

Urszula Doliwa

Archiving radio activity – challenges and opportunities for small, non-commercial broadcasters

KEY WORDS

radio, archiving, radio archive, community radio, non-commercial radio

ABSTRACT

Radio archives are today not only an important part of the cultural heritage of mankind, but also a key when it comes to reaching the audience as well as more and more important element of the production process. In the article there will be presented various examples of practices in this field that are relevant to community radios in Europe and non-profit radio initiatives in Poland. Licensed and internet student stations serve as an example illustrating the discussed issues.

Radio archives are a treasure of the cultural heritage of humanity, but also increasingly the basis for the effective ongoing production activity of each station, as well as for making radio production available in a manner adapted to the changing patterns of radio use. However, it is not at all obvious how to conduct the said archiving activity and who should deal with it.

Most of the radio archives were created for the radio institutions themselves, who were interested in re-using some of the recordings, which made it possible to reduce the production costs of such a programme. Recordings of important historical events, characteristic sounds, statements of famous people, high-quality radio plays and musical performances have, after all, a chance to be used on the radio a number of times. The more everyday nature of the programme – the less chance it will go to the radio archive. Thus, the way of their organisation was subordinated to this very goal – the possibility of their re-use. It is worth noting that this goal has not lost its significance at all, or even the opposite – from the point of view of the station, the efficient management of archival resources allows for effective

operation and reduction of production costs. This is facilitated by the remix culture¹ in which the re-use of previously created works often becomes the basis of creative activity. As Stanisław Jędrzejewski rightly points out, “archives in the course of production move upstream, from the position of the last stage – to the central position”². The author postulates switching to organised production around computer servers, which entails far-reaching consequences – including a change in the radio institution management system – transformation of the old structure into network production systems with the use of program content stored on servers. It become an invaluable source of raw material, which in the era of convergence can be used on many platforms of radio activity. As Jan Beliczyński notes, management of technological change is inextricably linked to content management (radio transmission)³, and this is not fully possible today without efficiently operating radio archive, fully digitized, easy to search and integrated with the production system.

Speaking of radio archives, it is worth mentioning that not only sound archives, but also archives of documents play an important role here, in which, for example, we find meeting records, licences, program scripts, lists of broadcasted songs, financial reports, etc. Most of these documents are created for other reasons than documenting - for example for the needs of other entities (lists of songs that are gathered by collective copyright management institutions, broadcast scripts – required for example by censorship, financial statements sent to regulators – in the Polish case to the National Broadcasting Council, framework program layouts, internal regulations and instructions, etc.). After some time, these documents become a mine of knowledge about the history of the station.

Nowadays, archiving is not only about preserving the achievements of radio players, history of stations or voices from the era available for the next generations, or support of the production process, but also taking care of the ability to easily search them and access to accumulated audio resources and documents. Transnational Radio Encounters project executors point out that digitization has led to the emergence of new radio forms based on the collaboration with online archives. This allows increased access to sound past and active listening⁴.

¹ The term proposed by Lawrence Lessig consisting in using existing works and combining them in such a way as to create a new work; L. Lessig, *Remiks Aby sztuka i biznes rozkwitały w hybrydowej gospodarce* [Remix. So that art and business flourish in a hybrid economy], Warszawa, 2009.

² S. Jędrzejewski, *Media publiczne w świecie konwergencji – regulacje europejskie a praktyka komunikacyjna* [Public media in the world of convergence – European regulations and communication practice], “Studia Medioznawcze” 2014, no. 3, pp. 135–143.

³ J. Beliczyński, *Zarządzanie radiem jako subdyscyplina zarządzania mediami* [Radio management as a subdiscipline of media management], “Studia Medioznawcze” 2015, no. 1, pp. 87–102.

⁴ TRE, *Archives for community radio*, <http://www.transnationalradio.org/node/39> [accessed: 10.12.2016].

One of the first sound archives that originated in the network was initiated by the National Gallery of the Spoken Word in the United States at the beginning of the new millennium. It has 60,000 hours of sounds, among which you can find recordings of the presidents of the United States, the words of Neil Armstrong sent from the moon and many other recordings meaningful not only for the history of the United States, but also for the whole of humanity⁵. Another interesting international project is MALACH, which contains testimonies of people who survived the Holocaust⁶. Also in Poland, in 2009, an institution has been established which, within the scope of its duties, has documentation of audio-visual cultural heritage – it is the National Audiovisual Institute (NInA)⁷. The NInA archive was recently transformed into the National Film Archive-Audiovisual Institute (FINA), receiving digital copies of some recordings from Polish Radio. A collection of Radio Free Europe recordings is also gathered here. Sound guides of some cities are also available there⁸. However, it is difficult to resist the impression that radio broadcasts and the sound space are not among the priorities in the activities of this institution.

Similar activities for archiving and sharing recordings began to be taken by individual radio stations. However, while in the case of public radio stations caring for the preservation of their own history was in some way inscribed in their activity, in commercial and private stations, where mercantile goals do not come to the fore, documentation of achievements was usually on the fringes of interest. Public stations have the longest history, the largest harvest and, what is also important, the largest budgets. And this enables them to finance activities for better organisation and sharing archival resources. As an example, the well-known BBC Archive⁹ can be mentioned. The Polish Radio was also involved in the process of creating a digital resource. With the support of the Ministry of Culture and National Heritage, many recordings were digitized and described¹⁰. However, there is still no integrated, widely available archive, which would include collections of both the Polish Radio in Warszawa and individual regional public radio companies.

⁵ <http://www.historicalvoices.org/> [accessed: 16.12.2016].

⁶ <https://malach.umiacs.umd.edu> [accessed: 15.02.2017].

⁷ <http://nina.gov.pl> [accessed: 10.12.2016]; on 1 June 2017 year institution was connected with the National Film Archive and a new institution was created - National Film Archive–Audiovisual Institute (FINA).

⁸ NInA, *Broadened city reality*,

<http://www.nina.gov.pl/baza-wiedzy/poszerzona-rzeczywisto%C5%9B%C4%87-miasta/> [accessed 10.11.2016].

⁹ <http://www.bbc.co.uk/archive> [accessed: 15.11.2016].

¹⁰ As a result of the digitization of PR SA collections in the years 2004-2014, 359501 files were created. When determining the order of digitizing, three factors were taken into account: artistic value, archival value of the recording, durability of the analogue medium; NIK, *Information on the results of the audit. Digitalizacja dóbr kultury w Polsce* [Digitization of cultural assets in Poland], 2014, <https://www.nik.gov.pl/plik/id,10408,vp,12737.pdf> [accessed: 3.07.2017].

With the development of online sound archives and radio archives, the most appropriate way to organise such resources began to be considered. It quickly became clear that the digitization of recordings is only a prelude to the work of describing them – the introduction of so-called metadata, which facilitate the search and proper segregation of collected resources. Consideration was also given to the integration of various resources available in the archive – for example, radio recordings are accompanied by preserved broadcast scenarios and photographs. More and more archives are also taking an interactive form – their users begin to share their knowledge about the collected programs or even gain the opportunity to set up their own sections in the archive.

An example of the implementation of an interesting idea for the organisation of radio resources is, for example, <http://genome.ch.bbc.co.uk>. It contains digitized information on the programmes of all BBC stations that were printed from 1923 to 2009 in the “Radio Times” magazine. Each of the episodes of programmes broadcast not only on the nationwide radio but also in regional stations has been described, and the possibility of editing this information, adding comments informing about the changes that took place on a given day in the framework was also created. Such an organised archive, as its creators emphasise, gives us the chance to find programmes whose name, for example, flew out of our memory. The recordings of these programmes can be made using the standard BBC archive.

It is worth emphasising, however, that actions for digital documentation, including radio broadcasting of this kind, are, however, taken not only at the international, national or institutional level, but also at the social level. The process of bottom-up digitalization of various cultural creations is constantly gaining momentum. The *bottom-up digitalization* term is used, for example, by the authors of the report *Digitalizacja oddolna. Partycypacyjny wymiar procesu digitalizacji dziedzictwa* [Bottom-up digitalization The participatory dimension of the digitalization process of heritage], who perceive it as a complement to institutionalised projects through more informal activities, a kind of social movement for the digitization of culture¹¹. An example of such amateur activity for the documentation of radio history in Poland is the RadioPolska.pl portal. This is a website devoted to radio broadcasts and run for several years by Krzysztof Sagan, assisted by a small group of volunteers-co-workers. It records the issues related to reception and broadcasting, but also the history of the radio. Particularly noteworthy is the section “Radio saved in the memory”, which presents

¹¹ A. Tarkowski, J. Hofmokl, M. Wilkowski, *Digitalizacja oddolna. Partycypacyjny wymiar procesu digitalizacji dziedzictwa* [Bottom-up digitalization The participatory dimension of the digitalization process of heritage] <http://www.nina.gov.pl/media/43941/digitalizacja-oddolna.pdf> [accessed: 10.09.2016].

memories of both radio and audience regarding the main events in the development of Polish radio and the participation of radio in the history of Poland¹².

The process of bottom-up audio digitalization, however, mainly proceeds on the basis of projects free for users (both for those who use the accumulated resources and the access to them), but in its nature, however, commercial. Currently, the largest collections of documents and recordings are owned by private companies (Google, Facebook, Soundcloud, Mixcloud, Vimeo). They offer the ability to easily search through huge data sets. These issues are crucial, especially in the light of the exponential growth in the number of audio-visual data generated. Using these websites has many advantages. These include, for example, the ease of placing sounds and sharing them. They also often offer free access to page view statistics, the ability to listen to the sound, check the recipients' reactions to the presented content and conduct dialogue with them. However, it is impossible not to notice the dangers of dependence on the infrastructure offered by commercial companies, including the security of data stored.

These and other questions lead to thoughts on the management of archival resources in the era of new media. As Łukasz Mirocha observes, “in the face of a massive increase in the number of audio-visual materials, blurring the boundary between professional and amateur content and the growing position of private entities storing these contents, developing a new philosophy of digital archives seems a necessity”¹³.

Community radio and the problem of archiving

The third radio sector, “community” radio, is an important pillar of radio broadcasting for many, not just European, countries. They are usually small stations that are not public broadcasters, but they set themselves goals other than commercial ones - they try to primarily serve the communities to which their programme is addressed. According to the data of the Community Media Forum Europe (CMFE), an organisation whose objective is to increase the importance of this sector in the European debate, the estimated number of such entities in Europe in 2012 was 2,500. Still, this third pillar of broadcasting is a relatively new sector and for many people – unknown one¹⁴.

¹² <http://www.radiopolska.pl/> [accessed: 15.12.2016].

¹³ Ł. Mirocha, *Audiowizualne Big Data* [Audio-visual Big Data], <http://www.nina.gov.pl/baza-wiedzy/audiowizualne-big-data/> [accessed:10.05.2016].

¹⁴ More information about this radio sector can be found in the publication: U. Doliwa, *Radio społeczne – trzeci obok publicznego i komercyjnego sektor radiowy* [Community radio – third sector alongside the public and commercial sectors], Olsztyn, 2016.

There are many factors that make radio archiving in such small, non-commercial broadcasters much harder than in large commercial or public ones. At the same time, however, the richness of various radio forms, voices that appear in these broadcasting stations, languages in which programmes are produced and viewpoints are broadcast, make it very important to preserve this kind of cultural heritage.

Let's try to enumerate the special features of community stations, which make this archiving widely regarded as their weak spot. First of all, these are stations that are constantly balancing on the edge of survival. Financing from various types of grants, small government subsidies, audience' donations, sometimes also supplemented with scarce funds from advertising – all this makes such stations constantly struggling with difficult economic situation. Secondly, these are entities based on the work of volunteers – representatives of the community to whom the programme is addressed – which means that the requirements for colleagues cannot be too high, and the archiving process, which requires time commitment and often some knowledge in this area, often goes beyond the range of interest of the people who manage the station. Moreover, in many countries there are no such institutions as, for example, national organisations associating such broadcasters, which could provide the stations with appropriate substantive or technical support. As small radio stations, often operating in small towns, they do not have adequate technical and human resources, which would make creating such electronic archives simple, and even possible to implement. There is also the problem of high costs of copyright arising from the possible broadcasts that use music on the internet. This all means that in all three abovementioned aspects related to archiving: efficient production management, attractive and adapted to the needs of modern audience content and professional documentation, there are far-reaching deficiencies.

In practice, therefore, public broadcasters adopt different strategies in this matter. Recently, they have been the subject of scientific focus. In particular, a detailed study on the archiving carried out at such stations by Joost van Beek and Kate Coyer¹⁵ should be mentioned. Among others, it includes some positive patterns associated with radio archives, from which applications to create their own archives can be drawn by other community stations. The study covered well-known community stations, among others, Radio Corax from Germany, Near Media Co from Ireland, Radio Student from Slovenia, Radio FRO from

¹⁵ J. van Beek, K. Coyer, *Bold strides or tentative steps? How community broadcasters share and archive content online*
<http://cmds.ceu.edu/sites/cmcs.ceu.hu/files/attachment/article/955/captchafinalreport20160215.pdf> [accessed: 10.11.2016].

Austria, Tilos Radio from Hungary, Radio LoRa from Switzerland, Radio Dreyeckland from Germany, Radio Wüste Welle from Germany, Radio Kultura from France.

The authors of the report were also able to describe certain regularities related to archiving in small, non-commercial radio stations. It turned out that almost all stations via online streaming provide their program live. For many of them, however, this is the only form of sound presence in the network. Only in some cases was it possible to attach audio files in the form of a sound illustration to texts. Some stations posted podcasts, which are radio programmes separated from the programme sequence, but the way they are organised can be considered as basic – they are added as further recordings on the long list – often without any categorisation. It was also found that most programmes are not archived at all. In addition, even if the sound files are preserved, they usually lack metadata by means of which they would be described, which makes it impossible to use them effectively. This is one of the main problems volunteer-based radio stations encounter. It is worth emphasising, however, that it applies not only to radio stations, but also to almost all projects based on the goodwill of cooperating people. Almost universal ignoring of the need to build complete descriptions of the reported resources in the Hurricane Digital Memory Bank project is mentioned, for example, by the authors of the report *Digitalizacja oddolna. Partycypacyjny wymiar procesu digitalizacji dziedzictwa*¹⁶. [Bottom-up digitalization The participatory dimension of the digitalization process of heritage]. Meanwhile, metadata that allow us to search in directories and identify resources are as important as the content itself. Due to the continuous financial problems of such radio stations and the time possibilities of volunteers who create such stations, the approach to online placing audio materials in such stations is well characterised by the statement of one of the participants of the study: “Podcasting is “something we will take care of some day when we have a lot of time, and we still don't have a lot of time”¹⁷.

The authors of the report were also able to create a catalogue of the activities of small non-commercial community stations in terms of making content available online. Among them, in addition to the aforementioned streams, there were lists of programmes and individual shows that were on the air; websites with an incomplete set of programmes or links to audio files; information – enriched or not with sound files, playlists with the latest programmes; podcasts published on commercial portals like Soundcloud, iVoox, Mixcloud etc.; recordings provided by central archives of community stations in a given country; blogs in which new programmes are presented; sections “Listen again” without or with limited

¹⁶ A. Tarkowski, J. Hofmokl, M. Wilkowski, *Digitalizacja oddolna. Partycypacyjny...*, op cit.

¹⁷ J. van Beek, K. Coyer, *Bold strides...*, op cit..

categorisation; archived and categorised collection of only selected programmes; subpages with structured archives of specific programmes or projects; archives with mixed content, where the text information about the programme is categorised, but sometimes only mixed with the sound. Much less frequently those were classified podcast collections, which can be searched and expanded archives using many different levels of categorisation and searching.

Researchers have found that in the case of community stations, alongside compulsory almost streaming, it is quite common to place recordings on commercial platforms – sites such as the previously mentioned Soundcloud, Mixcloud or Vimeo. The use of them, especially in the case of small media projects with a limited budget, has a lot of advantages. These include, for example, the ease of placing sounds and sharing them. We do not need to organise training in their use or use the services of specialists in creating websites and databases. They also often offer free access to page view statistics, the ability to listen to the sound, and check the response of the recipients to the content presented. Their interactive character is also their unquestionable advantage. This enables dialogue with listeners, reference to their evaluation of the presented materials, verification of possible errors, and the community co-creating it, to which the programme of such stations is addressed, is of paramount importance in the case of social broadcasters. Thanks to the ability to easily share links to materials placed on these sites, recordings can often be promoted among other audiences than listeners on the radio – for content placed in them also reaches people who have never listened to a given station live. The range of this type of publication can also be significantly extended by users who provide information about it on their profiles, recommend a recording on social networking sites. Using such services is also a chance to exceed the non-visual nature of the radio. In the era of the dominance of the image culture¹⁸, it is the entries supplemented with a photo or movie illustration that have the greatest chance of being present in the minds of the audience – and such services are offered by these websites.

However, since each medal has two sides – it is worth mentioning the disadvantages associated with the use of such portals by the third radio sector. The first of them has the – let's call it – ideological nature, but from the point of view of community stations – it is extremely important. Let's remember that one of the foreground features of social media, exposed not only in the definitions of these media, but also nurtured and emphasised by the creators of the third radio sector almost at every step, is their independence. It concerns various levels of operation of such entities: ownership, content presented or sources of

¹⁸ M. Szpunar, *Kultura obrazu a ikonosfera Internetu* [Image culture and the internet iconosphere], "Studia Medioznawcze" 2008, no. 3, pp. 104-124.

financing. It is also perceived in a broader context as the independence of the broadcasting infrastructure – which is reflected, among others, in the opposition of this sector to the digital conversion of the radio and the deactivation of analogue broadcasting. One of the reasons for this scepticism is the necessity to use multiplexes, technical infrastructure, which a given station cannot own, which entails dependence on suppliers of such services¹⁹.

As the authors of the report admit – creation of own online archives is still in its infancy in the case of community stations. Nevertheless, actions are being initiated to improve this situation - both at the national and European level. It is also worth giving examples of successful ideas for archiving the operation of radio stations in this sector. One of them is certainly Radio Študent from Ljubljana – the station is considered by some to be the oldest community broadcasting station in Europe. It was founded in 1969, and since 1998 it broadcasts on the Internet. Until recently, the archives of this radio station were dispersed and unordered. Co-workers of the station decided to change it, and first started to collect materials that were previously found, for example, in the State Archives or in private collections of individual radio stations. What's more – they decided to recreate the first programmes broadcast by the station in 1969 on the basis of scenarios that have survived to this day. For this purpose, they invited the then creators of these programmes to cooperate. The effects of their operation are available at <https://mtrls.wordpress.com/predmeti/>. The portal, according to the creators' declarations, is to be a synthesis of museology, ethnography, history, cultural anthropology and shall develop research methods called *radio ethnography*.

A very interesting initiative is also a portal established to archive the achievements of community radio stations – the Austrian Cultural Broadcasting Archive available at <http://cba.fro.at/>. It was founded by Verband Freier Radios Österreich (VFRÖ). The association was established in 1993 as the representative body of independent radio stations, even before this broadcasting sector was legally separated. Today, it is trying to unite and support the activities of this media sector in Austria. Recently, it also manages the central sound archive of this type of station. It has already collected 45,000 files and 32,000 hours of recordings. 25 stations participate in the project. Not only the momentum of this undertaking, but also the way it is organised is admirable – it suits the principles and ideas crucial media for this sector. The files are made available under a Creative Commons license, everyone has

¹⁹ U. Doliwa, *Cyfryzacja przekazu radiowego – szansa czy zagrożenie dla stacji lokalnych i społecznych* [Digitalization of radio communicate - opportunity or threat to local and community stations] [in:] *Radio w cyfrowym świecie. Teorie nowych mediów oraz konteksty międzynarodowe* [Radio in the digital world. Theories of new media and international contexts] , ed. M. Łyszczarz, M. Sokołowski, Olsztyn, 2016, pp. 24-37.

open access to them, and open software is used for archiving, not a commercial product. The archive is organised in a very transparent way and the axis of this organisation is five main categories: news, topics, stations, languages and tags. Division into languages is particularly noteworthy. It shows how diverse the broadcasts prepared by this radio sector are. In May 2017, using the archives, one could listen to programmes in 48 languages, including 759 in Polish²⁰. The creators of the website managed to negotiate very convenient agreements with organisations for collective copyright management, which significantly increased the interest of radio stations in broadcasting programmes.

The community radio sector in Poland and the problem of archiving - methodology of own research

The community radio sector – successfully growing in many countries of Western Europe – exists in Poland in a residual form, and the broadcasting model in accordance with this formula is not widely known. The category of community broadcaster existing in Polish law since 2001 turned out to be attractive only for religious stations²¹. It is worth noting, however, that for many broadcasters operating in Poland, although they do not have the status of a community broadcaster, profit is certainly not the primary objective of the activity. Religious, student and non-governmental broadcasting stations, although usually operating on the basis of commercial licences, are trying to act to a greater or lesser extent in accordance with the model of community stations. Many of such initiatives can also be found on the Polish Internet.

In order to check what archiving customs are in force in Polish small non-commercial stations, student radio stations were audited. They were and still are a treasury of various recordings, mainly in the field of culture and alternative music. Hundreds of broadcasting stations operating in dormitories in the period of the Polish People's Republic (from 1952 to 1989) have, for example, accumulated many records of concerts and recordings made in their own studios of off-stage artists and more. Unfortunately – most of these radio stations did not survive to our times, which often constitutes an irreparable loss. Tymon Tzymański wrote about this problem in his column in 2005 in *Gazeta Wyborcza*. He emphasised that the activity of the so-called alternative scene of the Tri-City has never been properly documented, and the chance for it was irrevocably lost with the liquidation of *Studencka Agencja Radiowa* (Student Radio Agency) from Gdańsk. “The only complete collection of GSA recording

²⁰ Status on May 4, 2017.

²¹ U. Doliwa, *Radio społeczne...*, op cit.

sessions came from Studencka Agencja Radioawa (SAR for short), later transformed into Radio Arnet. The recordings were made in 1984-1989 and I had a chance to hear many of them with my own ears. Also my group Sni Sredstvom Za Uklanianie recorded in Sara in August 1989; in July 1988 I went back to the studio with Miłość band. Unfortunately, the entire SAR archive belonging to the Gdańsk University of Technology mysteriously disappeared at the end of the 90s like the legendary Amber Room. (...) I am writing about it, because I have long dreamed about the release of a large, few-CD compilation of Scena and I can't even think about those lost tapes"²².

The recordings which were collected in the archives of the Academic Radio Center Kiks from Łódź, which as a transmitting centre operated from 1972, were a bit more fortunate. The station was liquidated in the 1990s, and the archive of the station was to be destroyed. However, when the former station staff – Wojciech Barczak and Bogdan Wojdyl – found out about it, they decided to steal about 200 surviving tapes, which were planned to be destroyed. Many years later, they digitized the material they collected – radio plays, reports, columns, concerts – a total of 1,100 sound files – and donated the collection to the Library of the University of Łódź²³.

It is probably difficult to restore recordings of old radio broadcasters, although many tapes still lie in the cabinets of the radio stations, traditional and Internet ones, which continue the operation of the old radio stations. Many former student radio members probably have tapes with their recordings in the basement. It is, however, worth asking first of all how the student stations are taking care of documentation and sharing the results of their work with the general public nowadays.

Two student licensed stations, Radio LUZ from Wrocław and Radio UWM FM, and four Internet stations were subjected to research: Uniwersytet Łódzki na fali, Radio Meteor, Radio UKSW, UJOT FM. These licensed broadcasters already exist for a long time – Radio UWM FM since 2000, and Radio Luz – since 2004. The researched Internet stations have definitely a shorter internship – Radio UKSW, the youngest station included in the list, was created in 2016. Both Internet and licensed radios are not-profit oriented and volunteers play important role in them. Without volunteers, these stations could not exist. Only UWM FM Radio broadcasts commercials. Thus, the model of operation of the studied stations is to a

²² T. Tymański, *Legendarne sesje z SAR-u* [Legendary SAR sessions], "Gazeta Wyborcza Trójmiasto" 2005, no. 157, p. 10.

²³ A. Gronczewska, *Radio Kiks w archiwum Biblioteki UŁ* [Radio Kiks in the archive of the Library of the University of Łódź]. *Wojciech Barczak saved archive tapes of the student radio*, "Dziennik Łódzki", 26 September 2016, <http://www.dzienniklodzki.pl/aktualnosci/a/radio-kiks-w-archiwum-biblioteki-ul,10668696/> [accessed: 11.11.2016].

large extent convergent with the model of operation of community stations, which were the subject of van Beek's and Coyer's research²⁴.

The survey included: Piotr Szauer – editor-in-chief of UWM FM Radio, Daria Detlaf – editorial secretary and lecturer of Akademickie Radio LUZ, Eliza Matysiak and Krzysztof Boczek – leading programmes of Uniwersytet Łódzki na fali, Monika Majdan – head of Radio Meteor promotion department, editor-in-chief of Radio UKSW Anna Gawrońska-Piotrowska, Marta Kula – leading programmes at UJOT FM. The conference organised at the University of Gdańsk Radio Uczelnia on 11-12 October 2016 was an opportunity to conduct a survey. The interview in Radio UWM FM using the questions contained in the survey was carried out face-to-face on 10 April 2016. The data that was successfully obtained in this way was verified between November and December 2016 during additional telephone conversations, as well as through the analysis of secondary sources – content placed on various internet platforms.

Study results

Certainly the difference between student stations and other radio stations that try to achieve certain socially important goals and having an impact on the documentation of their activities is the fact that they exist within large institutions, which usually have an administrative machinery in which individual radio stations are integrated. This means, for example, that the issues related to running the station's accounting are often at the discretion of the university administration²⁵. However, the program activities, documenting the station's history, belong usually to the station itself. It is worth looking at how this type of activity is carried out at various stations.

Documents concerning the station, which are not collected by the university administration, are most often stored in the radio station in binders or in the form of scans on the disk. Each licensed station is obliged to store the programme for 28 days as well. This obligation results directly from art. 20 para. 1 of the Act on radio and television²⁶. Therefore, all broadcasters broadcasting the programme live, including student broadcasters, keep

²⁴ J. van Beeka, K. Coyer, *Bold strides...*, op cit.

²⁵ The student magazines, especially "Itd", were an important source of knowledge about the radio broadcasting activities (cf. U. Doliwa, *Radio studenckie w Polsce* [Student radio in Poland], Olsztyn 2008). Today, student press rarely tells about student radio stations, it is also very dispersed and its range is small, which makes it difficult to reach such publications (cf. M. Wiśniewska, *Prasa studencka w Polsce* [Student press in Poland], unpublished BA thesis written under the direction of Urszula Doliwa, University of Warmia and Mazury 2015).

²⁶ Act of 29 December 1992 on radio and television, as amended, <http://isap.sejm.gov.pl/DetailsServlet?id=WDU19930070034> [accessed: 10.10.2016].

documentation of the entire programme from at least the last four weeks. However, it should be emphasised that the usability of this type of archiving is limited. First of all, the programme in this form is often quickly deleted due to the inability to archive such a large amount of data on servers. In addition, finding individual programmes is a problem – although we must admit that modern programmes used for recording make it easier, indicating the day and time of the recording. It is worth noting that this form of programme archiving in the form of the so-called “spy”, is also often used by online student stations, which formally do not have such an obligation. This is true, for example, in the case of Radio Meteor from the Adam Mickiewicz University in Poznań, Uniwersytet Łódzki na fali or Radio UJOT FM.

The most popular form of sharing radio broadcasts of student stations on the Internet, like other community stations in the world, is streaming. The only exception in the researched group was the radio initiative of the University of Łódź, which is experiencing difficult times. The station, initially broadcasting as Radio UL, suspended broadcasting, the site <http://radioul.uni.lodz.pl/> ceased to be active, and the editorial team focused on the preparation of a radio broadcast for Polskie Radio Łódź – Uniwersytet Łódzki na fali. For now, however, cooperation between the University, which so far paid for the possibility of broadcasting this programme, and the regional radio station of the Polish Radio has not been renewed. This is the only station studied, which at the beginning of 2017 did not offer the possibility of playing the programme live. However, the radio's Facebook page (<https://www.facebook.com/ULNaFali/>) was updated on a regular basis and single sounds appear on it.

Only some stations offer descriptions of broadcast programmes on the website, which makes it easier for listeners to use the station's offer (Radio Luz, Radio UWM FM, Radio Meteor, Radio UKSW). One of the essential features of radio as a medium is its timeliness. Some broadcasters, referring to this timeliness – also in online space – place current information on their websites. They can be found on the websites of licensed radio stations of Radio UWM FM or Radio LUZ, but also on the website of Radio UKSW, UJOT FM, in which they are additionally enriched with recordings.

Podcasts are a popular form of radio sound-presence in the Internet space. This technology is used to distribute, receive, listen to recordings on demand, at any time chosen by the recipient. This technology, according to the researcher of new phenomena in the audio space – Tiziano Bonini – and Grażyna Stachyra, has now entered the next stage of development, in which podcasting becomes more than just a form of sharing – an attractive

product from the commercial point of view²⁷. It is not surprising that the student stations are trying to present their recordings in such a form. However, it is labour-intensive and various solutions are used here. Radio UKSW decided, for example, to provide all of its broadcasts on the website. In the Programmes tab, under the short description of such a programme, there is a list of podcasts with individual episodes arranged in reverse order to the chronological order, with the specified issue date. In the case of this station, which broadcasts only for two hours a day on Monday to Friday, it is definitely easier than for stations broadcasting 24 hours a day. Other stations publish on their website only podcasts with recordings of individual programmes or do not publish them at all. The licensed station from Olsztyn puts on its website primarily musical interviews recorded in Radio UWM. They are located in the special tab Musical Interviews. Recordings of selected episodes of different radio shows can be also found on the website of Radio UJOT FM.

Additionally, the licensed stations Radio Luz and Radio UWM publish on the website current songs that appear on the air. Music is a very important element of every student station – so this kind of message about what is currently broadcast can be a magnet that attracts Internet users to turn the radio on either immediately on the Internet or through a traditional radio.

Most stations put information about the radio station and its history on their websites. An interesting action is the one initiated by Radio UWM FM in 2016 on the occasion of the 15th anniversary of the establishment of the station. Radio invited editors-in-chief, publishers, journalists and reporters who once collaborated with the station. Their statements have also been archived and placed on the station's website²⁸. In addition, a contest was announced for memories related to the Radio UWM FM Radio, which were also presented on the air. A website is certainly not the only place on the internet where you can find information about the station, its programmes and even the programmes themselves. However, it plays an important navigational role, often referring to other content distribution channels.

The basic place for archiving broadcasts and other content are various types of commercial platforms that offer their services and social networks free of charge. The research shows that each station has a Facebook page, but it is rarely limited to running only this account. The mandatory set of each station is Facebook, Twitter and Instagram,

²⁷ T. Bonini, *The 'Second Age' of podcasting: Reframing podcasting as a new digital mass medium*, „Quaderns del CAC” 2015, no. 41, pp. 21–30; G. Stachyra, *Podcasting jako technologia audio* [Podcasting as audio technology]. *Perspektywy rozwoju* [Prospects for development], „Studia Medioznawcze” 2017, no. 1, pp. 29–42.

²⁸ Radio UWM FM, *Gramy dla Was od 15 lat* [We've been playing for you for 15 years], <http://www.uwmfm.pl/news/677/czytaj/1479/gramy-dla-was-od-15-lat.html> [accessed: 15.12.2016].

sometimes also Snapchat (Radio UKSW, UJOT FM). It is also worth emphasising that many programmes have their own pages on social networks. However, this type of activity is limited to Facebook (Radio Meteor, UJOT FM, Akademickie Radio LUZ, Radio UWM FM).

A very important form of the online presence of radio stations is their presence on the websites that enable the distribution of audio or audio-visual content: Mixcloud, (Radio Meteor), YouTube (Radio Meteor, UJOT FM, Radio UWM FM, Radio UKSW), Soundcloud (Akademickie Radio LUZ, Radio UWM FM), Last FM (Akademickie Radio LUZ). Authors of individual programmes also open separate accounts on such portals. There is a certain regularity here – as a rule, they choose those portals on which stations in which they work have profiles.

An interesting form of the presentation of the programmes are blogs run by their creators. An example of such a programme is the “Strefa niepotrzebnych słów i dźwięków” [Zone of unnecessary words and sounds] conducted for years by the current editor-in-chief of Radio UWM FM, Piotr Szauer. The existence of similar blog initiatives was declared by Radio Meteor. Sometimes it is the running of a blog that is an impuls for creating a broadcast – for example, in the case of Radio Luz from Wrocław.

When it comes to the policy of archiving and sharing content on the Internet, its beginning can be seen only in some stations. UJOT FM and the Uniwersytet Łódzki na fali have declared that they are not providing any guidelines on archiving to colleagues. On Radio UKSW and Radio UWM FM, they are instructed in the archiving of materials on the computer hard-disk. At Radio UWM FM, collaborators have folders in which they place their programmes. However, apart from the title of the file in which they are required to enter also the date of issue, no other metadata are collected that would facilitate the search of this file. The editor-in-chief of the station declares they archive the resources “every now and then”. However, an automatic copy of the material collected in this way is not created in an automatic and current way, which puts into question the security of stored data. Radio LUZ contributors receive information about the possibility of recording podcasts and the need to jingle them, and then publish them with this sound logo of Radio LUZ. Editorial secretary Daria Detlaf also pointed out that frequently produced podcasts are made available on own profiles by guests visiting the studio, which is an excellent form of promotion of recorded material. The authors of Radio Meteor also declare the use of specific procedures in the scope of publishing and archiving. Co-workers can count on clear guidelines, which materials and where they should publish.

Conclusion

How to efficiently document the activity and history of radio stations, as well as manage the collected archival resources is a question that student and other radio makers have been trying to answer for some time now. While the basic method was to run radio chronicles and collect tapes, today computer discs are the source of knowledge about radio stations. Documentation, especially in the case of community stations, often takes too much time, and is considered to be the kind of things that can be postponed. Meanwhile, as Jędrzejewski rightly observes, “broadcasters actually become beneficiaries of technological change, but only when the organisation leaves a homogeneous mediocentric media system, and enters the area of a multimedia organisation focused on production of programme and content for all distribution channels”²⁹. Underestimating the importance of efficient archival resources management in both the production and sharing processes can become an important barrier to the development of this type of radio station.

It seems that in the case of stations for which the main goal of the activity is not profit, it is also very important to maintain its history. Behind the community radio, which can include student stations, there is a specific mission that must be based on something and one of the pillars of building this specific mission may be caring for the documentation of activities, preserving the achievements of successive generations of volunteers who devoted their time and energy to secure the existence of the station. However, this is not a simple task, especially for stations with small budgets. The conducted research indicates that Polish representatives of non-commercial stations face similar problems as their counterparts in other European countries. However, whereas in many Western European countries such radio stations constitute a legally recognized separate sector that is often supported, also financially, by public funds. What is more community radio umbrella organisations operate in many countries that represent their interests. In Poland such projects have to deal with the problem of archiving on their own.

Student stations, which is worth emphasising, tried and still are trying to integrate. The editors-in-chief of Polish licensed student stations concluded an agreement in 2003, which later was named Polskie Rozgłoszenie Akademickie [Polish Academic Broadcasters]. In recent years, the group has not been very active, and it includes only stations broadcasting traditionally. However, other initiatives are born to integrate the environment of student journalists, also in cooperation with business, for example as part of Ogólnopolskie Forum Mediów Akademickich [National Academic Media Forum]. The association was founded to

²⁹ S. Jędrzejewski, *Media publiczne...*, op cit.

support students creating academic media. It seems that one of the ideas on what such support could be based is to create a platform for the presentation and exchange of broadcasts in the manner of the CBA from Austria discussed in the paper. It is independent of commercial portals, easy to use, with categorisation well suited to the needs of users, and – by the scale of its operation and the number of entities operating in it – enabling negotiation of favourable rules for fees for the use of copyright to music used in individual recordings.

References

- J. Beliczyński, *Zarządzanie radiem jako subdyscyplina zarządzania mediami* [Radio management as a subdiscipline of media management], “*Studia Medioznawcze*” 2015, no. 1, pp. 87–102.
- T. Bonini, *The ‘Second Age’ of podcasting: Reframing podcasting as a new digital mass medium*, „*Quaderns del CAC*” 2015, no. 41, pp. 21-30.
- U. Doliwa, *Cyfryzacja przekazu radiowego – szansa czy zagrożenie dla stacji lokalnych i społecznych* [Digitalization of radio communicate – opportunity or threat to local and community stations] [in:] *Radio w cyfrowym świecie. Teorie nowych mediów oraz konteksty międzynarodowe* [Radio in the digital world. Theories of new media and international contexts] , ed. M. Łyszczarz, M. Sokołowski, Olsztyn, 2016, pp. 24-37.
- U. Doliwa, *Radio społeczne – trzeci obok publicznego i komercyjnego sektor radiowy* [Community radio - third sector alongside the public and commercial sectors], Olsztyn 2016.
- U. Doliwa, *Radio studenckie w Polsce* [Student radio in Poland], Olsztyn 2008).
- A. Gronczewska, *Radio Kiks w archiwum Biblioteki UŁ* [Radio Kiks in the archive of the Library of the University of Łódź]. *Wojciech Barczak saved archive tapes of the student radio*, “*Dziennik Łódzki*”, 26 September 2016, <http://www.dzienniklodzki.pl/aktualnosci/a/radio-kiks-w-archiwum-biblioteki-ul,10668696/> [accessed: 11.11.2016].
- S. Jędrzejewski, *Media publiczne w świecie konwergencji – regulacje europejskie a praktyka komunikacyjna* [Public media in the world of convergence - European regulations and communication practice], “*Studia Medioznawcze*” 2014, no. 3, pp. 135–143.
- Lessig L., *Remiks. Aby sztuka i biznes rozkwitały w hybrydowej gospodarce* [Remix. So that art and business flourish in a hybrid economy], Warszawa 2009.
- Ł. Mirocha, *Audiowizualne Big Data* [Audio-visual Big Data], <http://www.nina.gov.pl/baza-wiedzy/audiowizualne-big-data/> [accessed:10.05.2016].
- NIK, *Informacja o wynikach kontroli. Digitalizacja dóbr kultury w Polsce* [Information on inspection results. Digitization of cultural assets in Poland], 2014, <https://www.nik.gov.pl/plik/id,10408,vp,12737.pdf> [accessed: 3.07.2017].

- NInA, *Broadened city reality*,
<http://www.nina.gov.pl/baza-wiedzy/poszerzona-rzeczywisto%C5%9B%C4%87-miasta/> [accessed 10.11.2016].
- Plichta B., Kornbluh M., *Digitizing speech recordings for archival purposes*,
http://www.historicalvoices.org/papers/audio_digitization.pdf [accessed: 10.10.2016].
- Stachyra G., *Podcasting jako technologia audio. Perspektywy rozwoju* [Podcasting as audio technology. Prospects for development], "Studia Medioznawcze" 2017, no. 1, pp. 29–42.
- M. Szpunar, *Kultura obrazu a ikonosfera Internetu* [Image culture and the internet iconosphere], "Studia Medioznawcze" 2008, no. 3, pp. 104-124.
- Tarkowski A., Hofmokl J., Wilkowski M., *Digitalizacja oddolna. Partycypacyjny wymiar procesu digitalizacji dziedzictwa* [Bottom-up digitalization The participatory dimension of the digitalization process of heritage] <http://www.nina.gov.pl/media/43941/digitalizacja-oddolna.pdf> [accessed: 10.09.2016].
- Tarkowski A., Hofmokl J., Wilkowski M., *Digitalizacja oddolna. Partycypacyjny wymiar procesu digitalizacji dziedzictwa [online]* [Bottom-up digitalization The participatory dimension of the digitalization process of heritage] <http://www.nina.gov.pl/media/43941/digitalizacja-oddolna.pdf> [accessed: 10.09.2016].
- TRE, *Archives for community radio*, <http://www.transnationalradio.org/node/39> [access: 10.12.2016].
- T. Tymański, *Legendarne sesje z SAR-u* [Legendary SAR sessions], "Gazeta Wyborcza Trójmiasto" 2005, no. 157, p. 10.
- Act of 29 December 1992 on radio and television, as amended*,
<http://isap.sejm.gov.pl/DetailsServlet?id=WDU19930070034> [accessed: 10.10.2016].
- Van Beek J., Coyer K., *Bold strides or tentative steps? How community broadcasters share and archive content online*
<http://cmds.ceu.edu/sites/cmcs.ceu.hu/files/attachment/article/955/captchafinalreport20160215.pdf>
 [accessed: 10.10.2016].
- M. Wiśniewska, *Prasa studencka w Polsce* [Student press in Poland], unpublished BA thesis written under the direction of Urszula Doliwa, University of Warmia and Mazury 2015.