Michal Rataj · Electroacoustic Music and Selected Concepts of Radio Art

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Problems Related to the Specification of Creative Positions in the Environment of Acoustic Arts Seen Through the Prism of the Czech Radio Art Scene

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Content

Radio Art and Lucid States of Mind

The question of how to enter the enclosed zone and how to make use of the transmission and propagation of significant sounds by means of electromagnetic wave motion appeared slowly again during the cultural and artistic scenes on both sides of the "Iron Curtain" in the 1950s and 1960s, i.e. following the escalation of the mass media during and after World War II. The case was not only the mechanics of broadcasting a ready made, "aesthetically" focused program of "artistic" music and spoken language by means of radio, but also an attempt to create and articulate a specific "radio language" and "radio poetics." It represented a stream of meaningful and unexpected sounds and messages that would expose new aspects and perspectives of the world, resulting in a new and unusual syncretism of sound. Various concepts of art for radio, or "radio art," were constructed to become a new, specific, and autonomous form of communication code between the listener and the transmitter, between the author and his/her surroundings. Radio art was being created in parallel to newly perceived musical forms and its interconnection with communication technologies. However, contemporaneous literature, theatre, and the overall socio-political climate also contributed to its poetics and grammar. The avant-garde scene saw radio, and later television as well, as an opportunity to attract not only the informed, but also their own audience.

It was possible to dust off the atmosphere enchanted with the experiments and freedom of the first decade of radio broadcasting during the 1920s and 30s in the very context of post-war avant-garde activities and the pursuit of cultural and political dialogue between the two world superpowers while existing in the shadow of the rise of a newly competitive and powerful planetary audiovisual tool – the television signal. Television not only had the magical and mesmerizing ability to spread information, but it also had the power to influence public opinion and collective way of thinking in a much more effectual manner than voice or music. Thus, television had deprived radio of its sovereign position in the mass media, as in the economic sphere of the marketplace and the political arena.

The key question (as is the case of every new medium for communication or information technology) was: What is the difference between the messages presented in the context of the institution and genre mask of the radio and the messages drafted, implemented, materialized, distributed, and consumed in the form of a written or spoken text, film, television, musical composition, theatre, or performance? What can be communicated only by the means of a specific radio environment? How is the contemporary discourse and development of music, theatre, painting, and literature reflected, used, and modified with the all-penetrating and

immersive technological device which remotely intermediates a radio signal? Was this machinery almost fully controlled by the political ideologies of individual states or under the influence of advertising from commercial corporations?

Communication in such a clearly technologically, economically, and ideologically determined environment implies both the moment and possibility of transmitting undistorted information. It symbolizes the efforts of individual participants in the communication process to understand, on the other hand, a statistically prevailing tendency to disguise meaning, disorientate and influence listeners, weaken their individualities, anesthetize and suppress individual thinking, and promote the entropy of meaningless noise.

What are the chances for the emergence of a creative act in a system that is organized and determined in this way? How can an artist survive in competition with robots, machines, scientists, technologists, and power formations that are outlined and constructed outside the genealogy and intentions of artistic production and culture? Is it possible to maximally purge sound in a prosaic radio setting, to enrich it and reinstate its original purpose, transforming it into a creative and surprising moment of uniqueness that could never again be repeated in the assailing stream of reproduced and automated music, commercials, "objective" news, noises, and gibberish?

The phenomenon of audio – the reflection of natural and reproduced sound – defies rational analysis in a certain way. This might be caused by the fact that the perception of sound reaches spheres of thinking that lie somewhere in profound, phylogenetically archaic parts of the brain where it creates and activates imaginative and emotional layers of perception and influences our orientation in the world, the awareness of our identity, and unity with the surrounding community.

Our subconscious reaction to a broadcasted sound is programmed in order to detect and survey the places and direction from which a sound signal, vibrating slightly like a resonator or sensor, enters the holes in our skulls to penetrate our system of perception. Firstly, it is the localization of space that is necessary for activating mental operations, decoding and understanding information, then storing such records in memory. This is what determines our domestication in the natural sonic universe.

The medium of radio is one of many technically artificial environments. Its history is comparatively recent. Therefore, the exploration of its impact on society is still at its very beginning. As for sound distributed by electromagnetic waves, ambivalence in the sense of spatial and time determination is typical and distinct from unpublicized situations. The position from which the signal comes to the receiver to which we listen is a matter of faith in the probability and trustworthiness of a media system that formulates and controls the signal whose recipients we, as

listeners, are, albeit a statistically relatively insignificant unit. The person speaking into the microphone somewhere in a studio or coding sound into a transmitter is surrounded by the intimacy of his/her approximate vicinity in the same way as the listener who is nested in his/her different environment into which radio waves penetrate in the form of discontinuous and inherently fascinating sound components. Radio appeals to a fictitious listener in the same way writers and poets hand down their texts to imaginary, far- away readers.

As if the time and space of radio extended between now and today, here and everywhere, it represents a stream of wave motions emanating from the unknown that vanish in an instant to fade somewhere beyond the horizon.

Even though the sphere of air – an unlimited transparent and impervious nebula of radio communication – is technologically and physically definable, it contains, thus far, an enigmatic code of a metaphysical conversation through a resonating membrane dividing the world of here and there.

The dimensions in which we think and to which we refer in various model communication situations are distant and close, familiar and unfamiliar. In the case of radio, the parameters are modified by substitutability, incorporeality, and the phantom quality of a voice coming from the speakers.

In this sense, listeners of radio signals find themselves in a confusing and unreal situation reminiscent of states of lucid dreaming and altered perception. Michal Rataj has written an erudite text about the sphere of radio art and sound art, the promotion and production of which he has engaged himself for several years. This sphere touches on the ability of surprise and extraordinariness in the otherwise relatively prosaic and determined operation of the radio and contemporary music industries.

Miloš Vojtěchovský

Acknowledgements

1. Introduction

The following opening lines conceal a fair amount of ambivalence. On the one hand, we are going to deal with a very fascinating and topical issue that pulsates in the contemporary music world (i.e. the various forms of the creative organization of sound material in the environment of diverse technological and media constellations). On the other hand, there are considerably obvious methodological difficulties that we cannot avoid.

On the one hand, we are going to try to reveal a bit of the lethargy that tends to statically stick to the dynamically developing world of acoustic art in this region of the world.[1] On the other hand, we must take into account that such "revelations" (when dealing with a whole range of new terms, in particular) cannot result in a final and generally accepted solution. Nevertheless, it can result in a comparatively better orientation in this field and in the stimulation of new discourses.

On the one hand, this text aims to emphasize contemporary artistic production. On the other hand, it is a methodological fact that it is hardly possible to take a minimal, critical stance to the period and processes in which we personally participate and "go through as artists." However, it is necessary to take this risk and attempt to join the (almost non-existing) discourse, or to start a completely new discourse in order to demonstrate the certain rigidities of existing perceptions.

On the one hand, we can fall back on the more than fifty-year-long tradition of production and theoretical reflection of the phenomenon of "electroacoustic music" (hereinafter referred to as EA). On the other hand, this – let us say – monolith has gone through a series of relativizing and confusing attacks that are (albeit unintentionally) rooted in the radical change of a creative thought paradigm that first appeared in the 1990s: the rise of cheap (and thus, generally accessible) com-

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1   We will use the term "acoustic art" (akustische Kunst) from the very start in this text. This term has been used most frequently since the 1980s as an "umbrella term" of sorts that represents aesthetically formed sound structures with an emphasis on their intermediation by a technological medium (in our case, with an accent put on radio), where their "audible" aspects are fundamentally emphasized over their "visible" aspects. Thus, any affinity of thought for the terminology of physics that might, to a certain extent, arouse justified criticism is out of the question. We are attempting to demonstrate that the term "electroacoustic music" (hereafter referred to as EA) that is mostly used in the context of electroacoustic sound material, production, and distribution (as would be expected), has become problematic in many contexts (development, communication, genre, distribution), particularly in situations in which we are forced to, at least partially, differentiate between the serious music and pop music (let us omit the disputability of these two terms) or in which EA material meets other types of art, conceptual projects, communication modes, or the social groups of authors and consumers.

puter technology, plus the global development of digital information technology and media. Let us resort to a certain simplification in order to make a general description: large institutions that have facilitated, supported ("controlled"), and developed the aforementioned field[2] to a significant extent thus far are on the defensive at the moment as the authorial sphere itself witnesses a radical "laicization," in addition to a progressive (although not necessarily in the valued sense of the word), dynamically creative, and communicative development. Traditional communication at the university and institutional levels is not as important anymore due to rising competition from both individual and global internet communication services. The universal "dataization" (i.e. a kind of a global digital information consensus)[3] creates a completely new (and often socially conditioned) space for an almost inconceivable communication between subjects that may be paradigmatically and utterly incompatible. Nevertheless, due to congruent (digital) communication codes (interface), they are able to create new forms of mutual information exchange[4] that are, more or less, both respected and ignorant,

THE FAMILY TREE OF SOUND ART:

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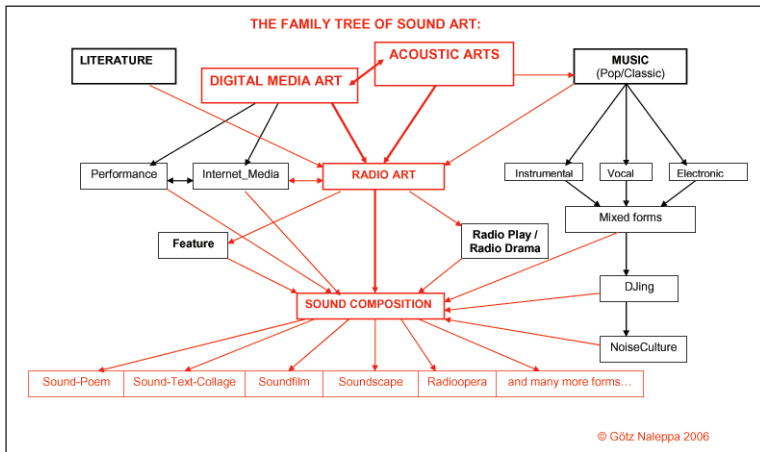
2   For financial reasons, it was not possible to purchase, operate, and develop new technologies (and later, early computer systems) without the institutional support of large universities and public service institutions.

3   „In der postmodern-digitalen Situation entstehen neue Kontakte zwischen Verschiedenem, denn die Gleichartigkeit der Benutzeroberflächen (Standards) erlauben neue Wege der Kommunikation zwischen Disziplinen…" See Elena Ungeheuer, *Elektroakustische Musik: modern oder postmodern?*, in: *Handbuch* 1999/5: 91.

4   This fact has a lot in common with returning to a discussion on postmodernism, its plurality of styles, acceptance, or criticism of the diversification of genres, such as serious music – pop music (in the sense of E-Musik – U-Musik), comp. *Handbuch* 1999/5: 90.

plus creatively intentional. In this sense, a certain paradox often appears when the aforementioned social conditionality (and thus, a necessary differentiation) creates situations in which a socially differentiated audience consumes authorial statements of materially related forms.

A group of fifty standard audience members, composed mostly from members of the middle-age and elderly generations that might normally attend concerts of contemporary classical music, attend a concert presenting the premiere of a new EA composition made by so-called composers in a well-equipped studio that correspond to the general requirements for the quality of sound, its processing, and (let us say, with the awareness of radical pluralism) relevant to contemporary aesthetical criteria. This concert takes place in a concert hall or in a conference room. At the same time, there is a concert occurring in a dance club at the other end of the street. Its main protagonist is an inconspicuous young man sitting on the stage with his laptop open, performing a one-hour-long show (and more or less interesting – as in the case of the first concert) of noises, rushes, ambient harmonic planes, and rhythmic pulses. About one hundred young people below the age of thirty are sipping their favorite "drinks" and looking "cool" while they watch this show.

It is possible (even necessary) to discuss the value qualities of the music presented by both activities in our example. However, this is not essential for our purposes at the moment. What is important for us is the fact that a particularly (and often valued) similar (in this case, musical) statement may be perceived at the same time by radically different audiences in radically different conditions without the separate parties realizing it (even with a certain pre-existing mutual apathy or simply a witting or unwitting indifference). This concept definitely deals with a socially conditioned need (respectively, no need) of creating and maintaining rites and cults.[5] Let us mutually diminish the distance between the two poles articulated in this way. We do not mean to level out their specific values, but to reveal the potential space for mutual, enriching encounters.

In conclusion to these introductory notes, we reach the point that has been, to a significant extent, the key point for starting our work: a medium as a means of communicating a work of art.

On the one hand, we perceive the standard public-service broadcasting media[6] in the range demarcated by radio and television. Of course, we do differentiate

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5 „In Zeiten der Postmoderne führt Differenzierung zur Ausprägung von sozialen Gruppen und Nischen, und gerade Musik stellt die gruppenspezifischen Rituale bereit." Comp. *Handbuch* 1999/5: 90 f.

6 At present, public-service television, and radio in particular, (as principal sound medium) should be the media from which we should expect an adequate intermediation of current events in the field of contemporary art (not only sound art). However, the reality is often different, a

their news, entertainment, and (especially in our case) artistic functions. Since these types of media first came into existence, their functions have created sovereign artistic genres and forms[7] that cannot be ignored in the history of art from the twentieth and twenty-first centuries and contributed to modeling the world scene of acoustic art to a considerable extent. Despite the (often unprecedented) "reorganizational" attacks that have been targeted at experimentally oriented radio broadcasting across the worldwide public-service scene since the turn of the millennium, it is surely a relatively insignificant percentage of listeners who are (and can be, if they so desire) attracted by such broadcasting.

Considering the fact that the amount of people listening to the cultural radio station ČRo3 – Vltava has reached one percent of a total population of 10 million citizens, we get 100,000 listeners! This is not such a small number compared to the attendance rates of concert halls, cinemas, galleries, etc.

However, we still find ourselves in an environment that originates from very strong traditions and often extremely inflexible institutional backgrounds. The aforementioned radical paradigmatic transformation at the end of the twentieth century has only touched on this in a secondary manner.[8] From our field of vision, a wide range of important contemporary art processes often disappear (sometimes necessarily) or are simply neglected out of ignorance.

On the other hand, on the Internet, one cannot ignore a dramatically increasing community of artists and agile listeners who (put forth in a simplified way) do not wait for a long-neglected program by a public-service producer, instead choosing to personally arrange their own Internet radio and music shopping preferences for a relatively insignificant fee. Thus, in a way, they suppress their "media frustrations" on a completely different, non-institutional, independent, and socially con-

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fact that paradoxically plays into the hands of alternative media channels. For that reason, we are going to explore only radio because its nature corresponds best with the intermediation of various acoustic forms.

7   „Innerhalb dieser Grenzen [des Hörspiels], die im Laufe der technischen Entwicklung schrittweise expandierten, entwickelten Hörspielmacher meist früher als die Kollegen journalistischer oder musikalischer Ressorts komplexe Vorstellungen von der Eigenwelt des Radios. Dies hängt mit der Tatsache zusammen, daß sich der Rundfunk im Hörspiel am frühesten von der Rolle des Nachrichten- und Übertragungs-Mediums löste und von sich aus sendbare Ereignisse produzieren mußte: Medien-Ereignisse." (Hans Burkhard Schlichting, *Zuhören: ein hermeneutischer Prozeß im Medien-Wandel. Vortrag zum HÖRSPIEL-Symposium der Akademie Schloß Solitude*, Stuttgart am 14. Januar 1994, p. 14).

8   Broadcasting principles based on waveforms is being substituted with digital delivery. Analog recording devices have been substituted with digital systems. The Internet has become a parallel, inseparable, and interactive multi-medium in relation to radio and television and a potential access gate to archive information.

ditioned level (however, this often happens on a technologically lower echelon). This level is limited only by the borders of the global net and its potential accessibility to the end user (something that is nowadays comparable to the potential accessibility of radio or television) that grows in geometric progression.

Therefore, it is evident why the introduction of such technology had to include the several acute poles of the problematic sphere at which we are looking. From several of these extreme positions, we can try to deduce several consequential topics to examine in order to specify the object of our attention in more detail.

First and foremost, we are going to look at the existing reflection of EA music as a creative sphere that traditionally integrates new forms of technologically conditioned musical art and various forms of its distribution. We are going to attempt to analyze this historizing, terminological sphere in a somewhat new context at the beginning of the twenty-first century. However, we are not going to avoid the fragments of discussions about postmodernism that have been brought to our attention once again. Postmodernism continues to appear from various angles of meaning inside our subject field. It can help us understand the different motivations and existing reflections related to our topic.

Thus, we find ourselves only slightly removed from the attempt to inspect phenomena that represent the problems and boundary realities of different genres, technologically conditioned communication, social conditionality, creative and conceptual confrontations of academic authorial rigidity, and (positively stated) laic authorial immaturity. All this can be found in places where the term *electroacoustic music* has run out of breath and has started to function on a selective basis, making it necessary to begin using a more general term – *acoustic art* – very carefully.

One of the creative discourses that we are going to explore in the wide field of acoustic art (and remains the main motivation for our work) is related to the media environment of radio under the term *radio art*. We are going to try – in much broader detail – to inspect radio as a phenomenon that gives rise to a very specific type of acoustic art and "communicates" it in a very specific way. It does not reveal either the source of sound or its creator to the listeners. Moreover, it does not provide them with a possibility to perceive the space in which sound is created and resonates. Radio transmits codes[9] to its listeners while, at the same time, creating new codes in the intersubjective space of each listener. On the one

9   Comp. Hans Burkhard Schlichting, *Zuhören: ein hermeneutischer Prozeß im Medien-Wandel*, p. 5. It would be also advisable to compare this with key requirements of Pierre Schaeffer regarding the isolated perception of sound, i.e. a perception that is carried out separately from the situation in which the sound recording was made. It is a phenomenological position of listening. (Zu-Hören), comp. *Handbuch* 1999/5: 22, 223.

hand, it can serve as an "intermediate." On the other hand, it can create specifically "interactive" works of art. This is the case of a contextual axis among electroacoustic sound expressions, one of its possible modes of communication, and their mutual interaction. The inspirational starting point for our future reflections will be a more profound, in-depth look at several European concepts related to the existence of different approaches to radio programming in the field of radio art.

Such "inspirational" surveys shall logically result in a specific attempt at exploring possible authorial approaches in the field of acoustic art, as can be observed in the programming of Český rozhlas 3 – Vltava from the position of a producer who has struggled since 2003 to systematically map and stimulate original productions, primarily by Czech authors, that are conditioned by the specifics of radio.

2. Electroacoustic Music as a Historical Category

2.1 A Look into History

For a moment let us deal with the existing musicological reflections that reach as far back as the origins of this creative sphere, i.e. the origins of *electroacoustic music*, and consider the way in which such reflections are carried out in order to be able to gradually turn our attention to contemporary processes in the field of acoustic art.[10]

When we consult basic musicological dictionaries and manuals in order to look up information related to this term, we find two significant facts:

1. A major part of the reflections concerning the history and processes in this field deal with the pre-history and beginnings related to events connected with the very first centers for EA music in Cologne, Paris, and Milan, their founding fathers, their manifestos, and analyses of their first experiments and important compositions. This period ends in the 1970s.
2. There is a comparatively large consensus (albeit not an unwavering one) when authors use basic vocabulary in this field, out of which we can underline three key terms: *electronic music* (elektronische Musik), *musique concrète*,[11] and *live-electronic.* The term "*electroacoustic music*" is most frequently used as an umbrella term for these three terms.

For our purposes it is not necessary to analyze problems related to these basic terminologies, connotations, historical facts, and situations because they have been

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10   Henceforth, we are going to use this term for the most general name of artistic production whose key functional role is sound in the widest sense of the word, emphasizing in particular the "audible" over the "visible." A wider context of this increasingly used term can be depicted with similarly general terms from other forms of art – movement arts, visual arts.

11   Several myths confirm the considerable use of stereotypes in the historiography. For instance, the German musicologist Elena Ungeheuer strives to rebut the persistently handed-down myth of differentiating so-called "concrete" (i.e. recorded by means of a microphone) and "electronic" (i.e. generated by devices) sound material. She points out that Schaeffer's term "concrete" is related to the phenomenological background of sound and not to the technological method of achieving it. She further points out that composers worked with electronic sounds in Paris in 1956 and vice versa that authors in Cologne worked with sounds recorded with microphones. *Handbuch* 1999/5: 21 f.

adequately described both in foreign musicological manuals and publications[12] and also in the Czech language – in particular in the recently published publication by Lenka Dohnalová[13] that includes an elaborated bibliography of Czech and foreign literature. Because these connotations of basic terms have become considerably steady, we do not intend to question them in any way. Questioning and searching for answers shall start where the range of the given terms ends (or where it starts to lose its focus).

In principle, it is possible to say that the majority of historiographic digressions in synthetic compendia focus on the sphere called "serious music" (E-Musik in German), i.e. the section of music production which is in a more or less obvious way (personally, conceptually, structurally, aesthetically) related to the history and tradition of the West European music culture. So far, the umbrella term *electroacoustic music* (elektroakustische Musik) and its three key aforementioned sub-terms can be understood without difficulty.

As a result of the growing radical pluralization of the intellectual and artistic scene, the general interactivity of disciplines, and the extreme speed of technological development (which accelerated cosmically when the analog paradigm turned into the digital one), the more or less relevant use of electronically processed sound has affected practically all music events. These tendencies necessarily result in the need of a new perspective in the terminology used in relation to the words "*electroacoustic music*" plus the need to set up and respect new creative and reflective discourses that will necessarily arise (they are not always dependent upon reflection).

In this sense, it is important to take into account that a studio recording of an instrumental composition[14] cannot be released on a CD without being electronically processed (often significantly), that most pop and applied production is made by means of electronic musical instruments, and that it would be difficult to successfully enjoy a huge stadium concert without the aspect of electronic processing. However, these are extreme examples that describe how far our general thinking about the term *electroacoustic music* can go.

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12   *Elektronische Musik*, in: *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher, Kassel – Basel – London: Bärenreiter 1989, vol. 3, pp. 1263–1268; *Electro-acoustic music*, in: *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, London: Macmillan 2002, vol. 8, pp. 59–65; *Handbuch* 1999/5; André Ruschkowski, *Elektronische Klänge und musikalische Entdeckungen*, Stuttgart: Reclam 1998; Martin Supper, *Elekroakustische Musik und Computermusik*, Darmstadt: Wissenschaftliche Buchgesellschaft 1997.

13   Dohnalová 2001.

14   A model CD-project would be, for example, Helmut Lachenmann, *Schwankungen am Rand*, ECM New Series, 2002, 461 949-2, or A. Ingólfsson, *Enter*, BIS-CD-1298.

The authors of texts included in the recently published volume *Elektroakustische Musik* – a part of the compendium *Handbuch der Musik im 20. Jahrhundert*[15] – from which we have quoted several times, have tried to implement a radical change in the perception of the EA music phenomenon, its current observations, and its genre "positioning" in further reference to the significant paradigmatic shift over the last three decades. Their approach is radical not in the sense of reorganizing terminology or connotations, but in outlining and denominating the multilayered quality of the relationship between existing or newly created discourses which must be perceived both inwardly and outwardly in relation to traditional EA music terminology. By means of their permanent mutual positioning and confrontations, it is possible to approximately define the object of our attention. Moreover, it is a sort of centrifugal thinking which attempts to define the "proper"[16] by defining "the other." This method is largely analogical with the objective of this text – to point at extreme and external artistic phenomena that would not be able to exist without the benefits of "*electroacoustic music*" traditions. However, these phenomena create new spectrum of genres and types when interacting with electroacoustic music and thus, build new traditions, terminologies, and discourses.

In principle, we can observe two parallel levels on which this positioning takes place in the aforementioned compendium.[17] The first level represents a purely static, formal, and structural segmentation of topics. The second level consists of

15   *Handbuch* 1999/5.

16   „…Imitation versus Inovation, Objekt versus Prozeß, analog versus digital, Klangbedeutung versus Klangstruktur usw., also immer Diskurse des Anderen, wobei elektroakustische Musik nicht nur als das andere gegenüber der traditionellen Musik auftrat, sondern das Andere stets zur Positionierung innerhalb des eigenen Terrains braucht, […] indem der Dialog zwischen den Lagern gesucht wird: als Ereignis der Geschichte oder als Herausforderung für die Jetztzeit", *Handbuch* 1999/5, p. 11 f.

17   It is advisable to compare a similar methodology of segmentation of the topic that Wolfgang Martin Stroh applied for his entry in the Eggebrecht dictionary in 1972, comp. Wolfgang Martin Stroh, *Elektronische Musik*, in: Hans Heinrich Eggebrecht, *Handwörterbuch der Musikalischen Terminologie*, vol. II: 1, Stuttgart: Steiner 1972 ff) the term electroacoustic music rests somewhere between a physical definition and a colloquial use; 2) el. music as a product of electronic instruments; 3) el. music as a result of a serial organization [in the sense of a serial composition technique, note MR]; 4) el. music as a product of electronic work with sound; 5) the term el. music always suffers from certain "modification" [Einengung] that refers to the ideological character of artificial terminology. The point regarding "serial organization" is one of the topics that Elena Ungeheuer addresses within discussions of postmodernism in the context of EA music, with Lyotard's terms of presentability, and in relation to early EA compositions as link-ups to the principles of traditional vocal-instrumental thinking and its reflection in EA material, comp. *Handbuch* 1999/5: 87 ff, also Vít Zouhar, *Postmoderní hudba?* Německá diskuse na sklonku 20. století. Olomouc: Palacký University 2004.

depictions of the spheres of discourse that permeate the entire text from different positions.

A brief look at the contents gives us an idea of the first level. Chapters of a discursive, historiographic, and aesthetical nature (*Anders-Statements I.*, *II.*, *Lese-arten HörArt*) are interspersed with a sort of parallel "excursion to the borders." The second division tries to deal with discussions of postmodernism and its projection into reflections on electroacoustic music. The text then switches focus to the contemporary club scene,[18] then continues on to discuss industrial rock as "an electronic bridge between pop, rock, and new music." The fourth chapter attempts to deal with the phenomenon of traditional electronic studios as key production institutions whose positions in the contemporary technological world have been shattered[19] due to a strong laicization and the general accessibility of key technologies. The last chapter, emphasizing the technological development of electronic musical instruments, digresses into a sphere that is called *network art*. It has much in common with a collection of new forms of art whose significant structure is the global internet network.

Even though these bigger wholes can be read and perceived as individual studies to a certain extent, the second level of the compendium exceeds this extent. It tries to formulate new (or point at existing) discourses. Let us deal with them in a separate chapter.

18   The terms "electronic scene" or "Electronica" are frequently used for this sphere of music production. It is necessary to be aware of these completely different connotations with regard to the traditional term "elektronische Musik." We are going to inspect this problem in detail later.

19   It is an undisputable fact that the exceptionality of a sound studio as a traditional place where electroacoustic production, or all acoustic arts in general, was created is a matter of the past. This fact is reflected in the search of new functions for this institutional unit. This is not only the case with small studios. It is the case of big traditional institutions as well, e.g. the Experimental Studio of Slovak Radio in Bratislava, the Experimental Studio of Polish Radio in Warsaw, the Electronic Studio of TU in Berlin, or the IRCAM in Paris. See the following texts: „…allgemein ermöglichter Zugang zu Produktionsmitteln, deren Komplexität permanent weiterwächst…", in: Roland Schöny, *Sounds aus dem digitalen Zwischendeck*, in: Pascal Decroupet, Walter Fähndrich (ed.), *Zur Geschichte und Gegenwart der Elektronischen Musik*, Luzern: Kunstmuseum 1999, p. 49; Michal Rataj, *Elektronické vyjadřovací prostředky ve tvorbě Pierra Bouleze*, Diploma work, Academy of Performing Arts, Music Faculty, Praha 2003, p. 27–29; Folkmar Hein, *Brauchen wir Interpreten für elektroakustische Musik?*, in: *Handbuch* 1995/5: 165ff.

2.2 Elektroakustische Musik, or Defining the Proper by Means of the External

Even though the entire book consistently uses the term "electroacoustic music" (elektroakustische Musik) with all other terms used centripetally to this "umbrella term,"[20] the defocused (from a current perspective) terminological range is somewhat globally defined by the following discourse ranges from the very introduction:[21]

1. *Communicative space: electroacoustic music is created at places of encounters.*
Production using electroacoustic material can exist only if there are encounters of technology, science, and art, plus their mutual exchange. It is obvious that the characteristics of such interpenetrations can hardly be subjected to a methodological and terminological stratification and differentiation.

2. *The sphere of devices: on various stages, electroacoustic music is dependent on electrical manipulation with the production of sound (Klangerzeugen), its archiving, and modulation. Compositionally, it reflects this dependence in various ways.*
It is obvious how many types and genres can come under a discourse formulated in this way.

3. *Research space (Forschungsraum). Electroacoustic music is of an experimental nature.*
This proposition overstresses the space of a studio or computer system that creates a bridge of sorts between the world "there outside" (da draußen) and the world of music. This bridge also provides the frame for the aesthetical project of sound research (Klangforschung). In extreme cases, this perspective can be applied as a criterion for the terminological differentiation between serious products of electroacoustic music and the clichés (*kitsch*, respectively) that overtake the upper, technological layer without invention (a pop hit made by means of electronic instruments).

4. *Perception space* (Wahrnehmungsraum). *Electroacoustic music shows a strange tendency to the phenomena of transition* (Übergang), *threshold, and change* (Wandel).
This hermeneutic discourse often heads towards the absence of an interpretation or to the possible blending of one's role with the role of a composer or the feasibility team (in the technological sense of the word). The possibility of immediate listening to a newly created (composed) piece sets a sort of permanent dialectical

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20 Comp. Dohnalová 2001: 15–28.
21 *Handbuch* 1999/5: 14ff.

dimension between the poetical audiospace (Hörraum) of the composer and the aesthetical audiospace of the listener.

5. *Imaginative, real, and associative spaces. Electroacoustic music binds spatial structures in order to artistically potentiate* (potenzieren) *them.*
This topical and far-stretching discourse is primarily a media discourse in the widest sense of the word. It is a discourse on the ability to effectively communicate acoustic arts in the time of our current information-based society. Therefore, there are channels leading not only to all forms of the communication of sound artistic objects, but also to all media that may become – based on their very nature – a structural part of the object that is being communicated. It is also a discourse that has given rise to many of those new aforementioned "transitional traditions."

Any publication to be considered highly relevant in the context of global musicological observation must address such perceptions concerning the terminology of "electroacoustic music in the digital information epoch." However, we will attempt to take our thinking "one step further" by turning the discursive approach of perceiving electroacoustic music on its head. A better orientation in the state of radical plurality can be found by means of a *centrifugal* method of thinking (not by means of a *centripetal* method) in the centre of which is the terminology of EA music (as presented in the given publication). In the centrifugal method, the term "*electroacoustic music*" becomes a relatively clearly defined historical category that helps to actualize the creative field of *acoustic arts* thanks to newly constituted discourses across the contemporary artistic scene. Moreover, the "step" defined in this way is relatively legitimized by the stance that the authors of the compendium took on the term "electroacoustic music." If they admit that it is necessary to search and formulate extreme discourses in order to define acoustic music, the term "acoustic music" must show certain signs of exhaustion with regard to topical requirements. In this sense, its possible perception as a historical category seems even clearer. Let us not start thinking from "the other" towards the category of EA music, but from this category outward, in the direction of the other, the extreme, the living, creating new discourses or even new traditions of discourse.

2.3 Acousmatic, Auditive or Acoustic?

We have reached a spot where it is necessary to take a closer look at the sphere of thought related to the term "acoustic art" and at other terms and terminological areas connected with it.

We must go back as far as Pythagoras and his method of tutoring students from behind a screen. He used the term "acousmatic" (acousmatique, akusmatisch) for a situation in which we can hear but cannot see the author of sound (and semantic) information.[22] Influenced by phenomenological experience, Pierre Schaeffer adopted this term at the very beginning of his research and made it one of the key terms determining a specific way of listening. Schaeffer writes that this term

> "…marks the perceptive reality of sound as such, as distinguished from the modes of its production and transmission. The new phenomenon of telecommunications and the massive diffusion of messages exists only in relation to and as function of a fact that has been rooted in human experience from the beginning: natural, sonorous communication… In ancient times, the apparatus was a curtain; today it is radio and the methods of reproduction, along with the whole set of electro-acoustic transformations, that place us, modern listeners to an invisible voice, under similar conditions."[23]

As we have outlined earlier, the acousmatic mode of listening is fundamentally concerned with the phenomenological perception of sound requested by Schaeffer. Such a perception is absolutely independent of the context in which the particular sound was recorded or independent of the author of the "audible."[24] Even though this term is now very well-known,[25] its use is very limited to the francophone part of Europe and is unconditionally tied to the Schaefferian tradition of thinking / hearing. However, in principle, it denominates situations that are discussed in the German language region in relation to the term *"invisible music"* (unsichtbare Musik) and the very frequently used English term *"acoustic art"* (akustische Kunst).

It is necessary to mention the Latin version of this term that has been very significant in the past: "ars acustica." This phrase (as we shall see later) was inaugurated by the prominent radio producer and theorist of an experimental studio in Cologne (Studio Akustische Kunst, WDR) Klaus Schöning, who also invented (maybe a little bit incomprehensibly) his own term "akustische Kunst," that

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22 The goal of this method was to guarantee an increased quality of concentration for listeners who were not distracted by the presence of the lecturer. Thus, they were extracted from the visual situation connected with tutoring.

23 Pierre Schaeffer, *Acousmatics*, in: Christoph Cox, Daniel Warner (ed.), *Audio Culture, Reading in Modern Music*, London – New York: Continuum 2005, p. 77. English translation in accordance with: Pierre Schaeffer, *Traité des objets musicaux*, Paris: Seuil 1966.

24 Pierre Schaeffer, *Acousmatics*, in: Cox/Warner 2005: 77. Comp. *Handbuch* 1999/5: 22, Dohnalová 2001: 36ff.

25 "Acousmatic" appears in the figurative sense in the Parisian Akusmonia ("loudspeaker orchestra" in the hall of INA GRM institute).

is "acoustic art." He also named the institutional successor for the Experimental Studio Cologne as "*Studio Akustische Kunst.*" His parallel use of the Latin and German (Latin and English, respectively) term in the opening study of the retrospective catalogue of works made in the Studio from 1968 to 1997 is not overly comprehensible, either. In this study, he points at the integrative processes across the latest artistic events of the second half of the twentieth century: "…Es konnte sich eine Kunst entwickeln, die ich seit den siebziger Jahren als Akustische Kunst und als Ars Acustica bezeichne. Es ist der sich innerhalb und außerhalb des Radios häufig verzweigende Weg einer Medienkunst zwischen den Künsten und Institutionen…"[26]

Several pages later, there is an interesting detail that proves the understandable instability of this terminology. Schöning writes about "…fast einhundertjähriger Geschichte der Akustischen Kunst…,"[27] regarding the concept of acoustic arts that take up the futuristic tradition.

The creative group of radio producers of acoustic arts within the European Broadcasting Union (EBU Ars Acustica) also has the term "ars acustica" in its name. Klaus Schöning participated in founding this group in conjunction with other producers and theorists, serving as its head for many years.[28]

It is more and more obvious that the Latin version contributes to a further lack of focus on the largely unclear sphere of acoustic arts. There is a certain scepticism (e.g. within the EBU Ars Acustica group) to the future use of this term.[29]

Both aforementioned terms – "invisible music" / "acoustic art" – semantically refer to the centrifugal mode of perception that has been described above. In principle, they give evidence of the effort to deal with a whole range of paradoxes that the development of music in the twentieth century has unearthed. In a sense, these are complementary terms that can dialectically cover the extreme situations in which we are interested.

26   Schöning 1997: 1.

27   Schöning 1997: 1.

28   The Spanish radio producer and theorist José Iges explains the brief history of the foundation and early existence of the EBU Ars Acustica. He presided over this group from 1999 to 2005. Comp. *Ars Acustica. A brief history of radio arts*, in: *Diffusion EBU* – Winter 2000/2001, pp. 40-42.

29   Despite this, we can still read an informative text of the web presentation by Studio Akustische Kunst that "Innerhalb der internationalen Radio-Szene gilt das Studio Akustische Kunst des WDR Köln seit 1968 als eines der produktionsintensivsten Zentren der Ars Acustica…", comp. http://www.wdr.de/radio/wdr3/archiv/sendungen/stukun/. An identical formulation can be found in the abovementioned text by Schöning, comp. Schöning 1997: 6.

In the sphere of complex relations between the composer and technological systems, work with sound technology gives rise to situations in which we can "hear," but are not able to fixate "the audible" in a generally comprehensible code so that the listener (or researcher) would be able to deconstruct it in a reversed mode in the future.

> „Unsichtbare Musik kann dann entstehen, wenn man etwas hört, aber dabei keine Interpreten sieht, die das Gehörte in Live-Aktionen hervorbringen. Unsichtbare Musik in einem speziellem Sinne kann aber auch dann entstehen, wenn Klänge zu hören sind, die sich nicht in einer musikalisch ohne weiteres ‚lesbaren' Weise visualisieren lassen."[30]

We are still dealing with a term (unsichtbare Musik) that tries to cover certain extreme spheres from the position of "music." In this sense, the term "acoustic art" may represent a positively defined term, emphasizing the "hearing" on a more general level with regard to "unsichtbare Musik." Rudolf Frisius dares to go even further when pointing out that "the acoustic" does not reveal any connections with the natural scientific, the physiologic, or the phenomenological[31] (in the sense of the reality of sense perception). If we were to eliminate this slightly misleading terminological position, we would be forced to start talking about "auditive art." However, as of yet, this term has not taken hold. That is:

> „Wenn die Bezeichnung ‚akustisch' im Zusammenhang mit Kunst im Sinne von ‚auditiv' verstanden wird, dann kann man sagen, daß der Begriff ‚akustische Kunst' sich dazu eignet, in positiver Weise zu bezeichnen, was der Terminus ‚unsichtbare Musik' nur in negativer Weise angibt. Es geht darum, die Hörerfahrung in ihrem Eigenwert zu entdecken – losgelöst vor allem von Seherfahrungen, die Gehörtes nur allzu leicht überlagern und verdecken."[32]

Rudolf Frisius continues:

> „Die akustische Kunst könnte Spielräume anbieten, für den Versuch, der Hörerfahrung wieder zu ihrem Recht zu verhelfen, indem Gehörtes das Sichtbare entweder ersetzt oder gleichwertig kontrapunktiert…"[33]

Klaus Schöning opines similarly:

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30   Rudolf Frisius, *Musik und Technik. Veränderungen des Hörens – Veränderungen im Musikleben*, in: de la Motte-Haber/Frisius 1996: 22 f.
31   Comp. chapter Introduction, note No. 1.
32   de la Motte-Haber/Frisius 1996: 24.
33   de la Motte-Haber/Frisius 1996: 31 f.

„Für die Akustische Kunst sind alle hörbaren Erscheinungen gleichwertige Komponenten. Die Akustische Kunst ist ein Schmelztiegel heterogener Elemente. Akustische Kunst: Welt aus Klängen und Geräuschen der akustischen Umwelt oder künstlich erzeugter Töne. Und Welt aus Sprache, Sprache, die zum Laut tendiert, zum Sprachklang und zur Musik, dem Allklang der Töne… Einer ihrer [der Akustischen Kunst] Utopien: ein allen zugänglicher HörRaum: das Radio und andere virtuelle Spielräume…"[34]

In these formulations, we can read into the denomination and definition of the conceptually unrestricted critical space (into which we have been heading) that may give rise to new connections and correlations that are not primarily directed IN-wards (towards the more or less coherent tradition of serious EA music) but instead centrifugally open to new creative and theoretical discourses while retaining the fundamental and structural importance of the "audio," "audible," and acoustic in "auditive" (i.e. not in the physical, physiological, or psychoacoustic) sense.

It is clear that the specific form of such "play spaces" (Spielräume) depends; above all, on the generic, the genre, or any conceptually defined pole whose existence (real or virtual,[35] objectively or inter-subjectively perceptible) enables the creation of such "play spaces" for further discussion. One of the appendixes shows a very practically oriented and experience-motivated example of a possible settling of the genealogical entanglement of the creative relations with which we are confronted in the environment of these "play spaces."[36]

Having stated and approved the term "electroacoustic music" as a historical category that brings forth its tradition, its concepts, and its "know-how" into these "play spaces of acoustic arts," we find ourselves in a place that has resonated with the dispute over the concept of modernism and postmodernism across disciplines. In the discipline of musicological critique, it is a dispute over the linearly and discoursively reflected. Before focusing on one of these "play spaces» of acoustic arts – radio art – we are going to dig deep in the repertory of discussions on postmodernism in order to support the change in the categorical perception of EA music. These discussions can help us explain a wide range of general facts that are

34   Schöning 1997: 1.

35   By virtual "(play) space," we mean, primarily, the digital data space of the global network (internet) and wave space of radio or television broadcasting.

36   In fact, this is a feat based on a considerably pragmatic impulse – to stir up reflections in the largely unstable terminology about relations between processes that have been clogged with too much ballast over the years of "practical denomination" (in radio broadcasting, critiques, university tutoring, etc.). In the context of our text, a "work-in-progress," as the author calls it, may demonstrate very practical attempt at a better sense of orientation in the noticeably discoursive environment of contemporary aesthetical reflection. See Appendix 3.

becoming more and more topical. It does not matter that these discussions focus on a well worn and often boring concept of thought.

3. The Uncompleted Project of Electroacoustic Music, or Projects of Acoustic Arts?

3.1 Does EA Music Have to be Postmodern?

This chapter shall attempt a methodological excursion of sorts. We still think that it is necessary to put the suggested shift in the perception of EA music as a historical category into the context of processes-in-progress (or processes that have been in progress) that result in larger social effects thanks to significant interdisciplinary and musicological discussions. Thus, they can support our methodological starting points.

The more we read individual entries, chapters, and essays on the history of EA music, the more it seems we are dealing with old-story telling (we would not like to anticipate the discussion of postmodernism that shall follow later). We have read about the way Pierre Schaeffer recorded sounds and the specific method he used to listen to them and create their database. We have read about how Karlheinz Stockhausen tried to achieve continuous sound by means of granular synthesis but gave up after having only created 28 seconds of a composition due to its demanding nature. We have heard Bruno Maderna tell us how fascinated he is with all the studio possibilities and the need to establish a different composition paradigm for electronic studios. We have read how new compositions were created using this or that new technology. We have read that a new instrument has been invented which enables us to do "much more" than the previous one. We have read about the first computer systems to be integrated with "composition action." We have learned from the latest magazines and the Internet about the new umpteenth system version of popular software that will "make our compositions sound much better than before on CDs." Last but not least, we have seen the presentation of an Internet system that "is able to distribute new compositions in a perfect manner all over the world." We have read a series of stories and tales that create a certain meta-story mosaic. Instead of thinking about the history of music in the traditional sense, we start thinking about the history of the creative relationship between the composer and technology. In other words, we have begun to think about the history of an individual dealing with (in the sense of the German word '*auseinandersetzen*') "the new." As time passes, we appear to be confronted more and more with something we could call the '*history of authorial projects,*' the perception of which one can neither apply principles of linear historiographic reflection, nor try to categorize them transparently. The pluralist discoursive atmosphere on musical (or generally artistic) production over the last forty years

probably requires a search for new instruments that would respect this atmosphere while not attempting to sentimentally categorize them in a transparent and comprehensive way.

With regard to the general processes of our society, its political systems, and the history of thought and contemporary art that is created and exists in a global (digital) communicating world, we focus on the dispute between the concepts of modernism and postmodernism that has been going on for decades[37] – not because of the discussion itself, but because of the paradigmatic shift whose existence is now perceived and described in a space that is defined by this discussion and also because of the change in ambitions and instruments of our aesthetical (or musicological) discussions and reflections.

Every theoretical reflection of processes in art in the present time must struggle more or less successfully between two perspectives: 1) an attempt at a critical, hierarchical stratification that would be put into a more or less linearly (and often necessarily and schematically) conceived historical and personal context and 2) a tendency to explore the narrative and non-evaluative arrangement of events and personal 'stories' of the author. The ambition of this tendency does not concentrate on creating a connected reflecting picture.

Let us mention J.-F. Lyotard, a man who had a significant impact on formulating the German musicological discussion of postmodernism and its projection into many musicological works, for example, by Helga de la Motte, Hermann Danuser, and, in connection with electroacoustic music, Elena Ungeheuer. Lyotard writes:

> "Finally, it should be made clear that it is not up to us to provide reality but to invent allusions to what is conceivable but not presentable. … We have paid dearly for our nostalgia for the all and the one, for reconciliation of the concept and the sensible, for a transparent and communicable experience. Beneath the general demand for relaxation and appeasement, we hear murmurings of the desire to reinstitute terror and fulfil the fantasm of taking possession of reality."[38]

In his published thesis,[39] Vít Zouhar probes the history of the terminology and discussion of postmodernism (with a focus on musicological discussions in the

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37 Wolfgang Welsch has made a basic summary of the situation in which the individual starting points, key ideas, and concepts of the discussion about postmodernism were formulated at the very beginning. See Welsch 1994.

38 Jean-François Lyotard, *Answer to the Question, What Is the Postmodern?*, in: id., *The Postmodern Explained: Correspondence 1982–1985*, translated by Don Barry, Bernadette Maher, Julian Pefais,Virginia Spate and Morgan Thomas, Minneapolis: University of Minnesota Press 1992.

39 Vít Zouhar, *Postmoderní hudba?* Německá diskuse na sklonku 20. století, Olomouc 2004.

German-speaking region). He attempts to reveal the origins of this discussion on both sides of the Atlantic in order to inspect the processes that were (and in some places, still are) the driving force of the discussion in the German-speaking region. In particular, Zouhar points at the paradigmatic shift in the perception (or in the attempts at specification) of the term "post-modern" in the USA ("post-modern" in the developmental and temporal sense, the succession of actions and processes, and the indication of the strong interdisciplinary validity of this term) and in Germany, where there are attempts at an internal definition and redefinition of the content of this term with focus on the tradition of modernism and post-war avant-garde.[40]

The way in which the aforementioned fifth volume of *Handbuch der Musik im 20. Jahrhundert* joins the discussion of postmodernism confirms Zouhar's observations. The authors try "to define the proper by means of the external"[41] in different contexts. This means that they are attempting to answer the question "*Which electroacoustic music is actually postmodern?*" with the help of generally true (or generally acceptable) facts in order to apply criteria from the discussion related to the post-war avant-gardes and modernisms of the early twentieth century and Neue Einfachkeit[42] on the relatively narrower scope of electroacoustic music.

In the chapter entitled "Die andere Avantgarde,"[43] Elena Ungeheuer strives, de facto, to apply generally musicological discussions in the sphere of electroacoustic music and formulate what can be considered a *modern* or *postmodern* expression from different perspectives. The chapter starts with a considerably fierce formulation:

„Modern ist die Kunst, die aktuelle Techniken aufspürt und den kreativen Konflikt mit ihnen sucht, postmodern ist die Kunst, die aufgrund ihrer technologischen Ansprüche sich an der Medienabhändigkeit der Informationsgesellschaft mehr oder weniger kritisch beteiligt."[44]

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40   "…All these motifs lead to one single objective: to aptly grasp and define the term Postmoderne, or musikalische Postmoderne (postmoderne Musik) using tools of non-musical discourses and to find their musical equivalents…", in: Zouhar 2004: 73.

41   *Handbuch* 1999/5: 11 f.

42   Comp. Zouhar 2004: 71 ff.

43   It is worth noting that the issue of "Moderne – Postmoderne" is classified in the sphere of a sort of boundary for spaces for discourse in conjunction with electronic dance music and industrial rock. Moreover, one cannot ignore the connection of the postmodern discourse with the topic of history, avant-gardes, and a follow-up to the concept of H. Danuser, who sees postmodernism as a new avant-garde sui generis, or as its continuation, comp. Zouhar 2004: 103 f.

44   *Handbuch* 1999/5: 85.

Thus, she clearly emphasizes what has been ignored – in our opinion – in the general musicological discussion (and ignored even further in the discussion of postmodernism), i.e. the fact that new musical works over the last fifty years (and not only works using technology to a small or large degree), plus their distribution and subcultural or generally social communication, have been substantially conditioned by media and technologies.

Along the lines of the opening formulation and concept of the entire volume (as we tried to analyze earlier), Ungeheuer reveals a range of other partial relationships on whose mutual discourse she documents (more or less acceptably) the tension between modern and postmodern meanings. The most remarkable discourse (albeit fabricated to a certain degree) is most likely the relationship between analog and digital, in which

> „die Beziehungen zwischen den Daten und den durch sie repräsentierten Klanginformationen sich änderten: Physikalische, linear verlaufende Analogien wurden durch nicht-lineare und nicht-abbildende Codierungen mit der Folge ersetzt, daß das Interface Mensch – Maschine frei entworfen werden kann."[45]

Therefore, she latently formulates the theorem of the mutual transferability of everything digital and, thereof, the consequent existence of radical intercommunicativeness between all disciplines of human activity (or types of art) whose means of expression are, more or less, tied to digital processes.

In the context of this formulation of the relationship between digital and analog, it is not possible to ignore a clear link with Lyotard's concept of postmodernism with regard to modernism and avant-garde and his terms of "presentable" and "non-presentable,"[46] which Vít Zouhar analyses in detail.[47] This confirms the dependence of German musicology on the philosophical background of the discussion of postmodernism and its historicizing tendency, as explained above by Zouhar. The impression of the certain academicism and a limited purposefulness of the discussion and its results grows stronger. Certain clumsiness in the reflection of the new by means of existing or historicizing, methodological tools is becoming more and more evident. In the summary of his survey of postmodern discussions Vít Zouhar writes:

> "…All concepts [of postmodernism] that are not time-oriented (i.e. style, aesthetical, sociocultural, and economical) assume not only the dominance of opinion and the cultural

45   *Handbuch* 1999/5: 91.

46   Jean-François Lyotard, *Answer to the Question, What Is the Postmodern?*, in: id., *The Postmodern Explained: Correspondence 1982–1985*, p. 1–16.

47   Zouhar 2004: 47 f.

power of perspective that determines the concept, but also admit a hardly conceivable intercultural consensus…"[48]

In this way, he emphasizes both the positive moment of plurality and the nature of present time as a certain historical situation that is subsequent and different from the previous one. The argument is slightly removed from the survey of the sociocultural perspective of the possible perception of "postmodern time" that we consider rather concise in the context of our work, unencumbered by complicated philosophical constructs, and especially inspiring because the object of our attention is conditioned by media.

3.2 Plural of the Project

A collection of essays by the philosophizing sociologist Zygmunt Bauman was published for the second time in the Czech Republic in 2002.[49] Bauman neither tries to recapitulate nor summarize the key moments in the discussion of postmodernism and the dispute over modernism versus postmodernism. On the contrary, he tries in a very comprehensible manner to put these issues (although by now they may seem rather exhausted) into the social context of historical paradigmatic shifts. A short excursion into his world of thought may help us emphasize the need of a more intensive shift in the perception of contemporary art, or confirm its substantiation:

"I do think that one of many otherness of our world on which all swordsmen are able to agree, regardless of their color, is this one: it is more and more difficult to engage in quarrels that have a point in a world arranged into a continuous and compact whole…"[50]

In other words, he gives a signal to all who expect clear formulas for behaving and thinking in the world of the twenty-first century at the very beginning of his book. Let us realize once and for all that the continuous concept of a society based on a "system" identified, for the most part, with national, social wholes has drawn to an end:

"The world is perceived from the perspective of administration and the reflection of an administration's way of living, in which thinking is projected onto the screen of the world. This brings about three consequences for the model of the world… Firstly, this world is a

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48   Zouhar 2004: 212.
49   Zygmunt Bauman, *Úvahy o postmoderní době*, Praha: SLON 1995, ²2002.
50   Bauman 2002: 8. (Translation O.B.)

whole, a totality… Secondly, this world is a *connected* whole, its form and appearance are that of a mechanism… Thirdly, this world is a project in a state of implementation, which means that it is situated in a time that is simultaneously cumulative, oriented, and final – designing ad projects are possible only in such a time… In such a time, it is possible to proceed consequentially…"[51]

Thus, it is also possible to retrospectively reconstruct such a consequent concept of time in a given society. For instance, it is attainable through the critical perspective of the history of art, which can be perceived as a history of relatively continuous historical and artistic complexes, approximately during the first half of the twentieth century.

"Had the human world been an object of administrative measures and care…, all visions of the human world would have been organized in the categories of a whole, connected, cumulative, and oriented time. This is exactly what one has in mind when talking about modernity in regard to 'a project'…"[52]

…about a project in singular form that is continuous, linear, systematically describable, relatively predictable, and retrospectively reconstructible. Modernism conceived in this way shall be our starting point for the definition of the postmodern time:

"One feels like saying that a sudden popularity of plurality is the most characteristic feature of our time… In modern times, we live for not just one project, but multiple projects. Designing the efforts that are necessary for the implementation of these projects have succumbed to privatization, deregulation, and fragmentation…"[53]

Thus, it lacks continuity, coherence, and connection, i.e. the features that enabled the projection of and reflection upon the modern project. The concept of a national state is replaced by supranational political systems. The nationally identifiable complex of artistic activities does not make sense in the network of online interconnected artists all over the world.

"In fact, postmodernism is the same as the *death of the project* – the super-project, the project which does not have a plural."[54]

51   Bauman 2002: 10-11(Translation O.B.)
52   Bauman 2002: 12 (Translation O.B.)
53   Bauman 2002: 13 (Translation O.B.)
54   Ibid. One tends to reflect on whether Bauman's allusion to the term "project" may be, at least to some extent, related to Habermas and his negatively defined term of postmodernism

So far, we have tried to think about EA music and its reflections as a relatively continuous and stable music and historical complex whose boundaries have gradually begun to provide space for new "play spaces" over the last few decades. At this point, let us confirm the need of intensifying the afore suggested perception of EA music as a historical category. In Bauman's words, music has come to the end of its own project, a project that can be more or less orderly surveyed, described, critically assessed, categorized, and terminologically organized. Fragmented and non-linear parts of this '*project*' coexist next to each other as parts of '*projects*' that co-create a dynamic concept of acoustic arts in the previously defined sense.

3.3 Aesthetical Models of Simulacra

It is appropriate to demonstrate the shift in the perception of these issues in two publications written by authors living in the Czech Republic. Both publications were written almost at the same time and can be perceived as extreme examples of what has been previously stated above: on the one hand, an example of the modern sentiment for continuous, functioning "administrative systems" and, on the other hand, the postmodern fatigue from the absence of such systems that would enable at least an elementary correction of values. Whereas the first publication is the previously quoted thesis by Lenka Dohnalová, the second publication is *Hudobné simulakrá* ("The Musical Simulacra") by Josef Cseres.[55] In the following examination of the two publications, we will not attempt to assess them, but rather try to outline two different possible perceptions and – with regard to musicological thinking – methodological approaches that fundamentally differ.

3.3.1 From Aesthetic Models…

The extensive publication by Lenka Dohnalová is divided into two parts. The first – aesthetic and theoretic – part focuses on four authorial concepts of four significant composers during the second half of the twentieth century whose music and writing was indisputably (and, more or less, significantly) tied to the beginnings of electroacoustic music. These composers are Pierre Shaeffer, Karlheinz Stockhausen, Iannis Xenakis, and Pierre Boulez. The second part represents the only (and

as "an incomplete project of modernity." It is evident that Bauman emphasizes the existence of postmodernism in its "temporal meaning."

55   Jozef Cseres, Hudobné simulakrá, Bratislava 2001. The book was commissioned by Hudobné centrum in Bratislava. Its author has been living in Brno since 2004.

truly admirable) cataloguing feat of Czech musicology, in which the author maps in detail all accessible works implemented in Czech studios from 1961 to 1998. However, the first section of the publication that focuses on the mode of reflecting these issues is more important for our purposes. This mode can be viewed as very distinctive. Regarding the selection of the four composers, Dohnalová writes:

> "The need of philosophical and historical auto-analysis is typical for the European tradition. For this reason, concepts that could be understood as paradigmatic were created here, even within EAM. They were either significantly inspired by the new nature of the materials and technology of processing (P. Schaeffer, partially K. Stockhausen, P. Boulez), or technology and new material enabled the incarnation and development of a certain general ideological concept (I. Xenakis). As for the personalities selected for the modulation of European scene, it is necessary to note that the selection is based on an analysis of the existing self-reflection of EAM…"[56]

The following reference to other outstanding figures that are inseparably linked with the history of electroacoustic music confirms the fact that the selection of personalities was influenced by the ability of auto-analysis, self-reflection, and the implementation of institutional visions:

> "The artistically important personalities of electroacoustic music (e.g. P. Henry, B. Maderna, L. Berio, L. Nono etc.) who have merit by the fact that electroacoustic music started to be accepted as musical art are not mentioned as authors of models because their approach was and is traditionally artistic, i.e. the material and technology was used primarily to serve as a concrete artistic idea without the ambition to create theories, 'language,' or institutions."[57]

Thus, at the very introduction of her thesis, the author declares the methodological starting points that she plans to apply while surveying the roots of the European context of the existence and development of electroacoustic music. These methodological starting points are strongly linked with a traditional value of the European music culture that had been influential for a very long time – institutionalization. The author seems to deem this value with such importance (but in the positive sense of the word, focused on the ability to create readable processes, formulate ideological starting points and visions clearly, build conceptually clear units of production, etc.) that she problematically pushes aside events in non-European proveniences and in the USA by saying:

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56   Dohnalová 2001: 10 f.
57   Dohnalová 2001: 11.

"The appropriate concepts of American origin, e.g. Cage's 'sound coming to itself' or the intentionally hybrid production of Varèse, do not aspire to become models in the sense of the creation of aesthetical norms. The democratization, laicization of production, and creation of the most comfortable and accessible technologies ideologically and absolutely outweigh the effort to correct, influence, and analyze…"[58]

Furthermore, she continues her methodological reduction into the present day by admitting that:

"At present, there are also conceptualists who significantly develop theories and self-reflections (e.g. Jean-Cl. Risset (Fr) – sound synthesis, Dennis Smalley (GB) – spectromorphology, John Drever (GB) – sound and musical ecology, among others). Although they work with considerable awareness of a collective international cooperation, their approach is less individualistic than the approach of the founding generation…"[59]

This is a somewhat bewildering argument that should serve as a methodological clue when we take into account that, over the last fifteen years, we have only been able to speak objectively about an international authorial scene. Nevertheless, we are not going to attempt to join this straightforward discussion, for which we would need more space in regard to Dohnalová's text.

Lastly, we must mention the most likely important criterion (categorizing, stratifying, and very problematic) that Dohnalová logically states at the very beginning of her work while referring to the first part of her thesis:

"…dedicated to the European context of so-called artistic (serious) electroacoustic music…"[60]

Dohnalová herself notes that this criterion of the serious music / pop music (as an analogy to German E-Musik / U-Musik) has become common thanks to J. Fukač and I. Poledňák during the 1960s and 70s. It is questionable how well this problematical taxonomy is able to stand the test of the discussion of musical (sound) art, a debate that is younger and existentially conditioned by technology and has been common to both poles of the serious / pop dialogue over the last thirty years.

However, the fact that a publication striving to reflect a certain part of contemporary music production comprises a methodological criterion of evaluative nature and that this criterion is relatively and unwaveringly "institutionalized" as an axiomatic criterion is very audacious and rather impalpable, in our opinion.

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58   Dohnalová 2001: 10.
59   Dohnalová 2001: 11.
60   Dohnalová 2001: 7.

Ignoring what has been previously stated, we should not be surprised by this valued condition of the subject of study because it rather logically fits into the methodological concept on which the publication by Lenka Dohnalová is based. It enables us – in the aforementioned sense of the sociological concept of the term 'modernism' by Zygmunt Bauman – to see an effort to interpret artistic production and its (auto-)reflection in categories of "…a whole, connection…" from which we sentimentally expect to create a clearly readable and definable vision, ideology, standard of value, and aesthetical imperative.

On the one hand, it is obvious that a clearly formulated methodological reduction must be found for the purposes of a publication of this type and scope, even at the cost of certain simplifications and inaccuracies that such a reduction necessarily implies. (We should be aware of and also able to denominate them.) On the other hand, we must realize that the transformation of society during the last two decades of the twentieth century brought about substantial changes in the style of writing about music. These changes seem to be a natural reaction to the changes to musical production that are no longer a matter of:

– continentally (let alone, locally) definable musical scenes (thanks to the global information network),
– clearly profiled institutions, such as IRCAM (there is a highly visible competition between universities, network communities, and independent production associations),
– great "institutional" personalities, such as P. Boulez (global changes in political climate will most likely not enable the rise of such personalities in the future),
– a transparently definable ambitus of value that would lethargically continue to enable "institutional" judgments, such as artistic / non-artistic, that are made with the same categorical standards of the post-war avant-gardes.

We believe that these paradigmatic shifts must be recognized because the general interface of digital code appeals to new forms of interdisciplinary and inter-genre communication.[61]

3.3.2 …to Musical Simulacra

Hudobné simulakrá[62] ("The Musical Simulacra") by Jozef Cseres is more of a critically structured essay that attempts to demonstrate the situation of contemporary

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61   Comp. *Handbuch* 1999/12: 91.
62   Simulacrum from the Latin word simulo. This term is used with regard to the Platonist tradition for "an image without the substance of the original." However, in the context of

musical art (during the second half of the twentieth century, with an emphasis on the last twenty years) and how it is linked, more or less, with (music) technology from many different positions of discourse than a critical, musicological publication. We refer to "positions of discourse" here because the mode in which Cseres writes about the object of his attention is not based within what could be called "musical" (including all its conceivable traditions), but, rather, within a whole range of conceivable places of (intermediary) encounters that the history of musical concepts has experienced during the last few decades. Thus, the mode of his writing verges on what has been described above, in which "the proper is defined by the external." Cseres outlines it in his introduction when he writes in the context of the "media madness" of the present day:

> "…before the artist of today and the consumer of his work embark on the creative or receptive act, they have to cope with a heap of, more or less, reliable information and almost perfect technological simulacra. Thus, the ability to promptly articulate the plurality of our postmodern existence, something that most people have problems with, becomes one of the most important prerequisites for a meaningful reflection of the present time – both intellectually and emotionally."[63]

Cseres does not describe the history of avant-gardes, formulate biographies of authors, stratify terminology, or make an attempt at a new taxonomy that could be applied to the contemporary history of music at places uncompromisingly permeated with digital memory, the relativity of value, non-musical concepts, intermediality, and the radical interdisciplinary interconnection that generates new discourses. He comments on new terminological products with certain scepticism:

> "…Are there any sounds, or their visual or mental images, that could not be considered music and that would therefore require a new category left after the Italian futurists, Parisian concretists, John Cage, Alvin Lucier, David Rosenboom, Annee Lockwood, Giancarlo Toniutti, Michael Prime, Stelarc, Japanese noise-makers,[64] and *onkyo*-makers?[65] Probably not…"[66]

Cseres' publication there is a link with the concepts of thought of the contemporary theorists of virtuality (Deleuze, Bourdieu, Baudrillard, etc.) that understand simulacrum as "an illusion that is no longer anything".

63   Cseres 2001: 7.

64   Originators of a style based on articulation of electronically generated noise.

65   Onkyo – a term defining specific forms of free improvisation emerging from the Japanese scene, in which the emphasis is put on articulating "silence" or very quiet "musical gestures".

66   Cseres 2001: 173.

Cseres, an author with an insightful, philosophical mind, proceeds from and refers to the tradition of deconstructivism, semiotics, and structuralism. He filters the chaotic, musical processes of the last fifty years through parallel discourses that are somehow "hypertextually interconnected" in the figurative sense.

Every revealed discourse is presented on one or more musical pieces (concepts) that Cseres considers to be of high quality and whose authors he regards to be relevant. At this point, we come across the same problem we have identified above in the methodology of Lenka Dohnalová. Serious music/pop music (which is also a term traditionally tied with the pop music of the 1970s and 80s, problematically affecting jazz as well) is not a criterion of value applied when studying individual works. The criterion here is the relevance of a personal aesthetical judgment capable of a critical orientation in the chaos of contemporary information.

For his study, Cseres does not look for authors that would aspire to construct generally accepted ideological norms, systems, or aesthetical categories. His "stars" are authors who have reached places where the categories formulated in this way are suppressed. He shows his readers concepts ranging from the manipulation of the human voice by Alvin Lucier to the sound signatures of Rober Racine to the use of phonograph records by the artist Christian Marclay to the sampling and interactive projects of Bob Ostertag to the bio-music multimedia performances of the Californian artist Miya Masaoke to the cyber-music installations of David Rosenboom. Josef Cseres gradually reveals a huge variety of examples in which music (acoustic) art began to create new traditions of discourse.

Despite his effort to explore "high quality works" and relevant authors, we can sense a certain skepticism in his publication, resulting from the tension between his perception of the state of contemporary art (that has renounced all qualities that could be considered "serious," "metaphysical," or "profound") and his academic reflection:

> "Currently, it is not possible to view things in a serious way because this often results in a false pathos that belittles the original, well-intentioned aim. Willy-nilly, cultural institutions, theories, and critiques must adjust their strategies of presentation and explanations to the changed situation."[67]

This claim may seem as problematic as the previously described methodological reduction by Lenka Dohnalová. Furthermore, should this opinion legitimize the function of art as a simple "play." We believe that this approach has more in common with the relatively plentiful scepticism that has resulted from the absence of the "category of connection" defined by Bauman, as well as the absence of a

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67   Cseres 2001: 176.

highest common denominator that can, in the relation to contemporary creativity, mean as much as the comprehensibility of the communication between "more than one person / author."

Cseres' method might appear like another methodologically extreme approach to contemporary art in the digital information age. However, in the context of what has been mentioned above, it is clear that it does not matter if we incline toward the nostalgic projection of linear systems or even toward an auto-critical discursive perception of the world in the reflection of contemporary production. Regardless, we will still have to make some sacrifices. In the former case, it will be a considerable distortion and schematism, a necessary result of our efforts to embed into a "living creative organism," a complex system that, despite its possible comprehensibility, good appearance, transparency, and hierarchical organization, gives little evidence of the variety of neural relations that are linked with the existence of a work of art at the present time.

The latter mode of "perception" respects the complexness of these relations much more. However, it can lead to considerable scepticism, as well as cynicism, as a result of two separate points. The first point is that – methodologically speaking – there is no fixed point that we could consensually grasp that would serve as a source (or provide the existence) of a certain corrective of value or a starting point for further discussion and reflection. The second point is based on the appeal for personal responsibility with regard to auto-critical orientation in the unbelievably increasing amount of global information and the accessibility to different works of art[68] with regard to the need of their permanent validation. Thus, a number of information fakes, intentional trivialities, and forgeries (simulacra) emerge. Their existence is, nevertheless, absolutely legitimate in such a discursive "non-institutionalized" environment.

In our reflection of contemporary art in the media environment of radio (as one of the aforementioned, creative discourses of *acoustic arts*), we are going to apply the latter mode of perception. Therefore, at the end of this chapter, we will positively put the category of EA music into the context of a historical category that has productively and technologically contributed to the formation of a very eventful and animate interdisciplinary environment of discourse on the *acoustic arts*.[69] Only this shift in thought will enable us to freely perceive the wide vari-

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68   We must realize how much the accessibility to all works of art has increased during the digital age. It is so easy to place an audio, video, or image file onto a server and send emails containing appropriate internet links all over the world, enabling us to download a particular work of art very quickly from anywhere.

69   Comp. Schöning 1997: 1 ff.: „Schriftsteller, Komponisten, Lautpoeten, Cineasten erkannten schon sehr früh die kreative Herausforderung einer Verbindung ihrer avancierten künstleri-

ety of forms of radio art conditioned by media that is inseparably linked with creative instruments and technological procedures developed and implemented in the "creative reality." This ability has come primarily thanks to the continuous development of EA music, even though it has been building its own creative and theoretical tradition since the very beginning (as we shall see later).

Thus, we find ourselves in front of the door leading to the second part of our work that focuses on one of the "play spaces" or creative discourses from the sphere of acoustic arts – radio art.

schen Aktivitäten mit den neuen elektro-akustischen Möglichkeiten…"

4. On the Way to Radio Art

4.1 Introductory Notes

By way of introduction to the second part of our text, we are going to present the main aspects of our motivation for choosing this topic and add several methodological comments that may help us define the sphere of our attention.

It is clear that it is not possible to encompass the whole sphere of contemporary radio art in a complex reflection covering all its aspects. This is even less possible in a time when the concept of radio as a medium is going through a considerably fundamental change related to the radical expansion of Internet networks and digital technologies that bring about significant progress and the completion of traditional creative, communication, media, and technological concepts that have been linked with radio production since its very beginning.

The definition of the reflecting position remains problematic with regard to this topic in our local context. It has to differ fundamentally from a whole range of reflections and discourses taking place in countries with *existing long-term continuity of traditions* not only in theoretical thinking about radio as a creative medium, but also – and mainly – of the artistic production conditioned by media in this way. Such a tradition cannot be found in the context of our local scene and a potential "archeological" reconstruction of partial local "projects" in the sphere of radio art would diverge from our direction.

We have in mind, primarily, productions related to the interwar wave of sonic poetry,[70] activities of the Electronic Studio of Czechoslovak Radio in Pilsen,[71] and their follow-up – the activities of the Audiostudio of Czechoslovak Radio at the beginning of the 1990s,[72] plus the interesting wave of community Internet radio

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70   In 1985, the German radio artist and theorist Juan Allende-Blin prepared a remarkable lecture entitled *Zur Archäologie des Hörspiels* in which he quoted the works and ideas of Emil František Burian in the context of the pioneering beginnings of radio art. The lecture was presented during the proceedings of the first year of the Acustica International festival in Cologne and, several months later, was broadcasted in the program of WDR Studio Akustische Kunst. Quoted according to the copy of the radio script WDR3 – Hörspielstudio, editor: Klaus Schöning, broadcasted on February 18, 1986.

71   This is much more closely linked with the implementation of EA compositions in the traditional sense and without a closer attachment to media concepts of radio, comp. Dohnalová 2001: 153ff.

72   The dramaturgy of Audiostudio ČRo verged on radio art in the case of several implemented titles in the sense of its development in the worldwide context. Apart from EA compositions in the traditional sense (see the catalogue by L. Dohnalová), there were many radiophonic

channels that emerged on the Czech scene during the 1990s that, in some cases, significantly reflected what public-service media ignored amongst their reflections (or should have ignored).

It is necessary to explain the main motivation for writing this text. It should define the aforementioned "reflecting position" significantly and specify the mode of definition and focus on issues in which we are interested.

The program called PremEdice Radioateliéru was first broadcasted on the public-service ČRo 3 – Vltava radio channel in January 2003. Its title refers to two items, the first one being the Radioateliér – program that has existed since halfway through 2002, attempting to map events in the sphere of foreign experimental radio production from a long-term perspective. PremEdice was established as the premier series of a program slot[73] defined in this way, bringing a new creative feat from the (constituting) local authorial scene of radio art every month. The origins and development of this program slot shall be described in detail at the end of this text. Thus, the main motivation for writing this text is to outline the context in which this new program of Radio 3 – Vltava was launched at the beginning of 2003 and create a certain theoretical concept, a background that might help the developing creative and traditional role of a producer to anchor him- or herself in the environment of this public-service cultural channel in the long-term perspective.

Our survey of the sphere of radio art shall not serve as a description of a historical situation. We would like to outline at least a part of the very complex functioning relations in the environment of the contemporary media scene (a very integrative and authorial scene) and primarily provide a basic orientation in the existing (European) theoretical traditions and artistic and technological discourses that we find important and inspirational for the development of this genre and local artistic scene.

Our motivation is linked with a particular program existing in the program scheme of a public-service medium. Thus, we think it is practical – with regard to the need of a certain methodological reduction of this issue – to try to intercon-

compositions working with various forms of articulating the text and with a clear ambition of certain "experimenting" in relation to radio as a medium. There were also standard radio programs produced at the same time – judging from titles bearing the AUDIO signature of the ČRo central catalogue, indicating the production of Audiostudio. A compact material surveying the various producer positions of Audiostudio does not exist. The ČRo central catalogue registers one program made in 1990 and several hundred programs from 1991–1994. For more information on Audiostudio ČRo, see Dohnalová 2001: 175ff.

73   A program slot is a time-defined part of the program scheme in the radio broadcast that is dedicated to a given program category.

nect the survey of the entire aforementioned context with important and inspirational concepts of key European public-service radio channels that are bound up with the tradition of radio art in the twentieth century and the beginning of the twenty-first century. It is the principle of public service that has been the driving force of the quickly developing radio production conditioned by media between the two world wars and postwar avant-gardes since the very beginning. And last but not least – as we shall see later – the existence of various experiment-oriented program slots across public-service radio channels (notably in Europe) led by various conceptually oriented producers has always provided a large variety of live radio concepts and creative discourses that have been projected into the relationship of the artist – through the medium – to the listener in many parts of the world. Thus, we are not operating with vague theoretical rhetoric hanging around in the academic air, but with real, functioning, and especially varied (both in the motivating and reflective sense) concepts that are organically linked with topical productions conditioned by media and contemporary live radio practice.

The orientation of our interest formulated in this way has a – let us say, institutional – framework and stimulation. It is the existence of EBU Ars Acustica group – a group of producers and theorists covered by the European Broadcasting Union (EBU)[74] – which, apart from the coordination of joint international projects, constitutes the existence of a very active community of experts responsible for program slots focused in this way and the possibility of a relatively active exchange of topical information and experience. The fact that I had – as a producer – the possibility to join this group in 2002 was the key impulse not only for launching the PremEdice Radioateléru program, but also for starting to build a certain theoretical background that resulted in writing this text. The existence of direct program exchanges and the exchange of the latest information in the network of (not only) European producers from this group has enabled us to profile several other surveys of existing concepts of radio art that we find very interesting.

Such "public-service methodological reductions" of our interest should not give the impression that processes related with radio removed from the public-service sector are not worth our reflections.[75] On the contrary, we are going to try to

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74   Comp. chapter 2.3.

75   The concept of Art's Birthday that has existed for many years and has been recently partially covered by public-service media proves our argument. This concept focuses on the active interconnection of the public-service radio scene with the network of independent and community subjects. In the case of ČRo, it was a close interconnection of Lemurie internet radio (www.lemurie.org), the student project of Rádio Akropolis (www.radioakropolis.cz), and the independent Universal space of NoD in Prague (www.roxy.cz/nod) in 2006. Joint projects of this group implemented in 1995 (Horizontal Radio) and 1996 (Rivers and Bridges) are also

show how much an independent scene can contribute to the concept of public-service media. Taking such reductions into account, we are going to focus on the long-term and systematically developed concepts of radio art whose history can be traced beyond the origins of independent broadcasting activities linked primarily with the quick development and accessibility of the Internet.

At the same time, we can perceive certain creative and theoretical constants, inventory created in the long run, plus a media and creative background that are usually (in a positive sense) conservative in its essence and do not yield to "fashionable" trends and new technological inventions recklessly. Even though digital technologies enter the traditional mode of electromagnetically transmitted radio programs in the form of satellites, the Internet (with various degrees of interactivity), DAB[76], or, one of the recent "greatest hits" – podcasting, the basic relational (or communicational) media moment of "*radio broadcasting versus the listener*" is maintained together with a certain (nowadays rather traditional and therefore "alternative" in relation to the contemporary media scene) demand for the active involvement of the listener that might be formulated in the following way, with some exaggeration: "…stop, find time for yourself, concentrate, you have an opportunity to experience something…"

The media *modus vivendi* of radio has outlasted the most radical paradigmatic changes of the twentieth century. For this reason, radio broadcasting might be perceived as a certain constant that has, thanks to its stability (and thanks to its more or less successful political concept of public service), significantly contributed to the formation of contemporary artistic productions included under the "umbrella term" of *acoustic arts*.

Before proceeding with our further survey, let us carry out a short terminological excursion that might help us to clarify the relatively unstable terminological arena teeming with various terms. First of all, this excursion should create a firm ground on which the term *radio art* will stand. We have used this term since the very beginning; we have spoken of the creative discourse of EA music in relation to it. The term, last but not least, requires a purification of the layers of terminological ambiguities and a clearer semantic frame in the context of broader discussion within our field.

worth noting. José Iges writes about them in the above-quoted informative study about the EBU Ars Acustica group. We should also mention the German-Polish radio project Radio Copernicus (www.radio-copernicus.org) for interconnecting public service, university and independent institutions, and creative groups. This project was carried out between 2005 and 2006.

76   Digital Audio Broadcast.

4.2 On the Way to Radio Art

Radio art, Radiokunst, radio soundart, soundart, ars acustica, ars sonora, Klang-kunst, phonography. We can come across all these terms (and perhaps many others) when reading texts about art in radio, listening to commentaries presenting new creative feats, in professional discussions, theoretical reflections, and the "confessions" of authors across all language regions and various types of institutional backgrounds. Some of these terms explicitly refer to their neutral relation to radio as a medium and enable a relatively faster inclusion of their object of interest into their terminological system in which discussions can be held. Other terms do not refer to their media conditionality directly and require deeper knowledge or searching for their terminological roots and the situations in which they were created and from which they develop into relatively more closed discourses.

Let us present a brief analogy within the situation of a similar "terminological plurality" that can be perceived in the sphere of contemporary computer music (or musical production that is usually labeled as *laptop music* or *electronica*). This sphere generates – probably more than any other – a series of terms that are often conditioned by community[77] that usually do not make an orientation any easier for an observer standing outside this community. By this, we are referring to the texts by Kim Cascone, a composer, producer, and theorist who has been interested in this scene as an author of music and texts about music for a long time. In his text entitled *The Aesthetics of Failure: "Post-Digital" Tendencies in Contemporary Computer Music*,[78] Cascone tries to clarify the roots of many phenomena on the contemporary scene of electronic music and their various names in order to find a common denominator that could refer to a series of collectively shared signs that appear to be hidden in the background of these processes. He enumerates terms used by music critics that refer to similar phenomena: *glitch, microwave, DSP, sinecore, microscopic music* (we could easily add some more, e.g. *click & cut*, etc.). In a detailed analysis, he reveals the aesthetical and technological background from which a whole range of these terms originates and includes them under the umbrella term of "post-digital aesthetics," denoting (said in a simplified way) produc-

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77 By the word "community," we mean subculturally conditioned, originating from relatively closed creative scenes sharing similar aesthetical views and using similar – technologically conditioned – production, communication, and distribution processes that are often determined by the given situation on the IT and software market.

78 Kim Cascone, *The Aesthetics of Failure: "Post-Digital" Tendencies in Contemporary Computer Music*, in: *Audio Culture* 2005: 392–398. First published in: *Computer Music Journal* 24, No. 4 (Winter 2000).

tions that try to make use of the errors and "unwanted processes" of sophisticated digital technologies on the microscopic level of sound for aesthetical purposes.

Thus, when surveying the large number of terms related to the sphere of contemporary radio production (radio art), we should also attempt to locate a certain terminological "common denominator" that would facilitate at least an elementary comprehensibility in discussions on the subject of this text. Let us begin with the less explicit ones in relation to radio as a medium.

4.3 Radio art – terms, names, labels

The term "ars acustica" has appeared in our text in different contexts. Putting the name of the aforementioned EBU group aside, it was the producer and theorist Klaus Schöning from Cologne who introduced this term in contemporary radio art. In order to refresh our memory, let us quote the sentence from his retrospective study once more:

> „…Es konnte sich eine Kunst entwickeln, die ich seit den siebziger Jahren als Akustische Kunst und als Ars Acustica bezeichne…"[79]

"The double-sided aspect" of his terminology is obvious. At professional conferences, there is a certain nervousness that is a remnant of the long-term terminological plurality in relation to this term (these terms). These meetings are organized within the scope of the abovementioned group that has this term in its name. In our opinion, much attention has been paid to the term *akustische Kunst* in the first part of this text.[80] We hope we have clearly demonstrated the relatively consensual approach to this term in the broader context of artistic activities in the sense of a structural emphasis on the "*auditive*" in relation to the "*visual*." The term *ars acustica*, as the Latin equivalent for "akustische Kunst / acoustic art," seems to be rather superfluous in professional discussions. It may be legitimate only as a historicizing denomination closely linked with a significant producer and the program activities of the Cologne editors of the Studio Akustische Kunst.

The terminological propinquity of the Latin term *ars acustica* can be traced in connection to a somewhat younger program parallel of the Spanish public-service radio channel Radio Nacional de España (RNE) called *ars sonora*, which celebrated its twentieth anniversary in autumn 2005. Even though such a title of a program slot must necessarily (as in the case of Cologne broadcasting) generate

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79   Schöning 1997: 1.
80   Comp. chapter 2.3.

a gradual identification of the content of broadcasting within the title of the program series, this term still remains in the background – perhaps because of its "geographical affiliation" – and does not aspire to penetrate professional discussions as an "umbrella term" covering the general complex of artistic production, linked with the media environment of radio in this case.

The elaborated terminological survey of contemporary radio production carried by the Australian theorist Donald F. Richards[81] in his thesis gives a more complicated impression – in relation to the need of a certain clarification of terminology. It is probably the most extensive and detailed survey of the environment of program slots dedicated to radio art – *The Listening Room* (TLR)[82] of the Australian public-service radio ABC (Australian Broadcasting Corporation). Even though Richards attempts to carefully define the terminological scope in which he shall operate when analyzing the history of this program and works that have been made in its production, he introduces terms that – at least in the European context – cause certain discrepancies in regard to meaning:

"…Radio sound art, and particularly compositions that have been broadcast by TLR, are the main focus of this thesis…"[83]

He continues in more precise words:

"…In relation to terms specific to my thesis, 'sound art' is used throughout to describe a certain kind of radio presentation. Other descriptive terms could be used, such as 'radiophonics,' 'acoustic art,' 'sound feature,' 'ars acustica,' and titles such as 'radio documentary,' 'installation,' and 'radio drama' to make classifications within some umbrella description…"[84]

The "umbrella description" is *sound art* as he confirms on the same page:

81   Donald F. Richards, *The Creative Ear. The ABC's, The Listening Room, and the Nurturing of Sound Art in Australia*. Thesis, School of Contemporary Arts, College of Arts Education and Social Sciences, University of Western Sydney, 2003. Computer copy by the author.

82   However, this looks like a paradox of the time – the above-named program had to finish its existence in October 2003 despite receiving many prestigious awards (Prix Italia, Karl-Sczuka-Preis, etc.) and continued pressure that was brought against the ABC management by experts from all over the world. Thus, the work by Donald F. Richards is an "obituary" for the radio program that played one of the most important roles in the worldwide scene of radio art since 1988.

83   Richards 2003: 43.

84   Richards 2003: 44.

"…every program item broadcast by TLR from its first program in January 1988 to the present time is a piece of sound art…"[85]

Thus, he – as we shall see later – confuses the terminology, in particular in relation to the German term "*Klangkunst*" and its English version *sound art* that is frequently used both in Europe and the USA. However, it is not primarily used in relation to radio. Richards is probably aware of this fact because he tries to specify the terminology as much as possible:

"…to describe its programs as constituting 'Radio' Sound Art unless it is to distinguish them from other forms of sound art, for example, installations…"[86]

Thus, there is a relatively unique term that – for good or ill – refers in two directions. On the one hand, it refers explicitly to artistic production conditioned by media (radio-art), which he supports with a relatively logical, yet semantically misleading argument:

"…In a broad sense it is possible to argue that everything broadcast by radio is 'sound art,' in that, whatever processes may be navigated before transmission, the end result is what comes out of the listener's radio, that is, sound…"[87]

On the other hand, he refers to interdisciplinary overlaps towards the sphere of visual arts (sound-art). In the European context, the German term *Klangkunst* is immediately evoked. This term was introduced into this context particularly by the German musicologist Helga de la Motte as a part of the effort to define and describe the differences and specific discourses that are in progress between the traditional category of music / sound and other media / arts with an emphasis on the meaning of the transitional form of sound and fine (visual) arts:

„Es gibt Übergangsfelder zwischen allen Kunstformen. Aber die wechselseitige Integration von zeitlichen und räumlichen Gestaltungen zeigt sich offensichtlich am stärksten im Zwischenbereich zwischen Musik und Bildender Kunst. Damit verweist Klangkunst auf lange Traditionen zurück, auch wenn sie vielleicht erst eine kurze Geschichte hat."[88]

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85   Richards 2003: 44.

86   Richards 2003: 44.

87   Richards 2003: 45.

88   Helga de la Motte-Haber, *Klangkunst, Die gedanklichen und geschichtlichen Voraussetzungen*, in: *Handbuch* 1999/12: 15.

In the same publication, Frank Gertich attempts to concretize the idea of transitional forms of art when writing that

„…in der Beobachtbarkeit dessen was man hört, unterscheiden sich grundsätzlich die disparaten Grundpositionen der Klangkunst (im Unterschied zur Musik): Radiokunst überträgt Schall unsichtbarer und letztlich unsicherer Provenienz in zeitlich festgelegten Formen, Klanginstallationen unterbreiten dem Publikum ein Schallangebot, mit dem es zeitlich ungebunden umgehen kann, Klangskulpturen führen physische Klangproduktion im Moment der Rezeption vor…"[89]

The somewhat misleading term by Donald F. Richards transfers us in our thinking to the place where – coincidentally – a traditional and very successful program slot dedicated to radio art has recently been renamed to *Klangkunst*. It is the case of Deutschland Radio Kultur in Berlin, whose original program titled *Hörspielwerkstatt* was renamed in this way. This has aroused a relatively lively negative response in the circle of some radio theorists and producers due to the above-described denotations that can be perceived primarily in the German-speaking region, i.e. the relatively clearly declared connection with fine / visual arts.

We should stop our terminological thoughts related to radio art here for a while and focus on the term that is incorporated in the original title of the program slot of Deutschland Radio Kultur – *Hörspiel*. We have pointed at the terminological specificity of this term in relation to the English terminological equivalent *radio play* and the Czech term *rozhlasová hra*.

In principle, the term *Hörspiel* has two levels. The first one denotes – in a broader sense – the equivalent of radio play, the traditional mainstream drama form that represents a very important synthetic genre of artistic radio production but does not provide anything progressive for the development of the aesthetics of radio production.[90]

The second level is *Hörspiel* in the German-speaking context – in a narrower sense, it is a creative genre with an openly declared, long-term experimental ambition that attempts to explore acoustic means of expression of radio as a medium in new ways:

"…Hoerspiel (radio drama) is an art form, therefore, beyond the usual informational categories and their related aesthetic standards, from which the vast majority of radio program formats are derived. In fact, Hoerspiel is not a format at all. Based on artistic claims,

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89   Frank Gertich, *Klangskulpturen*, in: *Handbuch* 1999/12: 189.

90   Klaus Schöning speaks about "literarisches Drama" when trying to differentiate this mainstream genre from Hörspiel, a term that is perceived and stimulated as a progressive experimental radio genre.

it seeks an entire diversity of forms, contents, materials, and modes of acoustic expression that transgress standardized media production…"[91]

Then, Sabine Breitsameter takes a relatively clear and formulated stand resulting from the relation of Hörspiel – Radiokunst that is declared by values:

"…'Radiokunst' or 'radio art,' Hoerspiel's radical sister, is doing this in very consequential ways. As a genre reflecting the use and the electroacoustic identity of materials, tools, dramaturgy, and time and space concepts, it was already described and imagined in the early 1920s by the famous German composer Kurt Weill…"[92]

It is characteristic that such a concise formulation of the relation *Hörspiel – Radiokunst* was made by a theorist who has been linked with the producer and theoretical background of the German public-service radio Südwestrundfunk (SWR). The circle of artists and theorists linked with SWR has been trying to develop the genre of *Hörspiel* from their perspective of producers and theorists in a narrower, more experimental sense. As we shall see later, the presence of the word "hören" is the source of very consequential reflections and – often hermeneutically oriented – theoretical postulations by influential producer and theorist Hans Burkhard Schlichting. Another important activity of the SWR is organizing the substantially subsidized and heavily watched Karl-Sczuka-Preis contest. The conditions of its "assignment" show evidence (as we shall see later) of such a consequential, theoretical exploration.

Moreover, a certain parallel to the comparison "radical sister" by Sabine Breitsameter can be seen in the term *Neues Hörspiel*, a phrase that does not make a surprising impression in the context of German music. Its author and promoter is the Cologne producer and theorist Klaus Schöning:

„Es waren und sind vor allem die öffentlich-rechtlichen Rundfunkanstalten, die dafür Freiräume zur Entwicklung offengehalten haben. Beispielhaft insbesondere in der Einrichtung zahlreichen elektronischer Experimentalstudios und wie im WDR eines Studio Akustischer Kunst, in denen sich aus der Begegnung der Musik, und der Literatur mit den neuen Technologien medienspezifische künstlerische Aktivitäten entwickeln konnten: unter anderem die elektronische Musik, die musique concrète und das Neue Hörspiel…"[93]

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91   Breitsameter 11. Sabine Breitsameter (b. 1960) is a Berlin theorist of new media, curator of the www.swr2.de/audiohyperspace project, founder of the international Radio Copernicus project, and promoter of new forms of art for digital media and internet.

92   Ibid.

93   Schöning 1997: 2.

It is clear from the abovementioned quotation that the meaning of the term *Neues Hörspiel* corresponds with the relation to *Hörspiel – Radiokunst* as described by Sabine Breitsameter with its comparison as a "*radical sister.*"[94] It looks as if the terminological scales were turning to favor the term radio art once again – albeit from a somewhat different perspective. Let us take a closer look at the two important centers of contemporary experimental radio production that have the term *radio art* written into their identities.

The first one is the Vienna *Kunstradio – Radiokunst*[95] that has broadcasted for over twenty years. It exists within the scope of the cultural channel of the Austrian public-service radio ORF.

The term *Radiokunst* (radioart) is significant and explicitly expressed in the name of the editorial team and even the broadcast itself – as we shall see later reflected in the theoretical concept on which Kunstradio is based. Another project bearing such an explicitly expressed "relation name" is the Slovak internet project www.radioart.sk which has been based on the foundations of the Experimental Studio of Slovak Radio.

Hopefully, our effort to emphasize the term *radioart* as a term that is able to compare favorably in both international and local discussions is evident enough in the conclusion of this chapter. Let us sum up the fundamental and important features this term contains and which we shall survey later on:

– radioart is a form of media art with a clearly declared ambition to experiment,
– radioart attempts to develop – consequently and independently of standardized mainstream media productions – the concept of acoustic (in the sense of "auditive") compositions conditioned by media,
– radioart systematically explores the artistic capability of radio as a medium able to stimulate the emergence and communication of independent artistic forms.

We think there is space now to explore, in detail and step by step, several selected producers and theoretical radio centers in which *radioart* has its traditions,

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94   The term Neues Hörspiel is also used by Juan Allende-Blin, a German historian and radio author of Argentine origin, in his "archeological" radio journeys to the roots of the Hörspiel genre (radio art). As an author closely linked with the production of the Cologne Studio Akustische Kunst, he may have been influenced by Klaus Schöning. Comp. Juan Allende-Blin, *Zur Archäologie des Hörspiels.* Script for WDR3 broadcast, February 19, 1986. Copy from the author's archive. We can also perceive a statement by Mauricio Kagel in a similar way: „…das Neue Hörspiel ist weder eine literarische, noch eine musikalische, sondern lediglich eine akustische Gattung unbestimmten Inhalts…", comp. Schöning 1997: 8.

95   See www.kunstradio.at.

its institutional and authorial background, and a history of inspiring theoretical concepts that are inseparable from their existence. A detailed survey of these theoretical concepts might help to orient us in the modes of approaching "the creative instrument of radio medium" in the present time, how to find inspiration in it, and how to make use of it in a creative way.

5. Radio Art – Inspiring Projects

The title deliberately repeats the term that we focused on in one of the previous chapters in which we briefly explored the debate of postmodernism. We are entering a very particular level on which we will try to reveal some of the inspiring theoretical (and practice-tested) concepts of radio art in more detail. Thus, we will find ourselves in the grips of many "projects." We do not have a single formula for "how to make radio-broadcasting." To the contrary, there are many parallel results from long-term quests, research, investigations, creative frustration, and the fascinating joy of creative work.

Let us perceive the following probes as a depth-exploration of lakes surrounded by a very picturesque landscape. However, such a landscape would indicate very little about the dangers of the (rather) admirable underwater world that lies below the surface.

We dare apply such a subjectively perceived simile because we have been revealing the individual impulses that, since the very beginning of our studies, have gradually become the subjects of our further investigation, as well as our own producer practice.

We are aware of the fact that other "projects" and other "underwater probes" could be included in our work. We think, nevertheless, that for the – somewhat introductive – purposes of this work, the several "lakes" into which we have dived will be sufficient. They were the first inspiring ones (in relation to the PremEdice Radioateliéru program) and the first ones to show us the way and spark the first questions and additional queries.

The roots of the first inspiring probe lie in the texts by M. Foucault, works that played a very important role when the edition of the still existing French cultural radio channel of France Culture (Radio France) was created under the name of Atelier de Création Radiophonique.[96] It is a concept of thought oscillating in the terms of space (or spaces), their remote interconnection and communication, their decline, and the creation of new virtual spaces. This issue is common to many theorists and authors. Thus, we will try to demonstrate that similar themes resonate in the works of Wolfgang Hagen, (founder of *Atelier* in Paris, Berlin media theorist, and current director of Deutschland Radio Kultur), as well as Canadian theorist Dan Lander (producer of SWR Baden-Baden H. B. Schlichting).

The second impulse (a.k.a. probe) is a closer look at reflections on the theme of radio influenced by hermeneutics. For instance, H. B. Schlichting tries to de-

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96   http://www.radiofrance.fr/chaines/france-culture2/emissions/acr/.

velop such reflections in relation to "his authors," emphasizing the theory of hearing, becoming absorbed in listening, and understanding the influence of sound semantics.

Another probe will take a closer look at the ars acustica concept of Cologne producer Klaus Schöning in tandem with a closer look into the backstage of the Studio Akustische Kunst editors, whose roots of thought reach as far back as the avant-garde movements from the beginning of the twentieth century. It will be possible to make a similar insight (and complementary, to some extent) into the aforementioned Kunstradio – Radiokunst, the Austrian cultural circuit Österreich I.

The last of our detailed probes will focus, from a technological point of view, on the most topical activities in which one can perceive certain paradigmatic shifts or interdisciplinary clashes related to the fast development of digital networks. We will concentrate on several concepts from Sabine Breitsameter, the curator of the aforementioned Audio Hyperspace portal.

5.1 Radio – The Project of Parallel Spaces

Reflecting on the term of space in relation to radio theory (and especially practice) is probably the most elementary starting point, a primary experience that every artist finding himself/herself in the space of a broadcasting company must go through. Recalling our own experiences, there is a direct relationship between the inspiring theory and live creative practice (as the theory itself is lively and topical enough) that leads to live creative practice. It is evident that one can adopt several frames of reference regarding the term of space. We will try to outline three approaches that are very different, yet somewhat connected.

When reading a text by Brazilian radio theorist and author Janete El Haouli,[97] we came across a text by Michel Foucault entitled "Of Other Spaces, Heterotopias"[98] that has been mentioned in relation to the nascent Parisian Radio France Atelier de Création Radiophonique (founded in 1969). Unfortunately, further personal searches inside the Parisian editors' room brought neither detailed information about the history of *Atelier*, nor information related to its founder, René Farabet,

97   Janete El Haouli, *Radio: The Art of Sonorous Space*, in: *Mikropolyphonie – The Online Contemporary Music Journal*, Volume 7, 2001.

98   The French original „Des Espaces Autres," in: *Architecture / Mouvement / Continuité*, 10/1984. The printed text served as a basis for Foucault's lecture given in March 1967, i.e. two years before Atelier de Création Radiophonique was founded. For the here quoted English translation, see www.foucault.info.

who refers to Foucault's concept of *heterotopias* in available secondary texts and develops them. Nevertheless, because Farabet's contributions are very inspiring for our reflections on radio as a medium, let us consider this second-hand information to be relevant for our purposes.

In the relation to the sociologistic look at the paradigmatic changes during the second half of the twentieth century, we quoted Z. Bauman with regard to the turn of the modern project into a set of parallel *projects*. However, Michel Foucault ventures into his concept of *heterotopias* (i.e. parallel space configurations) even further. In the introduction he outlines a gigantic historical arc:

> "The great obsession of the nineteenth century was, as we know, history: with its themes of development and of suspension, of crisis, and cycle - themes of the ever-accumulating past […] The nineteenth century found its essential mythological resources in the second principle of thermal dynamics. The present epoch will perhaps be, above all, the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment…"

In a brief probe into the traditional pre-Galileo hierarchical society, Foucault tries to show how the traditional hierarchical, local (or localizing) living space ("*medieval space: the space of emplacement*) transformed itself into the modern time of spatial extension, non-hierarchical structure, and non-linear, relational configurations that have caused frustration and anxiety:

> "Our epoch is one in which space takes for us the form of relations among sites. In any case, I believe that the anxiety of our era has to do, fundamentally, with space, no doubt a great deal more than with time. Time probably appears to us only as one of the various distributive operations that are possible for the elements that are spread out in space…"

Getting closer to the definition of heterotopias, he continues:

> "…We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another…"

Thus, Foucault opens space for defining the two key terms of his text:
1) Utopias – spaces that are perfectly analogous to the reality of any society, yet are unreal, nonexistent, presenting society in its "perfect" form, i.e. a form in which it cannot exist;
2) Heterotopias – real spaces that can be found within spaces to which they refer ("other spaces"). Foucault gives an example of a mirror reflecting a person in space that does not exist.

In his text, Foucault analyzes in detail various conceivable types of heterotopias in their psychologizing relation to society, living space, and physical time. For the purposes of our work, it will be enough to focus on the introductory part of Foucault's essay in which he prepares for the terminological stratification. We believe that Foucault emphasized two points of thought that are important for perceiving space in relation to radio:

a) The transformation of a medieval *hierarchical space* into an environment of modern non-linear spaces. This issue is linked with the fundamental change of human knowledge in the field of physics and mathematics;

b) The possibility to go through the real-life experience of being (in the most general sense of the word) that takes place in parallel, yet functionally interconnected and – to a certain extent – communicative spaces (real or virtual).

The former point defined by Foucault seems to direct to the history of ether as a connected, all-encompassing and all-explaining physical concept that was gradually reincarnated into a media concept. The latter point could be perceived in relation to the function of a medium intermediating a naturally unattainable experience that reaches this "other space."

Before looking into other principles by René Farabet related to the formulation of electronic (electromagnetic, radiophonic, radio) "other space" in the sense of Foucault's *heterotopias*, we believe that the two aforementioned points deserve a closer look.

5.1.1 Ether – From Physics to Media

Wolfgang Hagen explored the concept (history) of ether in his series of lectures at the Humboldt University in Berlin in the winter term 1995/96. Since all his lectures are available on his website,[99] it is not necessary to include the text herein. In relation to the above-outlined issues, several key points resonating with Foucault's thought should be highlighted.

Hagen points out that the history of radio must be perceived in the broad context of electromagnetic media (i.e. not only radio) and within the background of the history and development of exact mathematical sciences. In one of his lectures, Hagen tries to show what impact the development of mathematics and physics had on the fundamental shift of the paradigm in which the concept of ether (as a traditional Aristotelian element connecting everything organic and inorganic) had been based from the very start. He sees the beginning of this paradigmatic shift

99   Wolfgang Hagen, *Theorien des Radios – Ästhetik und Äther*, http://www.whagen.de.

in the moment of "Copernican breakthrough" in which the planet Earth ceased to be the center of the universe.[100] He then follows the history of physical research from the beginnings of modern science from the ancient Aristotelian theory of "a divine substance" clashed with mathematics and early Newtonian physics, to new inventions in the field of electricity and electromagnetism in the 19th century, to Einstein's theories of relativity with which (apart from the twilight of the concept of ether as such) physics loses the Newtonian constants of absolute space together with absolute space itself.

In this context, it is clear that the traditional anthropologically conditioned concept of ether as a fluid continuous substance[101] enabled, on the one hand, the existence of a continuous exact physical research that resulted in the discovery of electromagnetic waves. On the other hand, the results of such physical research did away with the concept of ether. This crisis of ether shifts our interest in "the radio in the broadest sense of the word" from the sphere of physics to the sociologic-aesthetic and media sphere.[102]

With this point of view, Foucault's concept of heterotopias seems to be much clearer. Let us try to direct our reflections on "the space" in relation to radio towards a more specific situation in which the first aesthetical concepts conditioned by radio started to form between the two wars.

5.1.2 Monophonic, Stereophonic, or Omnipresent?

Kurt Weill, 1925:

> „Solange der Rundfunk ein Nebenbuhler des Konzertbetriebes ist, kann er keine vollwertige Kunstinstitution sein."[103]

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100   Book printing came to existence in the same epoch – it was a prerequisite for the development of the whole modern science and all existing paradigms. „…Das Druckwerk wird zur Monade des Wissens…", in: Hagen, chapter 3.2, "Medienwechsel und Äther: vom Skriptorium zum Typographeum".

101   Let us quote from the third part of *Principia philosophiae* (1644) by Descartes that Hagen mentions in his lecture.

102   Hagen then goes on to describe these changes in the development of modern mathematics with which he links the development of the concept of "a computer" as a new medium in whose context the history of radio must be perceived.

103   Kurt Weill, *Ausgewählte Schriften*, ed. David Drew, Frankfurt am Main: Suhrkamp 1975, p. 111.

„Es wird sich eine besondere Technik des Singens und Spielens für Funkzwecke entwickeln…"[104]

„Denn das wichtigste und schwerwiegendste Argument der Rundfunkgegner ist das Fehlen des persönlichen Fluidums zwischen Künstler und Hörer. In der Rundfunkkunst der Zukunft müßte diese persönliche Wechselbeziehung vom Podium zum Saal, die im Konzertsaal allerdings unentbehrlich ist, völlig bewußt und absichtlich ausgeschaltet werden. Dann steht einer rein künstlerischen Entwicklung des Rundfunks nichts im Wege."[105]

We believe these quotations are worth mentioning herein because their author was one of those who initiated the process of radio becoming a fundamentally independent medium that is able to form original creative outputs. At first sight, these quotations do not have much in common with the issues we are trying to analyze. Let us, nevertheless, have a closer look at them.

What else could Kurt Weill have had in mind when he appealed for the separation of the radio and a concert hall? Is not he talking about the separation of two incompatible spaces? The radio, a virtual space, makes completely different demands from those that can be applied in the traditional socio-cultural space of a concert hall. Do not we realize that the medium of radio takes the place of an interpreter (standing in a concert hall in the middle of the imaginary line composer – listener) who invisibly links the two non-identifiable spaces of the transmitter and the perceiver / listener / recipient?

Hans Burkhard Schlichting opens his essay *Bedingungen der Radiphonie*[106] with such a historicizing "kick-off." In this essay, he tries to cover a whole range of topics that are more or less related to the issue of creating a virtual (or fictitiously real) radio space or the dislocation of radio broadcasting.

In his text, Schlichting first tries to reveal the gradual transformation from the monophonic radio standard to the stereophonic standard, which is the first key step in the development of modeling fictitious (virtual) spaces. In the imaginary extension of this substantial paradigmatic shift (mono – stereo), he tries to understand a scope ranging from the first "sound sculpture" (Klangskulptur) by Bill Fontana[107] (which acoustically interconnected two cities from opposite sides of the

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104   Ibid.

105   Ibid., p. 113.

106   Hans Burkhard Schlichting, *Bedingungen der Radiphonie: Dislokation – Reproduktion – Relokation. Konzepte des Radios als Klanginstallation vor 75 Jahren und heute.* The text is based on the lecture presented at „Darmstädter Ferienkurse" on August 14, 2004. Author's manuscript.

107   See   www.wdr.de/radio/wdr3/archiv/sendungen/stukun/arsacustica/fontana/werke02.html.

planet – Cologne and San Francisco – by means of satellite technology in 1987) to the contemporary and simultaneous radio-internet jam sessions in which radio is "extended" by means of the Internet. Schlichting says that

„*das Spiel mit dislozierten Hörräumen* [hat sich] buchstäblich ins Un-ab-sehbare entwickelt."[108]

In this context, we should not fail to include the apt thought of the Canadian musicologist and media theorist Dan Lander, who develops the context of new telematics and cyber-spaces in his text entitled "Radiocasting: Musings on Radio and Art:"

"Time dislocates space and produces a placeless space […] In this non-locality, the radio-body resides: however, even if you cannot touch it, the radiobody will not go away. Through a conscious recorporealization of the body its lack of presence may symbolically suggest its existence."[109]

Again and again, every time from a different angle, we find ourselves facing the issues related to the fictitious space, medially interconnected distant spaces, virtual spaces without the possibility of localization, and spaces whose only function of orientation is the medium itself (thanks to which we perceive those dislocated spaces). We perceive them even though they do not exist in reality (for example, the illusion of a living room skillfully created by a radio sound master or the illusion of a strange acoustic space created by mixing sounds from the coast in San Francisco with sounds from the dome square in Cologne); neither does the Foucaultian heterotopic space exist in which we see ourselves when looking at a mirror (as a child, we often wished to be in this "other" space).

5.1.3 Electromagnetic Heterotopia of Radio

We can go back to the French radio theorist René Farabet and try to clarify in what way he projected his inspirations by Foucaultian heterotopias of the newly created Atelier de Création Radiophonique. It has a lot to do with active hearing, a desire for new auditory experiences, the joy of a story taking place in "the other space" in the world of intersubjective imagination, in the world behind the looking glass that invites us to go on an unreal trip in real dreams, stories, and plays

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108   Schlichting 2004: 9.

109   Dan Lander, *Radiocasting: Musings on Radio and Art*. Music Department, Concordia University, 1999: 13. Author's manuscript.

with meaning. At a lecture for the European Broadcasting Union EBU in Berlin in 1981,[110] René Farabet formulated his concept of a radiophonic heterotopia in the following way:

> "Is radiophonic space utopian? No. I would suggest that we revive an old neologism of Michel Foucault's – it is a "heterotopic" space, which is not a space that is nowhere, but a "different" space, a place carved out of reality which is something like a "reservation," apart, whose internal structure is absolutely distinctive, a possible place of impossible meetings…"

Here, one simply cannot miss the obvious (no matter how intentional or unintentional, wanted or unwanted) reference or link-up to the tradition of futurist manifests – "*possible place of impossible meetings.*" We have in mind, in particular, the visionary *Synthéses radiophonique*[111] by Marinetti from 1939, five short "radiophonic visions," concepts of sound collages formulated in detail, in which sound events from very far away places on the planet were to confront one another in an artificially created acoustic space (described in detail by words such as *on the right, on the left, up, down*; and yet, such a space was not viable at that time). One of these five collage compositions was titled "Drames de Distances."

11» military march in Rome
11» tango in Santos
11» Japanese spiritual music played in Tokyo
11» witty folk dances from the country around the town of Varese
11» boxing match in New York
11» street sounds from Milan
11» Naples romance sung in the Copacabana hotel in Rio de Janeiro

We certainly do not want to play down the end of this chapter with this reference to history. Neither do we wish to evoke the feeling that a student of composing has when he/she is told that "…we have heard this before." We use this reference on purpose at this point (albeit in a considerably unexpected context) because, as

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110   René Farabet, *Realité/Fiction. Bref loge du coup de tonnerre et du bruit d'ailes*, Arles: Phonurgia Nova 1994, p. 75–88. Originally published by the European Broadcasting Union EBU under the title La *pelure d'oignion*, EBU, Geneva 1982. Quoted from Janete El Haouli, *Radio: The Art of Sonorous Space*, in: *Mikropolyphonie – The Online Contemporary Music Journal*, Volume 7, 2001, in: http://www.mikropol.net.

111   Compare Juan Allende-Blin, *Zur Archäologie des Hörspiels*. Script for WDR3 broadcast on February 18, 1986. Copy from the author's archive, also compare Juan Allende-Blin, *Futurismus: eine neue Dimension und ihre alten Koordinaten. Quellen und Ausstrahlungen von Marinetti*, radio script, 2004, author's manuscript.

we shall see later, history and reflections on contemporary radio art always turn to futuristic pieces as their roots. But this is neither the sentiment resulting from possible frustrations that contemporary artistic production may generate on some levels, nor the need to turn to something original, stable, and absolute. It is rather some type of permanent process of becoming aware of certain generic affiliation that can prevent uprooting. We shall soon see that this process of becoming aware (completely intentional and wanted this time) may proceed forward in many different ways to reach various generic corners.

5.2 "To Hear" Does Not Necessarily Mean "To Understand"

Our steps will now lead to the aforementioned German Südwestrundfunk, or to its local studio in Baden-Baden. Activities of this distant ARD cell in the field of contemporary art are carried out on several levels.

It is the broadcasting itself focused on the field of acoustic arts that is represented by two slots at the moment. Some people may not know that SWR broadcasting "gave birth" to almost all radio production by Heiner Goebbels,[112] who has had a significant impact on the formation of contemporary radio art. In particular, thanks to the instigator of the main radio art vision in this radio – the aforementioned producer and theorist Hans Burkhard Schlichting.

SWR 2 currently has two program slots for the sector of radio art:[113]

1. SWR2 RadioART: Hörspiel-Studio – every Thursday, 9-10 p.m.
2. SWR2 Klangraum: Ars Acustica – every first Tuesday, 11-12 p.m.

The organization of Karl-Sczuka-Preis contest is another very important genre stimulus. In the circles of experts, it is sometimes said to be the "Nobel Prize of Acoustic Arts."

This contest was first organized in 1995. It has the name of the "local" radio author Karl Sczuka (1990–1954)[114] in its title. The assignment of the contest is formulated in the following way:

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112 See http://www.heinergoebbels.de.

113 See http://www.swr.de/swr2/hoerspiel/sendungen.html.

114 For information about Karl Sczuka, see http://www.swr.de/swr2/hoerspiel/karl-sczuka-preis/sczuka.html.

„Der Südwestrundfunk, Anstalt des öffentlichen Rechts, stiftet einen Preis für Hörspiel als Radiokunst. Ausgezeichnet werden soll die beste Produktion eines Hörwerks, das in akustischen Spielformen musikalische Materialien und Strukturen benutzt."[115]

A glimpse at the award-winning works from the last two years shows that there is a broad genre scatter amongst the nominees – starting with the experimental form of a nearly musical-piece like documentary by Jon Rose (*Skeleton in the Museum*, 2004) and ending with the purist electroacoustic composition without a spoken word by Hanna Hartman from 2005.

Last but not least, there is the AudioHyperspace portal that we have mentioned several times. It tries to systematically map, stimulate, and reflect the latest exploits in the field of digitally conditioned art that chooses the digital network of the Internet as its medium of communication (or distribution) or (even more frequently) integrates this network as an original interactive "instrument." Sabine Breitsameter, the main dramaturge and curator of this project, speaks about the essential vision of this project in the following words:

"…Southwestgerman's Audiohyperspace-webpage and its on-air programs are tracing and reviewing the newest developments of web-based acoustic media art, investigating the aesthetic potentials of digital networks beyond the utilitarian purposes of Internet & Co…"[116]

In the context of the German radio scene, SWR is a local radio studio with probably the widest scope of activities focusing on the field of acoustic arts in a very broad angle. Even though SWR has such a wide scope, it is possible to find a group of "underlined topics" that link both the aforementioned theorists and media issues of the last two decades across disciplines. These topics also attracted our attention when we had accessed the SWR environment of radio art (or acoustic environment).

These topics could be described with words such as "hearing, attention, losing oneself in listening, understanding, accepting, or responding." It is no surprise that such topics link theorists across generations (which is the case of the both aforementioned theorists) and, to a certain degree, across disciplines – the traditional radio background on the one hand (Schlichting) and the very "progres-

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115   The history of the contest, its theoretical background, and an overview of the award-winning works 1955–1999 were published in the catalogue *Akustische Spielformen – Von der Hörspielmusik zur Radiokunst. Der Karl-Sczuka-Preis 1955–1999*. Baden–Baden: Nomos 2000. The catalogue was completed by Hermann Naber, Heinrich Vormweg and Hans Burkhard Schlichting.

116   Breitsameter 2001: 303.

sive," live, and quickly developing dynamic world of Internet on the other hand (Breitsameter).

Every broadcast (in this case, radio broadcasts) program enters a proliferated media market, a competition of many different expressions intermediating a wide range of events – from news (over more or less important cultural events) to entertainment of all kinds that do not need further specification herein. They try to attract listeners' attention, to convey something to them, communicate with and influence them (in either a positive or a negative way). It enters the intimate sphere of a human being without knowing how that person is feeling exactly at that moment, if he/she is sitting in a café, in the office in the middle of working hours, at lunch, or during evening relaxation, in silence, concentrated and open to impulses.

> "…Whether listeners do their exercises while the radio plays Beethoven or whether they read the newspaper at the same time, and whether they listen or not cannot be influenced and controlled. At the moment where something is broadcast by electroacoustic means, its appropriate reception, i.e. the audience, is receptive to it in order to understand that it is no longer guaranteed…"[117]

Every broadcast program (independently of the quality and content of the broadcast) also becomes one of many programs that can be listened to at the same time (one has only to switch the automatic preset, to "click" on another internet reference). Every such program multiplies the media offer, or – if you wish – intensifies the sound pollution around us.[118]

With this situation in mind, every producer who plans to enter such a media situation with his/her program offer must ask himself/herself how to get appropriate response, to gain the attention of listeners, relaxation, perception, and understanding to his/her program.

All this comes to mind when we read texts written by H. B. Schlichting[119] that are literally neurally interwoven with these topics. Schlichting often tries to divert the attention to utterly banal situations that have seemingly nothing in common with the medium of radio, especially to Aristotle ("Speak so that I may see you") and Goethe's diaries in which he describes in what way Italian fishermen used to communicate with their wives waiting on the seashore. He notes the extraordinary manner of Goethe's reflections:

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117   Breitsameter 2003: 3.

118   In the sense in which acoustic ecology tries to perceive it. Compare in particular: R. Murray Schafer, *The Soundscape. The Tuning of the World*, New York: Knopf 1977[1], 1994[2], also Breitsameter 2003.

119   Compare, in particular, Schlichting 1994 and Schlichting 1999.

> „…er [Goethe] gehört zu den ersten, die dabei Nähe und Ferne reflektiert haben – und mit ihr die Positions-Abhängigkeit des verstehenden Hörers im akustischen Raum, die *Ortung* im Zuhören…"[120]

Thus, we encounter the motif of "space" once more in our reflections on the existence of radio as a medium. Let us concentrate on the "Zuhören," which we consider to be one of the key motifs in Schlichting's reflections on radio.

> „Zuhören – das ist zunächst einmal in ganz trivialem Sinn der älteste Weg, um zu verstehen, was eine fremde Stimme sagt…"[121]

In order to better understand what lies hidden behind this "Zuhören" not only in relation to "radio broadcasting," Schlichting mentions a very inspiring text by Roland Barthes[122] in which this outstanding French philosopher and literary critic tries to reveal different modes of hearing depending on the degree of volitional understanding:

> „*Hören* ist ein physiologisches Phänomen; *zuhören* ein psychologischer Akt […] Beim ersten Zuhören richtet das Lebewesen sein Hören […] auf *Indizien*; nichts unterscheidet auf dieser Ebene das Tier vom Menschen […] Dieses erste Zuhören ist sozusagen ein *Alarm*. Das zweite ist ein *Entziffern*; […] hier beginnt vermutlich das Menschliche: Ich höre zu, wie ich lese, das heißt nach bestimmten Codes. Das dritte Zuhören ist schließlich ein sehr moderner Ansatz […] und zielt nicht – oder wartet nicht – auf bestimmte, klassifizierbare Zeichen: nicht darauf, was gesagt oder gesendet wird, sondern wer spricht oder sendet: Es soll sich in einem intersubjektiven Raum entfalten, in dem ,ich höre zu'…"[123]

Barthes here – from a completely different position than a radio theorist – explains the basic principle of communication as comprehensive listening or, if you wish, active hearing. It is active hearing what the composer requires from listeners in a concert hall (not necessarily a surprise because listeners attend concerts willingly, being aware of certain sociocultural behavior). However, this active hearing is necessary for taking a receptive stance to, for instance, current radio broadcast. All this starts to deform the space in which I, as a listener, find myself. It starts to interfere with momentary mental reality and offers the Foucaultian "look behind the mirror."[124]

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120   Schlichting 1994: 3.

121   Schlichting 1994: 1.

122   Roland Barthes, *Der entgegenkommende und der stumpfe Sinn*, in: id., *Kritische Essays* III, Frankfurt am Main: Suhrkamp 1990.

123   Barthes 1990: 249.

124   Compare also Falkenberg 2005: 45-49.

The listener – as a consumer of the contemporary media scene – can choose how to respond to such an offer. He has more possibilities to decide how much energy he/she will devote to losing himself/herself in the listening (Zuhören), to what extent he/she will open his/her intersubjective space for free "*Spielformen des Akustischen*"[125] – to apply Schlichting's formulas – or (in a close link to the aforementioned modes of using the term Hörspiel) – "Spielraum des Hörspiels – als medientechnisch ermöglichte Kunstform und als Spiel in der Kommunikation."[126]

A very close concept at which Schlichting points in one of his texts – the concept of radio as a personal, private, intimate, and spatially real *sound installation* created in our surroundings as a new "acoustic" quality, as a new "sound space" (Klangraum) – can be perceived as one of the "play spaces":

> „Die Klangräumlichkeit aus der Schallquelle Radio selbst ist eine späte Errungenschaft. Zunächst dominierte das Näherliegende: der Raum des Hörers, der vom häuslichen Ambiente durch die Schallquelle namens Lautsprecher zum Kunstraum wird. Diesen Kunstraum vermittels der Medientechnik wieder mit den Naturräumen zu verbinden und das Interieur nicht nur imaginär zu verlassen, ist eine der Chancen, die im Radio als Klanginstallation steckt."[127]

The "stereometry" of the radio sound space perceived in this way and its possible audio space in which a real listener is present is only slightly removed from mutual (or multilateral) communication, or interaction. The change of media paradigm over the last twenty years brings the transformation of unidirectional intersubjective communication to interactive shared communication in the context of radio because it exists in the Internet network, which is pervious in many directions.[128] We can also go back to Wolfgang Hagen who considers the computer to be the new developmental media phase (resulting from the crisis of mathematics) as the descendant of etheric radio whose invention has caused this crisis.[129]

It is clear that a relevant access to the environment of multidirectional and interactive network communication would be very problematic without proper knowledge of radio theory and practical creative experience. In the beginning, because we spoke about a specific *creative discourse* in the relation of radio and acoustic arts, we could now apply a very similar mode of perception on the relation of radio

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125 Schlichting 1994: 5.

126 Compare Schlichting 1994: 4.

127 H. B. Schlichting, *Radio als Klang-Installation. Zum technischen und institutionellen Ursprung eines Hörraums im Alltag*. Author's manuscript.

128 Compare Breitsameter 2001: 304.

129 Wolfgang Hagen, *Theorien des Radios – Ästhetik und Äther*. Chapter 3.3.3: Krise der Mathematik (Forsetzung). See http://www.whagen.de.

and Internet; it is a new discourse in which radio is no longer the unidirectional, intersubjectively communicating broadcast and in which the Internet is not a mere tool of electronic mail and information databases. However, this shall be covered by Sabine Breitsameter at the end of this chapter.

5.3 It Was Ars Acustica

This Latin term and the name of its "father," producer and radio theorist Klaus Schöning[130] have been mentioned in our work several times. It is evident that the following chapter will deal with a detailed look at the institution that has formed and stimulated the European scene of radio art with a significant impact on the world scene – Studio Akustische Kunst.[131]

The high standard of experimental research in the field of sound in the environment of Cologne radio after the war does not have to be emphasized. Studio Akustische Kunst is not a "producer" follower of the historical Electronic Studio that was founded in the same broadcasting house in 1951.[132] It gradually developed in the 1960s from the department of radio plays into a radio department parallel to the Electronic Studio led by Karlheinz Stockhausen. Currently, the Studio still ranks among the most active and best-funded producer centers in the field of contemporary radio art. Its portfolio includes over two hundred original works composed by top authors from all over the world – ranging from John Cage, Pierre Henry, Samuel Beckett, and Mauricio Kagel to the youngest generation of authors.[133]

Even though the founder of Studio Klaus Schöning retired several years ago, the department is now led by Markus Heuger, a producer who is two generations younger than Schöning. We believe that we should look back to explain several of Schöning's starting points which provided the whole Studio "project" with very specific prerequisites for its function and development.

130   K. Schöning (born 1936) is a director, radio author, producer, curator, and researcher in the field of acoustic arts. He studied theatre studies, literature, philosophy, and journalism at universities in Munich, Göttingen, and Berlin. He led the Studio Akustische Kunst from 1960s to 2001. For more information, see: http://www-khm.de/personen/staff/schoen_d.htm, http://www.wdr.de/radio/wdr3/archiv/sendungen/stukun/arsacustica/schoening/.

131   See http://www.wdr.de/radio/wdr3/archiv/sendungen/stukun/.

132   Compare *Handbuch* 1999/5: 38–46.

133   The studio's website provides a complete list of authors, including their biographies, lists of their works made for Studio Akustische Kunst, and their synopses. The same information (until the year 1997) can be found in the quoted text by Schöning, which also serves as a printed catalogue of authors and works from 1968 to 1997, compare Schöning 1997: 23–253.

Reading texts by Klaus Schöning, we cannot miss that his vision of radio art (respectively, using his won words – acoustic arts, or ars acustica) is a vision of an institutionally firm "modern project,"[134] whose long-term aim is to try to:

> „…eine Sprache der akustischen Kunst im Radio zu entwickeln, ähnlich wie die der Sprache des Films […] Ihre ästhetische Konzeption beruht nicht wie im Radio-Drama auf der Dominanz von Dialog, Monolog und erzählenden Elementen, sondern vor allem auf Collage- und Montageverfahren, in denen sämtliche akustische Erscheinungsformen kompositorisch gleichwertig eingesetzt werden können…"[135]

Even though it was Studio Akustische Kunst which made the very first satellite interconnection between two continents[136] and participated in many other "radio bridges,"[137] we can see that there is a deep-rooted need for an institutional link-up to the history of west-European music culture in Schöning's views, in particular, in relation to the concept of the author and his/her work as "an opus" – a closed final definitive artistic artifact that can be analyzed and viewed. At the same time, its relevant, theoretical, historical, and aesthetical reflection is also very important for him.

> „…Begleitet von medien-wissenschaftlicher Recherchenarbeit – wie sie seit über zwei Jahrzehnten auch das Studio Akustische Kunst […] leistet – werden heute die Konturen eines internationalen Networks der Ars Acustica und ihrer Ästhetik deutlich, deren Spuren bis in das erste Jahrzehnt dieses Jahrhunderts weisen…"[138]

This man has a clear vision and an appropriate position within a strong public-service institution that enables him to put it into practice.

It is not possible to overlook the link-up formulated by Schöning to the futurist manifesto "The Art of Noises"[139] by Russolo, to which Schöning turns to the roots of the fundamental aesthetical transformation of the term *sound* in the 20th century and the origins of the enlargement of sound armamentarium. Schöning

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134   Zygmunt Bauman's words.

135   Schöning 1997: 7.

136   Bill Fontana, *Ohrbrücke Köln – San Francisco* (1987). Fontanas home site: http://www.resoundings.org.

137   Schöning 1997: 8–11.

138   Schöning 1997: 1. The aforementioned Juan Allende-Blin is one of the authors who still take an active part in this "archeology" of acoustic arts. Compare: Hans Burkhard Schlichting, *Der Archäologe der ars acustica, Juan Allende-Blin und das Hörspiel*. Undated, author's manuscript.

139   Luigi Russolo, *Umění hluku*, in: Lébl 1966: 14–17.

considers this manifesto be the theoretical basis of acoustic arts aesthetics.[140] (The Viennese Kunstradio was also inspired by futurism. However, as we shall see later, the stance of its founder, Heidi Grundmann, is rather confrontational – or criticizing – with regard to the stance of Schöning.)

One of the key – we dare to say historic – events is the radical change of the function of the studio institution in relation to authors, or in relation to the traditionally divided studio functions of a director, author, sound master, music director, etc.:

> „…Die Akustische Kunst hat als neues Genre des elektronischen Zeitalters ebenso wie der Film eine eigene Sprache entwickelt. Wie die Cineasten haben auch die Audio-Künstler die Trennung zwischen Autor und Regisseur, wie sie im traditionell literarischen Hörspiel üblich ist, aufgehoben…"[141]

The author may have forgotten to add that a similar "role division" took place in the Electronic Studio of the Cologne radio from the very start. However, let us realize that the "author-oriented" Studio Akustische Kunst helped to formulate the modern model of a public-service studio as a "producer centre," an institutional animator[142] whose primary task is not to provide time and space for artistic activities, but to accumulate human potential, create a network of contacts, connect artists to one another, and use radio so that the accumulated artistic and human potential could resonate in ether and the genre of artistic production conditioned by media would develop. Schöning apparently realized this possibility – with the background of a strong institution – at the very start and applies it to the implementation of his "ars acustica project" in which the growing archive of works by top artists gives evidence of the increasing power of acoustic means of expression (in the auditive sense) formed by "instruments" based on many artistic traditions, practices, and educational backgrounds.

> „…Schriftsteller, Komponisten, Lautpoeten, Cineasten erkannten schon sehr früh die kreative Herausforderrung einer Verbindung ihrer avancierten künstlerischen Aktivitäten mit den neuen elektro-akustischen Möglichkeiten. Es konnte sich eine Kunst entwickeln, die ich seit den siebziger Jahren als Akustische Kunst und als Ars Acustica bezeichne…"[143]

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140   Schöning 1997: 3.

141   Schöning 1997: 1.

142   Folkmar Hein, who has led the Electronic Studio at the Technische Universität Berlin for many years, writes about the problems related to the change of status of traditionally organized experimental studios in *Brauchen wir Interpreten für elektroakustische Musik?*, in:*Handbuch* 1999/5: 165–171.

143   Schöning 1997: 1.

This quote is an effort to point out, in a broader context, what has been said above in relation to this terminology.[144]

Even though there is probably the most extensive archive of top productions in the field of radio art in the Cologne Studio and despite the international ("translanguage") character of most of them, there still remains one question with a general validity. We are sure that neither this work nor the foreseeable future will be able to solve it. While the internet sale of music[145] geometrically grows worldwide every year whereby the Internet enables us to make accessible what has not been accessible thus far, a big majority of public-service institution archives remains closed to the public! The Czech Radio is no exception. The key problem is the copyright and often (in particular to the German-speaking area) the "dramatic" fees that authors demand for permission to make their work public. There is a certain disproportion between the public-service status and copyright protection, between the need (international, in this case) of accessible materials that would be paid from the public purse and the effort to prevent its devaluation or misuse. At the end of the chapter and in relation to one of the biggest (and inaccessible) archives of radio art production, let us appeal for reflection and public debate about the possibilities of the (at least, gradual) availability of public-service archives.

5.4 Radio… Is Everywhere

When we listen to, read into and take a closer look at the world called Kunstradio[146], we find ourselves in a "little different" radio. A great deal of broadcasting is live, taking place in the studios, clubs, streets; there are web cameras on the radio's websites; there is a large archive of theoretical texts, author biographies, project descriptions, video- and audio projects and picture galleries; to a certain degree, the graphic diversity of the collection reflects a concept of Kunstradio itself – an insight into the real life of a "little different" public service radio.

Kunstradio started broadcasting in December of 1987 as one of the divisions of the culture channel ÖI, a part of the Austrian public service radio and television ORF.[147] Its founder, Heidi Grundmann,[148] is an Austrian theorist and cura-

144   Compare El Haouli 2001.

145   Lidové noviny, January 1, 2005: „…The boss of Apple [Steve Jobs] mentioned the success of iPod, which has sold over 45 million pieces all over the world. […] Apple also takes the first place in the internet sale of music over iTunes Music Store with its market share of 83%…"

146   Cf. www.kunstradio.at.

147   Presently, Kunstradio broadcasts on Sunday nights between 11,05 and 11,45 PM.

148   In this respect, Heidi Grundmann tries to define Kunstradio's position within the traditional institutional structure of ORF. She points out that unlike other comparable formats

tor of a number of art, media and technology oriented projects. Just like in Klaus Schöning's case, Grundmann's strong vision has radically formed and developed the experimental broadcasting of Kunstradio from the very beginning, distinguishing it from other radio institutions in Europe and elsewhere that focus on contemporary radio art.

If Klaus Schöning's vision of radio art (ars acustica) returned to futurist roots connected to Russollo's manifesto *Art of Noise* (i.e., visions dealing with traditions of Western European musical culture), then Grundmann's main source of inspiration has always been the futurist manifesto *La Radia*[149] from 1933, which presents very inspiring views that do not cope with sound esthetics, i.e., primary creative matter of radio art, bur rather with its ways of communication, sharing and reciprocity. Heide Grundmann comments on the subject as follows:

> "This significant article [La Radia] emphasized the new sensibility that Marinetti felt was inherent in modern experience. Sound waves, creatively used, could offer a 'universal cosmic human art'. This was a world without 'time, space, yesterday and tomorrow'. Futurist radio art would utilize the characteristics of the medium. Interference, static and the 'geometry of silence' could play a part in the general Futurist overturning of conventional values."[150]

Such a notion of "air" shows how strongly Kunstradio focused on the concept of radio as "public space", in which people share an ability to communicate, or rather, a possibility to create a shared esthetic experience. Therefore, the producers' fundamental interest is not a vision of developing an "esthetic project", a vision of "star artists" who create their works for radio broadcasting,[151] or even a primary concern with media conditionality of sound means of expression, their technical quality and compositional forming. What is of interest here is rather the very phenomenon of radio as the means of transmission, data radiation, communicative interaction. As Heidi Grundmann says, the title of Marinetti's manifesto *La Radia* is plural, not singular, which makes it a communicative vision within media

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of radio plays and contemporary music that are attractive for their authors because their works are realized and broadcasted, "Kunstradio-projects are much more concerned with radio as a specific cultural space and context" (Heidi Grundmann, *But is it Radio?* The presentation was delivered at Amsterdam's International Festival of Streaming Media in October 2000 and is available at http://subsol.c3.hu/subsol_2/contributors0/grundmanntext.html).

149 For the full text of the manifesto, see Appendix 1.

150 Grundmann 1994:1.

151 Ibid. We can see strong correspondence with H. B. Schlichting's concept of radio as "sound installation".

multiplicity, focusing on all imaginable media channels that are more and more centralized in the multimedia environment of the digital network.

For Grundmann, this basic position is a point of departure from which she tries to approach artists, avoiding a normative, institutional tone that orders to realize a "project", fitting within the borders of certain esthetic claims or presuppositions; instead, she tries to do the opposite. In her opinion

> "an increasing number of artists, like [Bill] Fontana, consider their radio work as a sculpture, not in the sense of transmitting sound sculptures but rather a declination of sculpture itself"[152]

which obviously results in the possibility

> "to consider the radio (broadcast) space as a public sculptural space in which music, sound and language are the material of sculptures..."[153]

Such a concept of broadcast and broadcasting space makes the listener realize his mental participation on the result:

> "The relationship between author and user is changed to such a degree that the user becomes co-author. Under such conditions a work of art cannot be experienced as a closed or neatly repeatable original by either the author/participant nor the user/co-author/participant. The piece grows in many different places simultaneously and is kept in a state of flux by the cooperation of many unknown people, who compromise anything but a traditional 'audience'."[154]

Among other things, she shows here that she is aware of the fact that such a radio concept stands outside the boundaries of standard minority radio genres – traditional mainstream radio play, documentary, standard broadcasting of contemporary music or jazz etc.

Heidi Grundmann is probably also well aware that she is walking on a thin ice in the context of European public service scene, entering a strong competition, especially – judged from her reference to Neues Hörspiel[155] – with the aforementioned Cologne Studio and its spiritual father Klaus Schöning. Grundmann herself criticizes the model of "aesthetic project" of radio art, stating

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152 Grundmann 1994: 6.
153 Ibid.
154 Ibid
155 Grundmann 1994: 2.

"Contemporary radio art defines itself within issues raised by the Futurist manifestoes. The development of a sound language, of new narratives, does continue but such approaches reside in a tradition established before the digital revolution. This was the special brand of European Public Radio that supported the development of artists in Neues Hörspiel, electroacoustic music and the radio program Ars Acustica, all of which contributed to the notions of the avant-garde at the beginning of the century – albeit mostly within the traditional framework of the 'original work' by an 'author' with a copyright and, most significantly, within the conventional definition of radio as a specific medium in its own right."[156]

However, realizing that she attempts to build a radically different media concept, she emphasizes the role and responsibility of the artists themselves, claiming that

"An art of this kind, which demands the cooperation of experts in a variety of disciplines, is difficult to grasp for theoretical analysis and classification in the traditional sense. On the other hand the artists themselves must be acknowledged about theory in order to position their work in electronic space."[157]

A problem arises here, which we already touched upon in the conclusion of the previous chapter – copyrights and closed archives. In this respect, Kunstradio has a completely different point of view – due to the above concept.[158]

In 1995, so called *Kunstradio online* came into existence; it was a web extension of the radio program, aimed at visualization and documentation of the radio program, which only had a limited broadcasting time. Since then, Kunstradio has been arguably the most striking example of the *on-air/on-line/on-site* concept, which comprises:

a) maximum symbiosis possible of traditional radio broadcasting, combined with
b) presence of artists in public spaces and
c) transmission of sound and image through the internet;

all of which is archived, electronically documented, and therefore available at any time in the future through the web interface of Kunstradio.

In a short time after the launch of the *Kunstradio online* website, it became obvious that the internet is not, nor will be, "only" a visual or multimedia extension of traditional radio broadcasting, but – in fact, in accordance with *La Radia* manifesto and growing capacity of data transmission – another media stratum of

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156   Grundmann 1994: 3.
157   Grundmann 1994: 6.
158   Cf. Golo Föllmer, *Klangorganisation im öffentlichen Raum*, in: *Handbuch* 1999/12: 193–227.

the society, capable of *data transmission and radiation*; the futurist vision of electromagnetic *waves creating human universal and cosmic art*, which is more than seventy years old, is now being expanded by a vision of similarly functioning and universal digital space. However, even such a space will not perish the fundamental visions of "radio as a medium for art" – including those described in the agenda of Kunstradio.[159]

We got to the point where we feel that various concepts of radio as a traditional electromagnetic medium capable of transmission, communication and participation in creation of art works are gradually undergoing a significant paradigmatic shift. At the moment, this shift is by no means a negation of existing "analogous" radio concepts, but, in any case, it signifies their parallel broadening, enhancement, revaluation and supplementation. To show what directions we might take while perceiving the paradigmatic shift, we will take a closer look into the above mentioned AudioHyperspace project, created by the producer Sabine Breitsameter.

5.5 Real Hyperspace: www.swr2.de/audiohyperspace

> "Radio – one speaks without being able to hear and many hear without being able to speak"
> (Rudolf Arnheim)

The place where we were brought by a more detailed insight into the radio concept of Vienna Kunstradio seems to be a point of departure for the vision of the media theorist and curator Sabine Breitsameter, whose long-time activities involve mapping, developing, stimulating and reflecting of new dramaturgical achievements in acoustic arts in global digital networks. According to her own descriptions of the subject, she deals with "*interactive acoustic media art of the digital networks' age*,"[160] *Akustische Medienkunst* or *sonic media arts*.[161] It might be questionable whether it is appropriate that we conclude our field research of European radio concepts by entering the environment of digital networks. However, the reasons are obvious.

What Sabine Breitsameter brings to the present radio discourse is a very integrative thinking about new communication technologies, new media and virtual data space, in which new expressive means of acoustic arts and new forms of dis-

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159   Cf. Appendix 2.

160   Breitsameter 2001: 303.

161   Besides the official project AudioHyperspace, run by SWR in Baden-Baden, there is a private "research" (or rather informational) server of Sabine Breitsameter, www.sonic-media-art.net, which is linked to Sabine Breitsameter's personal website: www.sabine-breitsameter.de.

tribution arise. Breitsameter is well aware that it is the long tradition of radio art (or, rather, concepts intertwined with the very medium of radio) that might offer numerous impulses (both theoretical – concepts – and creative – technological practices) to the dynamically developing environment of digital networks. She delineates her vision within the AudioHyperspace project as follows:

> "work in progress which [...] 'Audiohyperspace' program is developing, to transform radio art of the broadcast age to interactive acoustic media art of the digital networks' age."[162]

It is very inspiring to see permanent returns to the roots of radio as a medium, in the context of which a new tradition of radio art was born in the first three decades of the last century. Sabine Breitsameter invites us to a concept that does not aim to fanatically adore the latest technologies and uncritically adopt everything they bring about. In fact, her approach is quite contrary – she seeks for the new and inspiring in the new technologies that could enrich the traditional concepts of radio art as acoustic, medially conditioned art; moreover, she shows which of the existing production, esthetic and media tools connected to radio can be used to contribute something significant to the developing acoustic arts scene in the digital networks environment.

> „Als Medium originärer Hör-Kunst ist das Radio heute aktueller denn je. Insbesondere die digitalen Netzwerke, allen voran das Internet, beleuchten das „traditionelle" Medium Radio heute aufs neue. Darüber hinaus zeitigt der neue elektroakustische Raum der digitalen Netzwerke eine Vielfalt an Werkzeugen, Materialien, Dramaturgien, Zeit- und Raumkonzepten. Diese geben dem kreativen Gebrauch des Radios neue Impulse."[163]

In the time when the status quo of radio is often questioned, it seems almost visionary to include a project of such type under the roof of a public service radio station. Even a selective description of certain radio concepts that we have presented above could show how much could be transferred in terms of this paradigmatic shift – in such fields as space theories, composition, sound aesthetics, hermeneutics and semiotics. And, as a matter of fact, it is so easy: all we have to do is acknowledge that digital networks actually started to realize the concept that was present at birth of radio itself in the early 1920s – the possibility of bi-polar communication:

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162   Breitsameter 2001: 303.
163   Sabine Breitsameter, *Was ist sonic-media-art.net?*, in: www.sonic-media-art.net.

"Since the digital networks came up recently, the electroacoustic media space, where radio art is based on, has become different. Its new architecture makes available a shared environment, a distributed space, with – finally – bi-directional communication possibilities."[164]

In other words, it is communication in which the audience becomes a group of users ("Zuhören" becomes "Kommunizieren", to paraphrase H. B. Schlichting) who actively – through computer terminals – enter the genesis of the work of art.

To a great degree, this is a similar way of thinking we have noticed in case of Heidi Grundmann; however, Sabine Breitsameter emphasizes the institutional level, radio's position of an animator, a subject offering its know-how and addressing artists, or rather challenging artists to realize that historical (radio) dimension of acoustic arts paradigm in the digital networks environment, and to respond to it.

In relation to the artist itself, what constitutes the essence of that paradigmatic shift? We stated that the birth of bi-polar media space results in a change of the listener into the user, which also significantly changes status of the artist himself: the creator of a structured proposition becomes a "conceptual moderator":

"Working within the field of the networks' interactive possibilities, the artist sees him- or herself not as the creator of a closed and finished art work. Instead, he offers a frame, in which others can become active. He is less a 'concentrator', who distils meaning and defines the exact physiognomy of the piece, but a moderator, who defines the topic and has formulated a set of exercised rules, by which the form and content of the input is processed."[165]

It is necessary to state loud and clear that such a vision, which in itself has certain attractive parameters, brings numerous problems, from technical to esthetic and value ones. Although there is a large number of authors who have already quite seriously begun to create their works for digital networks,[166] a great deal of what we suggested above still remains in the realm of visions – which, nevertheless, cannot be underestimated. If for no other reason, then simply because those visions are likely to come true as the quality of technology continues to grow; but even if they remain visions, they will function as a source of inspiration for authorial thinking about concepts of work, status of the author, notions of real and virtual space etc.

What problems might be perceived in such a concept of interactive art in digital networks?

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164   Breitsameter 2001: 303.

165   Breitsameter 2001: 305.

166   AudioHyperspace can serve here as an interesting "signpost", or even a database of existing acoustic projects created for digital networks.

As far as dramaturgy is concerned, Breitsameter points out problems of
– the lack of databases of spoken word (resulting in the focus on music/sound);
– persuading the "user" to interact and to concentrate on the actual listening (i.e., reception of what he co-creates to a certain degree);
– defining of the frame in which the creative interaction between the author and the user should take place; this is connected with the degree of motivation to join the interaction and its value results.

As far as technology is concerned, it is essential that we keep in mind
– problems of web events sharing in the real time (i.e., the problem of delay),
– limited connection capacity of most users,
– slow computer stations.[167]

If we visit the database-oriented website of AudioHyperspace as users who wish to interact and become temporary "co-creators" of one of the acoustic projects created for the digital network, we will probably encounter the aforementioned problems of the interactive art on our own. No matter if we join the fascinating drumming jam-session-chat with a user, who is sitting somewhere in the other end of the world in Phil Burke's project *WebDrum*,[168] or arguably more valuable, but less interactive internet installation *Il tempo cambia* by Stefano Giannotti.[169] We believe, nevertheless, that it is not possible to ignore and/or condemn (although for good reasons) the complex of visions and artistic potential, hidden in the world of acoustic network arts.

We still have to tackle one important question: what is going to happen to radio? Sabine Breitsameter suggests that we should still perceive radio as a medium with a strictly delineated time sequence, in whose broadcasting it is impossible to move back and forth; a medium that has a precise time axis and that can work as a kind of rectifier in relation to the interactivity of digital media; a medium of "one of the possible solutions", most likely to reflect the author's original vision; once put into the interactive frame of network conditioned environment, that vision becomes open to other users:

"The combination of broadcast and network media can avoid the mentioned problems which tend to derive from operational interactivity. Combining can mean for example: an interactive audio art piece can be tried out in its non-linear, multi-optional aesthetic

167   Cf. Breitsameter 2001: 305.
168   See http://www.transjam.com/webdrum/.
169   For the first prize of Karl-Sczuka-Preis 2002, see http://www.swr.de/swr2/hoerspiel/karl-sczuka-preis.

behavior by the users on the Internet. A radiobroadcast can serve as a meta-channel for the same work: by airing it as a linear program, its artist can demonstrate its aesthetic refinement, which in most cases will probably exceed the users' trials and errors."[170]

In terms of AudioHyperspace, such a meta-channel is to be found in traditional radio format, as exemplified by the above mentioned Stefano Giannotti's project or the original interactive SWR production for AudioHyperspace, created by "one of the most relevant" authors in the field of digital networks – Atau Tanaka.[171] It is possible – actually, it is quite likely – that after some time spent in "interactive action", many users will be quite happy to concentrate for a while and listen to the traditional "radio linear" version of the work, i.e., a clear cut whole requesting one's attention and quietness.

In fact, such a thought return to traditional radio formats presents an apt conclusion to our "outlining" chapter that describes the European context of the present-day radio art. A brief summary might be pertinent here.

5.6 Who with What – What with Whom

Five probes into specific worlds of thinking about radio as a medium should have shown how strongly various thought concepts overlap, how much they have in common, and yet, how different positions they occupy in relation to radio and radio art; how radio art itself is perceived, produced and reflected. Let us then conclude with several cross-relation comparisons that should allow us to summarize what we have described above in different contexts, hopefully illuminating what topics are shared by respective concepts, in spite of their different approaches and solutions.

A primary theme is undoubtedly that of *space*. We return to this term over and over again, each time from a different perspective and with a new response. First of all, we see it in relation to the traditional concept of air as eternal cosmic continuity; then as a media sphere full of electromagnetic waves, as well as Foucaultian heterotopias, "other places" – places beyond the space we live in. A digital data network is then also a space, a "heterotopy" similar to the electronic one, referred to by René Farabet in relation to his media concept of radio art.

We have repeatedly touched upon problems of communication, perception, hearing, understanding – various hermeneutic modes. A substantial part of our in-depth analysis was based on notions of Roland Barthes, who describes different types of hearing and subsequent degrees of understanding to what was heard.

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170   Breitsameter 2001: 306.
171   Audiohyperspace website is not available anymore.

Such hearing is different with one-direction radio broadcast and the digital network environment that allows a bi-polar communication, taking place in the real time within a community of listeners/users.

We also touched upon the concept of work as *opus perfectum et absolutum*, which repels numerous contemporary artists that work within the communication network environment: to them, it seems outdated in many ways. There is a significant difference between a radio broadcast that presents perfect recordings of minutely composed works of the greatest artists of their epochs, and a "live radio" that generates new works by its very existence; yet another difference is brought about by "data radiation" that we enter as listeners/users of the interactive network installation.

Closely related is the problem of time, which might have been – with its physical features – mentioned in "contemplating of space". In regard to radio, it is however more important to see the tension between perception of linear time, structured by the program schedule of the particular radio station, and its media internet extension, which allows the users to put together their own program schedule, to return backwards in a composition one is listening to, or even to interact partially with radio broadcasting or interactive creation of the art work itself. That, however, already happens outside linear time flowing from point *X* to point *Y*, outside the basic traditional concept of acoustic composition, which only makes sense as a compositionally structured opus happening in time. In that moment, we experience the rise of the "sound installation".

We shall conclude with arguably the least entertaining, but immensely important level of radio as a medium – the institutional level. It is, of course, the level that can contribute a great deal, but also block and restrict things. Radio and the internet – as the two media whose parallel or complementary existence is perceived more and more – can combine in order to create a unique information and distribution media channel, which is, moreover, quite useful for a public service radio. It is no longer considered modern to have the "best a sound archive" that is unavailable…

Obviously, the field of radio art is only a small part of the present media scene. It is, however, a field capable of enriching the closed world of so-called Western European music culture (no matter how doubtful this term may be) with many questions and inspiring answers. It is worth the effort to follow all those numerous thematic coalescences that eventually do not signify anything but the fact that art will always find its way by itself – not through institutions, producers or renowned theorists. In doing that, art leaves behind traces of certain constants that perennially re-emerge, always in different ways, each time allowing us to acknowledge them and, possibly, even admire them. It may be for the best…

6. PremEdice Radioateliéru: New Scene in the Czech Republic

6.1 Point of Departure, Motivation, Vision

Let us now move backwards in our work, recalling the motives that led us to write it in the first place. The beginnings and the actual existence of the program slot PremEdice Radioateliéru[172] of Czech Radio 3 – Vltava has been happening in the context that we described in the previous chapter, i.e., in the context of the long tradition of radio art that knows no language boundaries, challenging theorists and critics to new contemplations on concepts of radio and media space in which radio exists. This context is inevitably a selective one, structured by a series of complex empirical processes that were always based on gradual learning and forays into the history and the present state of radio art, as well as on long-term personal relationships with most of the "radio personalities" that were spoken of above.

It is, however, also a context that crystallized into an inspiring and thought-provoking one during the first years of PremEdice Radioateliéru's existence, into one that addresses a developing scene of Czech radio art, which has never been of great interest for the public service radio.

Since its beginning, the main vision of the program slot was to gather a circle of Czech authors who could develop some sort of radio art scene within a few years. We felt that it would be quite unusual to approach such effort in an "institutional" way, normatively determining (perhaps according to foreign experiences?) which artists and what types of work should start building up the scene. In fact, any such beginning is rather a matter of motivation, an invitation to participation, an offer of an alternative, a challenge to do something new – regardless of the authors' education, occupations and art practice types, regardless of the existing scenes that not always radiate positive energy in the limited Czech environment. However, thanks to our European excursions, we found out that such an open, integrative, synthetic form of radio art can work.

The first field where we directed our "offer to collaborate" was – quite naturally, perhaps – the academy, namely art colleges. That may be the reason why the majority of young prospective authors whose projects aim to "fight the air" have been art college graduates, or even art students. Numerous radio art projects were realized by young authors whose background lay at the music college of the Academy

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172   See www.rozhlas.cz/radiocustica_english.

of Performing Arts in Prague[173] (Tomáš Pálka, Bořivoj Suchý, Slavomír Hořínka, Miroslav Srnka, Michaela Plachká, Petra Gavlasová or Sylva Smejkalová); a few others recruited from the Academy's theatre college[174] (Jiří Adámek, Lukáš Jiřička, Vilém Faltýnek). The authorial circle of PremEdice Radioateliéru was also joined by authors recruiting from Faculty of Fine Arts of Brno University of Technology[175] (Ladislav Železný, Jiří Suchánek) or Prague's Faculty of Fine Arts (c8400, Aleš Killian). One can only hope that the notion of radio art had an impact on all those authors who find themselves at the beginning of their careers – no matter how different genre, aesthetic or experience positions they hold.[176]

An important role in forming the authorial circle of PremEdice Radioateliér belonged to the MediaLab in the Jelení street in Prague, together with its group of authors gathered around the community internet radio station Radio Jelení, which was recently transformed into the Lemurie community.[177] Since the very beginning, the project has been spiritually led by the curator, intermedia theorist and author Miloš Vojtěchovský. As an author or co-author, Vojtěchovský participated in a number of acoustic projects realized (not only) for PremEdice Radioatéru (e.g., *Stalker*, *Meanders and Sediments*, *Prague Elevator*); besides that he worked as a producer and organizer in many other projects – especially in the two international "radio bridges" called Art's Birthday (2005 and 2006).[178]

It is thanks to him that the circle of PremEdice Radioateliéru was joined by new Czech artists (Martin Janíček, **e_o**, Jan Dufek), as well as foreign authors, who gradually developed a kind of "international confrontation" on the local scene (Michael Delia, Arno Peeters, Antonio della Marina).

It is more difficult to label the other PremEdice authors in a similar way; but, after all, it is not quite so necessary. Some of them come from the local improvised music scene (Paraneuro, Miroslav Posejpal, Ivan Palacký, Tílko), others were simply asked to try communicating with radio, using their own rich experience (Cécile Boiffin, Vlastislav Matoušek, Jan Štolba, Jaroslav Kořán, MMtm alias Tomáš Karásek, Karaoke Tundra alias Viktor Tverdokhlibov).

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173   See www.hamu.cz.

174   See www.damu.cz.

175   See www.ffa.vutbr.cz.

176   This can actually be proved by the fact that some of the authors repeatedly cooperate with PremEdice Radioateliéru; some of them realized several projects within several years – namely, Jiří Adámek, Ladislav Železný, Aleš Killian, Jan Dufek, Miloš Vojtěchovský and Jiří Suchánek.

177   See www.lemurie.cz.

178   See http://www.rozhlas.cz/artsbirthday.

At this point, it may seem necessary to describe the outlined authorial circle in a more detailed way and analyze their works, acoustic projects and concepts. Let us, however, leave such analysis to other theses that would have the ambition to take the next step in research and reflection of contemporary local radio art. And, primarily, let us also give some time to the developing authorial scene itself as well as to the possible resonance of the realized projects and radio compositions that have started living their own lives in the unstable, fermenting environment. We are talking here about a new scene (provided it can even be considered as one) that needs time to grow, develop new creative, genre and personal contexts; time to show new tendencies, both positively and negatively viewing the existing tradition of radio art, the present media environment and standardized production of public service media.

If we attempted such an early critical reflection of new works appearing on the local radio art scene, we would find ourselves criticizing bad dramaturgy, unconvincing or "false" utterances, imperfect or insufficient – judged by today's standards – sound quality or unpolished sound design, thin form or inability to meet the elementary composition requirements. All of this could be probably stated in regard to more than half of the new works; such critique, nevertheless, would be likely to miss its target; it may even be quite counterproductive. Most of the works seem to be motivated by their authors' desire to perceive radio as a medium in a new way; by an attempt at using the *potentials of creative movement outside standardized and virtually unchangeable dramaturgy blocks* that do not offer much space for any kind of mutual overlapping and interchange. In this respect, we are convinced that only a long-term continuity of new works can bring – combined with new authorial impulses aimed at the local radio art scene and radio scene as such – the necessary time distance that will create a "double" space: for *relevant* criticism, addressing significant features of newly arising works, and for perception of quality shifts within the works themselves, caused by the fact that their authors will have had repeated experiences with radio as a medium; space for growing authorial confrontation, for the authors' artistic development and for their technological skills that are indispensable in the media conditioned art.

This chapter, however, should not be concluded by a mere list of authors' names; let us therefore present a reflecting "scheme" that should show in what genre ambits the new works can be perceived. Such a scheme seems quite useful in the context of the present standardized radio production; moreover, it could work as a platform on which subsequent professional discussion could (should) take place, thus establishing the whole radio art discourse in the context of the present day acoustic art scene in the Czech Republic.

6.2 Types – Genres – Labels

Observing the new radio compositions between January 2003 and February 2006,[179] we might see five general groups of works that share certain genre tendencies.[180] The very essence of the works we discuss here clearly shows that they can be hardly conceived of in any standardized, limited terminology. What they all have in common, though, is their tendency to emphasize specific creative and material points of departure, and, subsequently, means of expression that fundamentally influence the resulting sound shapes, both in regard to their music aesthetics and their semantics.

6.2.1 Documentary Emphasis

05/ 28/ 2005	Michael Delia: *Kiki's Kitchen*
04/ 30/ 2005	Arno Peeters: *Fossile Sounds. Memory Mining*
03/ 26/ 2005	Ivan Palacký: *Heda's Journal*
08/ 28/ 2004	Jaroslav Kořán: *The Discreet Charm of Czech Railways*
03/ 27/ 2004	Petra Gavlasová: *24 Hours in Ova*
01/ 31/ 2004	TÍLKO: *Country Action*
07/ 26/ 2003	Miroslav Srnka: *We're Giving Birth!*
03/ 29/ 2003	Michal Rataj: *African Beauty in Berlin*

The common feature of the above compositions is their documentary nature, capturing real life situations with a microphone in the real time. Such a documentary material point of departure is then structured in various forms through multifarious acoustic processes, resulting in very different composition shapes.

Some of them are distinguished with a more structural notion of acoustic composition or its interconnection with the narrative level of documentary sound material organization (Gavlasová, Rataj, Peeters). Others put such material into a counterpoint with the improvisational music action (Palacký, Tílko, Kořán); the rest of the compositions present a more abstract statement of the rough sound material carefully organized in time (Srnka, Delia).

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179   The complete sound archive of all the broadcasted compositions, including introductory texts, is available at www.rozhlas.cz/radiocustica/archiv. Selected compositions from 2003–2005 are also available on promo CD samplers, titled *rAdioCUSTICA selected* 2003 (2004, 2005). For the chronological list of the realized projects, see Appendix 4.

180   We shall pass by two programs, broadcasted on January 25 and February 22, 2003: they were first dramaturgical "kick-offs", and – as the broad context would show – did not turn out to be relevant for the development of the program genre.

6.2.2 Abstract Acoustic Emphasis[181]

02/ 24/ 2006	Jiří Suchánek: *Oven*
11/ 26/ 2005	*Ambut ponori*
09/ 24/ 2005	*C8400: The Ghost in the Machine*
12/ 18/ 2004	*Meanders and Sediments*
05/ 29/ 2004	Miloš Vojtěchovský: *Stalker*
02/ 28/ 2003	Martin Janíček: *Reflection 808*
10/ 25/ 2003	auvid: *NIGHTSNDAYS*
09/ 27/ 2003	e.o.: *ORGANISM*

This group of compositions could be characterized by a higher degree of narrative abstraction which is to be seen – often in the form of associations – in the organization of the sound material of various origins and the use of multifaceted formal and semantic concepts. It may be due to the more abstract topics that the whole group uses variety of material from different backgrounds (documentary, electroacoustic, instrumental, generally sonic), building it linearly in time in various ways. Some compositions approximate a sonic assemblage (Vojtěchovský, *Meanders and Sediments*, c8400), others clearly signify their links with the means of expression of minimal music or the contemporary music scene, which is frequently referred to as *electronica*[182] (Suchánek, auvid, e.o., Janíček). This frame of expressive means could definitely include an improvised project *Ambut ponori*.

6.2.3 Literary Dramatic Emphasis

12/ 31/ 2005	Michaela Plachká, Ivana Skokanová: *Fragments from Early Spring*
10/ 29/ 2005	*Heart in Stone*
06/ 25/ 2005	Sylva Smejkalová: *Once Upon the Time There Was a Radio*
11/ 27/ 2003	Věra Linhartová, Lukář Jiřička, Matěj Kratochvíl: *Glass Hour*
08/ 30/ 2003	Vilém Faltýnek et al.: *The Pilgrim Leaves the Stress of the World…*

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181   Let us still keep in mind the meaning of "acoustic" that we had used – in accord with other authors – in the first part of the thesis.

182   We shall list here several titles that deal with the problems of this lively scene: *Handbuch* 1999/5:94–111; Marcus S. Kleiner, Achim Szepanski (eds.), *Soundcultures*, Frankfurt am Main: Suhrkamp 2003; Meike Jansen, Club transmediale (eds.), *Gendertronics. Der Körper in der elektronischen Musik*, Frankfurt am Main: Suhrkamp 2005; Kim Cascone, *The Aesthetics of Failure: 'Post-Digital' Tendencies in Contemporary Computer Music*, in: Cox/Warner 2005: 392–398. Cf. also www.clubtransmediale.de.

06/ 28/ 2003   Slavomír Hořínka: *Medeia* (Lyrics by Heiner Müller)
05/ 31/ 2003   Bořivoj Suchý: *A Day with Reynek*

It is hardly necessary to describe at length the guidelines of this group. Each composition's cornerstone is a literary text around which the authors build the whole acoustic form in various ways. It might be interesting to see, though, how differently the build-up proceeded.

Certain compositions are, in fact, almost traditional ways of perception of music and text as two semantically intertwined expressive worlds that are not, however, structurally connected. The composition by Bořivoj Suchý and concerto for drums and voice with lyrics by Michelangelo Buonarotti, titled *Heart in Stone*, are actually close to a melodrama.

A more minute acoustic structure can be perceived in the compositions *Fragments from Early Spring*, *Glass Hour* and *Medeia*.

A specific place in this group of compositions belongs to Sylva Smejkalová's project, which is aimed at children listeners, addressing their sound imagination and memory, while tackling narrative qualities of sounds – in a direct confrontation of meanings, we hear a story told by an actor and subsequently retold by nonverbal sound means that create some sort of a retrospective sound story.

There is one unique project within this group: *The Pilgrim Leaves the Stress of the World*; based on texts by the Czech baroque philosopher J. A. Komenský, it attempts to interact with the real environment (once again, we see the documentary aspect here), seeking for a symbiosis of the recited lyrics.

Be it as it may, all those projects are based on a closed epic or poetic frame from which various acoustic forms grow.

6.2.4 Abstract Literary Emphasis

07/ 31/ 2004   Jiří Adámek: *Poetizing Poems*
06/ 26/ 2004   Sumad: *Disubbidiente L'eskamatore*[183]
04/ 26/ 2003   Tomáš Pálka: *Absurd Game with the Texts for Nothing*
         (by Samuel Beckett)

This group of compositions shares a certain degree of sonic and semantic fragmentation of the text due to which the words often become as important sonic means of expression as the other nonverbal sound sources. The creative process is marked here with a permanent reevaluation of the function of the words as

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183   This program was taken over by Czech radio from its Slovak partner (www.radioart.sk).

carriers of clearly formulated semantic codes, as well as "instruments" capable of specific sound articulation.

It is interesting to follow all the three different uses of the text: words as sound colors, capable of developing their meanings in time (Adámek); remix/re-contextualization of an archive recording of Emilie Vašáryová's reading (Sumad); a structurally layered composition with fragmented texts of Samuel Beckett, in which single words (or their fragments) reach the articulatory level of a solo instrument.

In the wide context of radio art, these are definitely sophisticated attempts at the shaping of acoustic material within the environment of an electromagnetic medium.

6.2.5 Musical/Compositional Emphasis

01/ 28/ 2006	Antonio della Marina: *No-Piece*
02/ 26/ 2005	PARANEURO: *11/ 10/ 2004*
01/ 29/ 2005	Miroslav Posejpal: *Three Chapters of the Travel Book*
10/ 30/ 2004	Pavel Klusák: *My Country Remixed*
08/ 28/ 2004	*Karaoke Mouse*
04/ 24/ 2004	Vlastislav Matoušek: V*ox Clamantis*

It is obvious that the common ground of the last group of compositions is formed by their intensive emphasis on musical means of expression in the traditional sense, although they are shaped by many aspects typical of the above groups. What is especially striking here are the traditional categories of rhythm, harmony, melody and timbre organization: all these categories work as material points of departure of this group.

There is a more static, meditative forming of the electronic material going on in the composition titled *No-Piece*; a similar material is treated in a different way, focusing on its rhythmical qualities, in the project called *Karaoke Mouse* that stands quite close to the contemporary DJ scene. There are even various polyphonic factures – acoustic and electronically distorted violoncello (Posejpal), biblical vocal parts presented through random compositional moves, corresponding with animal sounds (Matoušek), multilayered and electronically fragmented recordings of Smetana's *My Country* (Klusák) or an extremely articulate sound polyphony of three improvised musicians (Paraneuro). From abstractly formulated, literary-musical material, we proceed to abstract structuring of harmonic, rhythmical and melodic forms, alluding very strongly to the tradition of the European-American music culture.

6.3 Outputs, Challenges, Visions

Such a brief outline is not, nor should be, a fundamental genre classification. We can certainly imagine other criteria according to which we could divide various authorial concepts, differentiated aesthetics and means of expression. However, we do not find such endeavor essential in the context of this chapter. What we do find essential, though, is the fact that radio as a creative medium is still – in relation to contemporary art – an attractive one, offering alternative and unique ways of communicating diverse acoustic forms and their distribution – throughout contemporary creative scenes and experience backgrounds, aiming to shape a new media conditioned scene in the Czech Republic.

When looking back to our excursion to European radio art concepts, we have to acknowledge that due to the present position of PremEdice Radioateliéru program slot within the program scheme of Czech Radio 3 – Vltava, all the broadcasted compositions belong to the group of works that build upon the traditional category of "opus perfectum et absolutum", i.e., works recorded in the same manner as they had been created. After midnight, other ways of communicating acoustic works are hardly suitable.

Nevertheless, this is not the case with two big international "communication" projects Art's Birthday 2005 and 2006,[184] during which local artists – recruiting mostly from the PremEdice Radioateliéru circle – had a chance to participate in a "live" program broadcasted in many countries all over the world under the auspices of the European Broadcasting Union[185]; moreover, working on the projects, they could get acquainted with a wide community of the world's artists, taking part in the creation of the live project, immediate confrontation of their works and interactive communication.[186]

This type of radio program is a great deal closer to the other pole of potential perception of the work of art – to the open work, to the "open situation in movement", as described by Umberto Eco.[187] This type of live broadcast should complement the "closed" authorial projects, as well as contribute to the contemporary art scene with further "interactive" articulatory means, i.e. radio and the internet, used as complementary communication media.

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184   The archive web presentation is available at www.rozhlas.cz/radiocustica/archiv.

185   See www.ebu.ch.

186   Besides being broadcast in the standard way and by satellite, single live concerts and performances were available on the internet. The sound material that was communicated this way was to be shared by all its recipients – for any form of re-contextualization during the evening.

187   Cf. Umberto Eco, *Poetics of an Open Work of Art*, in: *Opus Musicum* 1990, nr. 5, p. 42.

Moreover, both projects brought together authors who probably would not have met otherwise, since they came from different scenes that do not really communicate. Such new encounters are always pleasant, and it is beneficial to realize that radio as a medium could, by its nature, be a stimulus for such intersubjective personal crossings on air.

The last moment that we shall emphasize in regard to the development of the radio art scene within the Czech Radio is the need for growing international confrontation of the domestic authorial scene. With the Art's Birthday projects, such confrontation was brought about in real time, growing from the very nature of the projects; we can only hope for more similar occasions. In the context of PremEdice Radioateléru dramaturgy, the confrontation should grow in two directions:

– an increasing number of foreign artists, who would realize new acoustic compositions for the program slot;
– more intensive "broadcast" of the local radio art production within the world's radio community, especially through open program offers, so called "pink offers", realized within the EBU international program exchange.[188]

The main point of such guidelines is delineated in the chapter that deals with selected European radio art concepts. What has been the cardinal inspiration and motivation for the existence and development of program activities of Czech Radio connected to radio art should, in fact, become a space for an active creative communication and mutual influence; a space in which new potentials of radio could start resonating in new, or at least updated, ways, based on new socio-historical conditions – up to the recent past, such artistic resonance was hardly thinkable.

It seems timely at this point to draw up a concluding summary of key points and findings; hopefully, they may appear more obvious now than at the beginning of the present thesis.

188   Until this day, the program included compositions by M. Vojtěchovský, M. Posejpal, Paraneuro, and projects *Meanders and Sediments* and *Ambut Ponori*.

7. Conclusion

In our conclusion, we would like to touch upon two interconnected levels. First, we shall once again explain, and then summarize, methodological bases that allowed us to delineate the wide subject matter of our thesis, creating space for a more detailed orientation on the creative field of radio art. Second, we shall summarize issues and visions connected to the very notion of radio art, which should become a challenge to further professional discussion.

The chosen methodology of our work seems to mirror the journey we have made in approximately the last five years. Our research started in the field of EA music, which, at first sight, does not have anything in common with the latter half of the thesis that deals with radio art. We attempted to show that the present discussion and reflection of this specific area of artificial, technologically conditioned music is currently undergoing fundamental shifts, arising both from significant creative paradigmatic changes, caused by radical creative pluralizing and the advent of cheap digital technologies and the internet, and the overall change in writing about music and art as such. We are convinced that for purposes of an interdisciplinary discussion, it is less and less useful to permanently try defining terms: in relation to the music events of the last thirty years, most terms seem outdated and semantically void, incapable of dealing with new (musical, formal, sound, cross-genre) creative expressions. Therefore, at the very beginning, we attempt to formulate a standpoint that should allow us to perceive the very concept of EA music in a more open manner; the same goes for numerous expressions that are related to EA music in manifold ways, although they differ paradigmatically. We labeled the field of EA music as a closed historical category, whose numerous concepts, authorial traditions and variously formulated means of expression still participate in creating and developing creative discourses within *acoustic arts*. We decided to use the term *acoustic arts* after a great deal of research in secondary literature; in the context of the present discussions, the term seems to form a frame of reference for many creative feats that emphasize the "heard" over the "seen", the auditive over the visual. This is to be witnessed especially in those creative areas in which various forms of technology replace – in conceptually relevant ways – traditional "human" performative or distributive functions. In such moments, we perceive, really or virtually, the Pythagorean veil that prevents us from "seeing the originator of the heard".[189]

189   Cf. Chapter 2.3.

At this point, we should probably repeat that the term itself does not refer to natural sciences' concepts; instead, it attempts to perceive the "auditive" in the environment of contemporary art.[190]

Reflecting this wide area of acoustic arts and their "game spaces" (Spielräume), in which multifarious creative discourses come into existence and develop, it seems obvious at a certain point that radio art is one of such "game spaces" of EA music. Therefore, the latter part of the present thesis deals with radio art, paying special attention to its "game space" aspects in regard to EA music, passing literary or poetic aspects (these are equally relevant in thinking about radio art, but they exceed the scope of the present work and would have to be dealt with separately, in other theses).

As shown in our exposition, such thinking about the specific field of media conditioned art was motivated by our efforts to create a profound theoretical background for PremEdice Radioateliéru, a program of Czech Radio 3 – Vltava. The program slot of PremEdice within the public service radio forms an inspirational and methodological filter that we have applied on our analyses of the subject matter that were based on existing concepts of radio art, realized in selected Europe's public service radio stations. Their selection corresponded with heuristic work for the present thesis; it is also partly based on personal contacts and relations and on my own producer's work.

An important caveat should be mentioned here: the thesis avoids the wide context of British radio art, as well as comparable art forms in the U.S.A. that transgress boundaries of public service radio activities. Due to immensity of this context, we decided to focus on the selected European context, hoping that it is relevant enough and offers at least an introductory insight into theoretical and practical strata of radio art.

We initially attempted to view radio art within the context of its frequently used synonyms; despite certain problems connected to its use, we finally decided that the term suits our purpose the most. We use the term radio art to signify the following:
– media art form with clearly declared experimental ambitions;
– art form focusing on developing concepts of media conditioned acoustic composition, independent of standardized mainstream media production;
– set of creative concepts surveying art potential of radio as a medium capable of stimulating the rise and the communicating of independent art forms.

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190   Cf. Chapter 2.3.

As far as the relationship of radio art and EA music is concerned, we should point out the fact that radio art is technologically conditioned art that extensively draws from EA music's history, both in expressive means and aesthetic models.

Defined in the above terms, this frame of reference opens the door to a wider European context for us, allowing us to pinpoint at various levels a number of inspiration sources as well as common practices – mostly linked with existing program slots of public service radio stations, the "mosaic" of which has influenced our own producer's views within Czech Radio from the very beginning.

Our first excursion focused on variously treated concepts of *space*. Initially, we followed a rather abstract theoretical level, based on Foucaultian notion of "heterotopias". Subsequently, we moved on for a brief moment to the history of broadcasting, concentrating on the physical-to-medial shift, as formulated by Wolfgang Hagen, and then to a more concrete notion of virtual sound space, undergoing the "mono-stereo-5.1." development,[191] as described by H. B. Schlichting. Adhering to Schlichting's concepts, we delved into hermeneutics, meditating over various forms of hearing (Zuhören) as processes of semantic self-orientation within acoustic arts. In the description of the Cologne Studio Akustische Kunst, we attempted to discover a specific form of institutionally formulated producer practice, marked with certain features of Bauman's "modern project", while in our analysis of Viennese Kunstradio, we followed a radically different way of formulating the present producer practice, aiming at multimediality and interactivity.

The concluding insight was directed into the world of interactive network art, whose concept – as developed by the theorist and producer Sabine Breitsameter – is deeply rooted in radio history, constituting theoretically and practically a virtual interactive space of the internet, making it parallel and complementary to temporally linear space of radio. This excursion closes the part dedicated to the five important theoretical concepts and producer practices, existence of which has played a crucial role in forming of the new Czech scene of radio art, gathered around PremEdice Radioateliéru of Czech Radio 3 – Vltava.

The conclusion of the thesis is, in fact, quite practical. It is a first complete overview of producer activities connected to the development of the local radio art scene within the public service radio. What we offer here is a list of thirty one new radio compositions from the period between January 2003 and February 2006,[192] compositions that aim to tackle the option of "non-standardized presence on air" by formulating very specific sound material, structured in manifold genres.

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191   5.1. being the multi-channel spatial sound standard, e.g., in home cinema.

192   See www.rozhlas.cz/radiocustica/archiv.

By suggesting a genre scheme, we attempt to illustrate the genre diversity of single authors (most of whom experienced a radio "premiere" there), emphasizing the immensity of inspiration potential of radio as the 21st century medium, which is by no means outdated or determined to end in oblivion, but, on the contrary, can function as a significant creative stimulus and an alternative for the communicating of unique acoustic forms, integrating them into the rapidly growing interactive media scene.

That is the vision we have been following from the very beginning, both in our text and our producer practice; the vision that should involve an integrating potential, opening up air to all possible creative and institutional acoustic acts that will, once again, show us what it is to *hear* (Zuhören), *communicate*, *interact*, *understand*. We are convinced that radio – being the oldest of the new media – is capable of traveling through time and space to the "roots" that seem unavailable in today's media environment. I believe this quality of radio is worth recalling, over and over again.

Apendix 1: F. T. Marinetti and Pino Masnata, La radia (1933)

La radia must not be
1. theater because radio has killed the theater already defeated by sound film.
2. cinema because cinema is dying
    (a) from rancid sentimentalism of subjects,
    (b) from realism that involves even certain simultaneous syntheses,
    (c) from infinite technical complications,
    (d) from fatal banalizing collaborationism,
    (e) from reflected brilliance which is inferior to the self-emitted brilliance of radio-television.
3. books because the book guilty of having made humanity myopic implies something heavy, strangled, stifled, fossilized, and frozen (only the great luminous freeword tableaux shall live, the only poetry that needs to be seen).

La radia abolishes
1. the space or stage necessary to theater including Futurist synthetic theater (action unfolding on a fixed and constant stage) and to cinema (actions unfolding on very rapidly simultaneously variable and always realistic stages).
2. time.
3. unity of action.
4. dramatic character.
5. the intense audience as self-appointed judging mass systematically hostile and servile, always against the new, always retrograde.

La radia shall be
1. freedom from all point of contact with literary and artistic tradition. Any attempt to link la radia with tradition is grotesque.
2. a new art that begins where theater, cinema, and narrative end.
3. immensification of space. No longer visible and enframeable the stage becomes universal and cosmic.
4. reception, amplification, and transfiguration of vibrations emitted by living beings, living or dead spirits, noisy, wordless dramas of states of mind.
5. reception, amplification, and transfiguration of vibrations emitted by matter. Just as today we listen to the song of the forest and the sea, tomorrow shall we be seduced by the vibrations of a diamond or a flower.
6. a pure organism of radiophonic sensations.

7. an art without time or space, without yesterday or tomorrow. The possibility of receiving broadcast stations situated in various time zones and the lack of light will destroy the hours, day and night. The reception and amplification of the light and the voices of the past with thermoionic valves will destroy time.

8. the synthesis of infinite simultaneous actions.

9. human universal and cosmic art as voice with a true psychology-spirituality of the noises of the voice and of the silence.

10. the characteristic life of every noise and the infinite variety of concrete/abstract and real/dreamt by means of a people of noises.

11. struggles of noises and of various distances that is spatial drama joined with temporal drama.

12. words in freedom. The word has gradually developed into a collaborator of mime and gesture. The word must be recharged with all its power hence an essential and totalitarian word which in Futurist theory is called word-atmosphere. Words in freedom, children of the aesthetics of machines, contain an orchestra of noises and noise-chords (realistic and abstract) which alone can aid the colored and plastic word in the lightning-fast representation of what is not seen. If he does not wish to resort to words in freedom the radiast must express himself in that freeword style which is already widespread in avantgarde novels and newspapers that typically swift quick synthetic simultaneous freeword style.

13. isolated word. Repetitions of verbs in the infinitive.

14. essential art.

15. gastronomic, amorous, gymnastic, etc. music.

16. utilization of noises, sounds, chords, harmonies, musical or noisy simultaneities, silence, with all graduations of hardness of crescendo and diminuendo which will become strange brushes for painting, delimiting and coloring the infinite darkness of la radia by giving squareness, spheric roundness, geometry after all.

17. utilization of interference between stations and of the emergence and evanescence of the sounds.

18. delimitation and geometric construction of silence.

19. utilization of the various resonances of a voice or a sound in order to give a sense of the size of the place in which the voice is uttered. Characterization of the silent or semisilent atmosphere that surrounds and colors a given voice, sound, noise.

20. elimination of the concept or the illusion of an audience which has always had a deforming and damaging influence even for books.

(source: http://www.kunstradio.at, revision: Achim Huber and Sigrid Konrad)

Apendix 2: Toward a definition of radio art

Formulated on the occasion of the project Immersive Sound/Kunst in der Stadt II, Bregenz 1998

1. Radio art is the use of radio as a medium for art.
2. Radio happens in the place it is heard and not in the production studio.
3. Sound quality is secondary to conceptual originality.
4. Radio is almost always heard combined with other sounds – domestic, traffic, TV, phone calls, playing children etc.
5. Radio art is not sound art – nor is it music. Radio art is radio.
6. Sound art and music are not radio art just because they are broadcast on the radio.
7. Radio space is all the places where radio is heard.
8. Radio art is composed of sound objects experienced in radio space.
9. The radio of every listener determines the sound quality of a radio work.
10. Each listener hears their own final version of a work for radio combined with the ambient sound of their own space.
11. The radio artist knows that there is no way to control the experience of a radio work.
12. Radio art is not a combination of radio and art. Radio art is radio by artists.

(source: http://www.kunstradio.at/TEXTS/manifesto.html)

Apendix 3: Radioateliér PremEdition – premiere radioart program slot of the Czech Radio 3 – Vltava

Productions produced and/or broadcasted from February 2003 through June 2009

Tomáš Pálka: *MOIJECROISQUE*, June 27, 2009

Stanislav Abrahám: *I'll tell you what I see*, Mai 30, 2009

George Bagdasarov: *Ants in the Sky*, Apr 25, 2009

–: *FROM THE DIARY OF A VENTRILOQUIST II*, Mar 28, 2009

–: *A broken key to determining fate: The life and times of Hildegard S.*, Feb 28, 2009

–: *OnkBott found a Casio in the attic*, Jan 31, 2009

Petra Gavlasová: *Symphony of tongues*, Dec 27, 2008

Johana Švarcová: *Stolen Songs. Radio-verité, or a simple record of reality*, Nov 29, 2008

–: *dirac: áttinar*, Oct. 25, 2008

Colin Black: Soundprints: *The Prague Pressings*, Sep 27, 2008

Andre Bartetzki: *JAZVUK*, Jun 28, 2008

Miloš Vojtěchovský: *What's Inside the Wires*, Mai 31, 2008

Ladislav Železný: *Before During After*, Apr 26, 2008

–: *Trainstory*, Mar 29, 2008

Peter Machajdík: *The Healing Heating*, Feb 23, 2008

The Tape-beatles: *Sombre Gertrude – Piece for Strings*, Jan 26, 2008

Tomáš Pálka: *Submersion*, Dec 29, 2007

Jiří Adámek: *Click on the video*, Nov 24, 2007

Pavel Novotný: *Teaspoon*, Oct 27, 2007

Antje Vowinckel: *CALL ME YESTERDAY*, Sep 29, 2007

Jaroslav Kořán: *PEDESTRIAN*, Jun, 30, 2007

–: *Rat's nest*, Jun 6, 2007

Roman Štětina: *Who did this*, Apr 28, 2007

BBNU: *Magic Flute*, March 31, 2007

Tomáš Šenkyřík: *Dear Kitty*, Feb 24, 2007

Jan Trojan: *The PEARL*, Jan 27, 2007

Four Dimensions: *Doorsphony*, 30. 12. 2006

Lenka Župková: *S. P. S. K.*, Nov 25, 2006

Eric Rosenzveig: *I Don't Understand; Czech Politics*, Nov 4, 2006

–: *KISS THE ETHER * * * A Czechoslovak evening of acoustic art (archive)*, Nov 3, 2006

Jiří Adámek: *Tic Tic Politic*, Sep 30, 2006

Mario Verandi: *Prague – Imaginary Fragments*, Jun 24, 2006
Jaromír Typlt: *A mutated radiophonic reading*, May 27, 2006
Andres Bosshard: *DVRK-Space*, Mar 25, 2006
Jiří Suchánek: *The Furnace*, Feb 25, 2006
Antonio della Marina: *No-Piece*, Jan 28, 2006
–: *Fragments from Early Spring*, Dec 31, 2005
–: *Ambut ponori*, Nov 26, 2005
–: *A Heart in a Stone*, Oct 29, 2005
c8400: *The Ghost in the Machine*, Sep 24, 2005
Sylva Smejkalová: *Once upon a time, there was radio*, Jun 25, 2005
Michael Delia: *Kiki's Kitchen*, May 28, 2005
Arno Peeters: *Fossile Sounds. Memory Mining*, Apr 30, 2005
Ivan Palacký: *Heda's diary*, Mar 26, 2005
PARANEURO: *11/10/2004*, Feb 26, 2005
Miroslav Posejpal: *Three Chapters from the Book of Travels*, Jan 29, 2005
–: *Meanders and Sediments*, Dec 18, 2004
–: *Hourglass*, Nov 27, 2004
Pavel Klusák: *"My Country" remixed*, Oct 30, 2004
–: *Karaoke Mouse*, Sep 25, 2004
Jaroslav Kořán: *The Hidden Appeal of Czech Railways*, Aug 28, 2004
Jiří Adámek: *Making a poem*, Jul 31, 2004
Sumad: *Disubbidiente L'eskamatore*, June 26, 2004
Miloš Vojtěchovský: *Stalker*, Mai 29, 2004
Vlastislav Matoušek: *Vox Clamantis*, Apr 24, 2004
Petra Gavlasová: *24 Hours in Ova*, Mar 27, 2004
Martin Janíček: *Reflection 808*, Feb 28, 2004
TÍLKO: *Country Auction*, Jan 31, 2004
–: *4 DIMENSIONS*, Dec 27, 2003
–: *a u v i d_____N I G H T S A N D D A Y S*, Oct 25, 2003
–: *e.o _ ORGANISM*, Sep 27, 2003
Vilém Faltýnek: *A Pilgrim Escaping From Anxieties Of The World*, Aug 30, 2003
Miroslav Srnka: *We are giving birth!*, July 26, 2003
Slavomír Hořínka: *Médea. Hudba k textu Heinera Müllera*, Jun 28, 2003
Bořivoj Suchý: *A Day With Reynek*, May 31, 2003
Tomáš Pálka: *An absurd play with a pointless text (by Samuel Beckett)*, Apr 26, 2003
Michal Rataj: *African Beauty In Berlin*, Mar 29, 2003
Jiří Adámek: *Joys of Life (from texts by Frantisek Gellner)*, Feb 22, 2003

(http://www.rozhlas.cz/radiocustica_english)

Abbreviations

Audio Culture	Cox, Christoph/Warner, Daniel (eds.): *Audio Culture. Reading in modern music*, London – New York: Continuum 2005.
Breitsameter	Breitsameter, Sabine: *Audiohyperspace. From Hoerspiel to interactive radio art in the digital networks*, http://netzspannung.org/cat/servlet/CatServlet?cmd=netzkollektor&subCommand=showEntry&entryId=37545&lang=de (10. 6. 2007, not available anymore).
Breitsameter 2003	Breitsameter, Sabine: *Acoustic Ecology and the New Electroacoustic Space of Digital Networks*, in: *Soundscape: The Journal of Acoustic Ecology*, Vol. 4, No. 2 (2003), pp. 24–30, http://interact.uoregon.edu/MediaLit/WFAE/journal/scape_7.pdf.
EA	electroacoustic music
Grundmann	Grundmann, Heidi: *The Geometry of Silence*, in: Augaitis, Daina/Lander, Dan (eds.): *Radio: rethink. art, sound, and transmission*, Alberta: Walter Phillips Gallery 1994, http://www.kunstradio.at/THEORIE/geo_e.html.
Handbuch	Budde, Elmar/de la Motte-Haber, Helga/Mauser, Siegfried/Riethmüller, Albrecht/Schmidt, Christian Martin (eds.): *Handbuch der Musik im 20. Jahrhundert*, 12 vol., Laaber: Laaber 1999 ff.
Kunstradio	http://www.kunstradio.at/THEORIE/geo_e.html.
Schlichting 1994	Schlichting, Hans Burkhard: *Zuhören – ein hermeneutischer Prozeß im Medienwandel*. Vortrag zum HÖRSPIEL-Symposium der Akademie Schloß Solitude in Verbindung mit dem Studio für Literatur und Theater der Universität Tübingen, Stuttgart 14. 1. 1994.
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Soundcultures	Kleiner, Markus S./Szepanski, Achim (eds.): *Soundcultures*, Frankfurt am Main: Suhrkamp 2003.

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