and the role of the BBC during the Second World War. In following the voice of the BBC through the Cold War and the contraction of the British empire, the book argues that debates about the work and purposes of the World Service have always involved deliberations about the future of the UK and its place in the world. In current times, these debates have been shaped by the British government's commitment to leave the European Union and the centrifugal currents in British politics which in the longer term threaten the integrity of the United Kingdom. Through a detailed exploration of its past, the book poses questions about the World Service's possible future and argues that, for the BBC, the question is not only what it means to be a global broadcaster as we enter the third decade of the twenty-first century, but what it means to be a national broadcaster in a divided kingdom.

Television Audiences Across the World J. Bourdon, C. Méadel, 2014-01-24 This book is the first to deal with the world composition of television ratings. It focuses on the peplemeter, a 25 year old technology which succeeds in homogenizing very different populations and television practices. It provides a fascinating account of the production of figures on which the whole world of popular culture depends.

Samuel Beckett and BBC Radio David Addyman, Matthew Feldman, Erik Tønning, 2017-03-30 This book is the first sustained examination of Samuel Beckett's pivotal engagements with post-war BBC radio. The BBC acted as a key interpreter and promoter of Beckett's work during this crucial period of his getting known in the Anglophone world in the 1950s and 1960s, especially through the culturally ambitious Third Programme, but also by the intermediary of the house magazine, *The Listener*. The BBC ensured a sizeable but also informed reception for Beckett's radio plays and various “adaptations” (including his stage plays, prose, and even poetry); the audience that Beckett's works reached by radio almost certainly exceeded in size his readership or theatre audiences at the time. In rethinking several key aspects of his relationship with the BBC, a mix of new and familiar Beckett critics take as their starting point the previously neglected BBC radio archives held at the Written Archive Centre in Caversham, Berkshire. The results of this extended reassessment are timely and, in many cases, quite surprising for readers of Beckett and for scholars of radio, “late modernism,” and post-war British culture more broadly.

War of the Black Heavens Michael Nelson, 1997-12-01 International diplomacy and a changing global economy did not bring about the fall of the Iron Curtain. Radio did, and it was mightier than the sword. Based on first-hand interviews and documents from the Central Committee of the Soviet Communist Party, Michael Nelson shows that Western radio—principally, the British Broadcasting Corporation, Radio Free Europe, Radio Liberty, and the Voice of America—were unrivaled forces in the fight against communism and the fall of the Iron Curtain. The Communists did everything in their power to prevent the infiltration of Western thought into their world, resorting to jamming radio signals, assassinating staff, and bombing stations. The Russians, for example, decided to stop the mass production of short-wave radios so that their citizens could not hear Western broadcasts. War of the Black Heavens reveals that, due to administrative incompetence, short-wave radio production continued, making worthless many of the billions of dollars spent on jamming. These radio programs introduced a forbidden, exciting culture to millions of eager listeners. Pop music, talk shows, news, and information about consumer goods all relayed a message of the good life, subtly undermining the values of the communist regimes. Western radio actively connected listeners with the cultures of Europe and North America. War of the Black Heavens describes an unheralded story of success and adds a new interpretation that helps us understand some of the most momentous political events of this century.

Who's Listening? Robert J.E. Silvery, 2016-10-14 This book, first published in 1974, is the story of BBC Audience Research, a behind-the-scenes activity that has always been the subject of some curiosity. It describes the early, tentative experiments, designed both to develop ways of applying the techniques of social research to broadcasting and to win the confidence of BBC staff. The way World War II, which deprived programme planners of many of their familiar landmarks, acted as a fillip to audience research, which emerged at the end of the war as an established and accepted adjunct to broadcasting, is described in detail.

Christmas and the British: A Modern History Martin Johnes, 2016-10-06 The modern Christmas was made by the Victorians and rooted in their belief in commerce, family and religion. Their rituals and traditions persist to the present day but the festival has also been changed by growing affluence, shifting family structures, greater expectations of happiness and material comfort, technological developments and falling religious belief. Christmas became a battleground for arguments over consumerism, holiday entitlements, social obligations, communal behaviour and the influence of church, state and media. Even in private, it encouraged reflection on social change and the march of time. Amongst those unhappy at the state of the world or their own lives, Christmas could induce much cynicism and even loathing but for a quieter majority it was a happy time, a moment of a joy in a sometimes difficult world that made the festival more than just an integral feature of the calendar: Christmas was one of British culture's emotional high points. Moreover, it was also a testimony to the enduring importance of family, shared values and a common culture in the UK. Martin Johnes shows how Christmas and its traditions have been lived, adapted and thought about in Britain since 1914. Christmas and the British is about the festival's social, cultural and economic functions, and its often forgotten status as both the most unusual and important day of the year

British Humanities Index, 1987

Britain and the Defeated French Peter Mangold, 2010-11-30 The four years between the military defeat of France by Nazi Germany and D-Day were vital, dramatic and eventful years in Anglo-French relations. These years saw the first armed clashes between France and Britain since the Napoleonic Wars, including the infamous Royal Navy attack on the French fleet at Mers-el-Kebir. They also saw a curious relationship developing between Britain and Vichy France. Vichy was at once a hostile power, under German domination, and at the same time a porous regime through which British influence on its politics, attitudes towards the Resistance and the transit of British soldiers and airmen through its territory en route to Spain, could flow quite freely. Britain had an ambivalent attitude towards Vichy - obviously adversarial, but also pragmatic. The history of Vichy France is often viewed as a sideshow in the overall context of World War II. However, Peter Mangold here shows that the Vichy attitude towards the allies, especially the British, was ambivalent and complex. His absorbing and up-to-date account, based on original historical research, highlights the conflicts within the Vichy regime and the ways in which contacts and connections with de Gaulle in London and the British Government were maintained. This exciting and fast-paced book brings to life the major characters in the story - not only Churchill and de Gaulle, but also Macmillan, Petain and Leclerc. In this book, Mangold deftly reassesses the complex international wartime chessboard and, in the process, reveals a little known aspect of the World War II story.

Pevsner: The BBC Years Stephen Games, 2016-03-09 Pevsner: The BBC Years gives the first full account of Sir Nikolaus Pevsner's engagement with the BBC at a time when both were the dominant institutions in their own fields -- Pevsner as the most persuasive figure in architecture and art history, the BBC as the country's sole broadcaster. A German emigré, Pevsner was not at first trusted to speak on the air, and was only invited to appear at the very end of the war, in spite of his growing eminence in academia and publishing. With the arrival of the Third Programme in 1946, however, he quickly became a broadcasting celebrity, and one whom senior BBC figures regarded as essential and novel listening. Pevsner: The BBC Years looks at the sudden rise in Pevsner's standing at the BBC, at what he was admired for, and at the circumstances surrounding his being commissioned, in the mid-1950s, to give the first series of Reith Lectures on an arts subject -- the relationship between visual expression and national identity. The book explains the roles played by Geoffrey Grigson, Basil Taylor, Anna Kallin and Leonie Cohn in advancing Pevsner's BBC career, analyses the literary character of his broadcasting, and considers the function of his talks as an extension of European belletrism. It also demonstrates the significance of his concurrent editorship of the King Penguin series of books. In addition, Pevsner: The BBC Years documents the unravelling of Pevsner's reputation. It shows how he was caught between changing fashions in media culture and damaged by doubts about the safety of his ideas, both within the BBC and, externally, among British conservatives who found him too radical and American radicals who found him too conservative. In Pevsner: The BBC Years, correspondence from the BBC's archives provides a case study of scholarly thought being exposed to independent scrutiny -- a process with lessons for today.

Listen in terror Richard Hand, 2015-11-01 This groundbreaking book is the first full-length study of British horror radio from the pioneering days of recording and broadcasting right through to the digital audio cultures of our own time. The book offers an historical, critical and theoretical exploration of horror radio and audio performance examining key areas such as writing, narrative, performance practice and reception throughout the history of that most unjustly neglected of popular art forms: radio drama and 'spoken word' auditory cultures. The volume draws on extensive archival research as well as insightful interviews with significant writers,

producers and actors. The book offers detailed analysis of major radio series such as Appointment with Fear, The Man in Black, The Price of Fear and Fear on Four as well as one-off horror plays, comedy-horror and experimental uses of binaural and digital technology in producing uncanny audio.

The BBC German Service during the Second World War Vike Martina Plock, 2021-09-16 This book, part media history and part group biography, tells the story of the BBC's attempts to reach out to listeners in Nazi Germany at a time when Anglo-German relations were particularly strained. Who were the individuals behind the microphone, whose names could only be mentioned in whispered conversations on the continent? Who wrote the satirical sketches that offered comic relief to housewives struggling to obtain enough food to feed their families? And who made decisions about programme delivery and staffing? Drawing extensively on previously unexamined archival material, *The BBC German Service during the Second World War: Broadcasting to the Enemy* sheds light on the complex, often difficult working arrangements at the wartime BBC where people from different nationalities and socio-political backgrounds collaborated and argued about the delivery of an effective propaganda programme that would assist the Allies in defeating the Nazis.

Listener and BBC Television Review ,1989-09

Educational Technology in the Classroom Patricia Ann Brock, 1994

Listening to British and American Radio in Western Europe ,1961

THE INDIAN LISTENER All India Radio (AIR), New Delhi ,S. N. GHOSH, 1941-12-22 The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service, Bombay ,started on 22 December, 1935 and was the successor to the Indian Radio Times in English, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it was published by All India Radio, New Delhi. In 1950, it was turned into a weekly journal. Later, The Indian Listener became Akashvani in January 5, 1958. It was made a fortnightly again on July 1, 1983. It used to serve the listener as a Bradshaw of broadcasting ,and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 22-12-1941 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 97 VOLUME NUMBER: Vol. VII, No. 1 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 31, 33-92 ARTICLE: 1. The Art Of Amrita Sher-Gil 2. Nutrition Problem: The Value Of Greens 3. Background To The War 4. Citizens Of Tomorrow 5. Broadcast Of V.C. Ceremony AUTHOR: 1. Agha Abdul Hamid 2. W.R. Akroyd 3. Unknown 4. Unknown 5. Unknown KEYWORDS: 1. European Art, Amrita Sher-Gill, Young Girls 2. Nutritive Value, Diet Surveys, Kitchen-Gardens 3. World Affairs, War Commentary, Trichy Town Hall 4. Present Generation, AIR's Children Broadcasts 5. Victoria Cross, Rajputana Rifles, Viceroy's House Document ID: INL-1941-42 (D-J) Vol- I (01)

Music Learning with Massive Open Online Courses (MOOCs) L. Steels, 2015-11-24 Massive Open Online Courses, known as MOOCs, have arisen as the logical consequence of marrying long-distance education with the web and social media. MOOCs were confidently predicted by advanced thinkers decades ago. They are undoubtedly here to stay, and provide a valuable resource for learners and teachers alike. This book focuses on music as a domain of knowledge, and has three objectives: to introduce the phenomenon of MOOCs; to present ongoing research into making MOOCs more effective and better adapted to the needs of teachers and learners; and finally to present the first steps towards 'social MOOCs', which support the creation of learning communities in which interactions between learners go beyond correcting each other's assignments. Social MOOCs try to mimic settings for humanistic learning, such as workshops, small choirs, or groups participating in a Hackathon, in which students aided by somebody acting as a tutor learn by solving problems and helping each other. The papers in this book all discuss steps towards social MOOCs; their foundational pedagogy, platforms to create learning communities, methods for assessment and social feedback and concrete experiments. These papers are organized into five sections: background; the role of feedback; platforms for learning communities; experiences with social MOOCs; and looking backwards and looking forward. Technology is not a panacea for the enormous challenges facing today's educators and learners, but this book will be of interest to all those striving to find more effective and humane learning opportunities for a larger group of students.

British Radio Drama, 1945-63 Hugh Chignell, 2019-09-19 British Radio Drama, 1945-1963 reveals the quality and range of the avant-garde radio broadcasts from the 'golden age' of British radio drama. Turning away from the cautious and conservative programming that emerged in the UK immediately after World War II, young generations of radio producers looked to French theatre, introducing writers such as Samuel Beckett and Eugene Ionesco to British radio audiences. This 'theatre of the absurd' triggered a renaissance of writing and production featuring the work of Giles Cooper, Rhys Adrian and Harold Pinter, as well as the launch of the BBC Radiophonic Workshop. Based on primary archival research and interviews with former BBC staff, Hugh Chignell places this high-point in the BBC's history in the broader context of British post-war culture, as norms of morality and behavior were re-negotiated in the shadow of the Cold War, while at once establishing the internationalism of post-war radio and theatre.

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