

Central Lancashire Online Knowledge (CLoK)

Title	A psycho-cultural approach to radio listening and creative production
Type	Article
URL	https://clock.uclan.ac.uk/id/eprint/26511/
DOI	https://doi.org/10.1386/rjao.11.1.75_1
Date	2013
Citation	Breton, Hugh Ortega (2013) A psycho-cultural approach to radio listening and creative production. <i>Radio Journal:International Studies in Broadcast & Audio Media</i> , 11 (1). pp. 75-90. ISSN 1476-4504
Creators	Breton, Hugh Ortega

It is advisable to refer to the publisher's version if you intend to cite from the work.
https://doi.org/10.1386/rjao.11.1.75_1

For information about Research at UCLan please go to <http://www.uclan.ac.uk/research/>

All outputs in CLoK are protected by Intellectual Property Rights law, including Copyright law. Copyright, IPR and Moral Rights for the works on this site are retained by the individual authors and/or other copyright owners. Terms and conditions for use of this material are defined in the <http://clock.uclan.ac.uk/policies/>

The Radio Journal – International Studies in Broadcast & Audio Media
Volume 11 Number 1

© 2013 Intellect Ltd Article. English language. doi: 10.1386/rjao.11.1.75_1

HUGH ORTEGA BRETON
University of Sussex

A psycho-cultural approach to radio listening and creative production

ABSTRACT

This discussant piece introduces and explains a psycho-cultural approach to understanding the emotional dimensions of radio listening and creative production. It then explores the ways in which radio is unconsciously used by listeners as a tool for maintaining psychic coherency. A psycho-cultural approach is a valuable tool for research because it is specifically attuned to the emotional dimensions of radio use and programme-making in a therapeutically infused culture. It also provides a means of explaining why radio is used in particular ways, in terms of the everyday maintenance of the self. The article closes with a consideration of the meta-psychological consequences of convergence and recent developments in listening technologies. The aim of the article is to initiate a discussion with radio scholars on the utility of this approach.

In this concluding, discussant piece, I will demonstrate why a psycho-cultural approach should be considered as a complementary tool of analysis which seeks to explain the motives or reasons that lie behind radio listening and programme-making. I will then identify and explore themes in the preceding articles of this issue and re-articulate them from a psycho-cultural perspective informed by object relations psychoanalysis. Object relations psychoanalysis is very wide ranging in its scope and conceptual tools, and only a very small sample of its theoretical contributions feature here. I will present a taste of this *oeuvre*: concepts that have been used by the authors in this issue and have been

KEYWORDS

object relations
psychoanalysis
psycho-cultural
emotion
engagement
unconscious
self-maintenance

used by other media and cultural studies scholars to illuminate media practices. This will indicate how such an approach can be fruitfully used to address research questions in radio studies concerned with the emotional dimensions and uses of radio. First, I will elaborate my own prototype psycho-cultural approach for researching and analysing radio listening and programming, which gives equal attention to individual and social processes and the complex relationship between the two. This is the existing Psychosocial Studies approach. What is new is its application to the experience of media. I will then identify and discuss two key themes of the articles in this issue in order to provide an illustration of the principles of a psycho-cultural approach. As it is in its infancy, this methodology is still undergoing revision and alteration, and so it is hoped that this discussion will provide a starting point for a dialogue with radio studies scholars. I will argue that a psycho-cultural approach is a valuable tool for research because it is specifically attuned to the emotional dimensions of radio use and programme-making in a therapeutically infused culture. It also provides a means of explaining why radio is used in particular ways, in terms of the everyday maintenance of the self. It is this attention to the particularities of personal meaning and experience situated in their historical and social contexts that I think can provide us with a deeper, agent-centred understanding of radio listening and programme-making.

RADIO IN A THERAPEUTIC CULTURE

The recent (c.1995–) emotional or therapeutic turn in entertainment media content and public life requires an approach that is able to analyse the individualized, affective dynamics of social life in their historical specificity. In a therapeutically influenced public culture such as that found in Europe and USA today, emotional expression is an important part of public life; individual psychology is a central feature of how we are addressed and understood and emotions are considered to be an authentic aspect of effective communication and listening pleasure. The term ‘therapeutic culture’ refers to the influence and application of therapeutic ideas to a wide range of issues and practices (Furedi 2004). This term has been subject to contestation and debate (Yates 2011), yet is used here to refer to an increase in emotional expression, emotional management and an explicit concern for others as emotional selves in public discourse (Richards and Brown 2002, 2011). As a result, entertainment and public service media are used increasingly in the current historical period to give expression to and engage with a psychological, emotional self more than a political or social self. This alters not only how people and their subjectivities are represented but also self-understandings. A psycho-cultural approach is particularly interested in exploring this increased emotionality and consciousness of the self as it is circulated and expressed through media culture because media can play an important role in the everyday management and understanding of the emotional self.

The question is ‘how do we “get at” these affective dimensions, especially given their non-discursiveness and non-sentential logic?’ (Tacchi 2009: 176). The non-discursive and non-sentential character of emotions is something that psychoanalysis has investigated for a century, not only through the intimate and long-term clinical encounter but also through the application of psychoanalytic theory for cultural analysis in anthropology (Born 1998) and cultural studies of television (Biressi and Nunn 2005; Donald 1985; Silverstone 1993; Walkerdine 1986). Object relations psychoanalysis has most recently

been utilized in the analysis of mediated phenomena by scholars working in media and cultural studies and sociology (Bainbridge 2012; Ferguson 2010; Highmore 2011; Hills 2002; Ortega Breton 2011; Yates 2011). My own psycho-cultural approach involves the analysis of both the meanings research participants give to their media activities¹ and the preferred meanings of texts treated as repositories or artefacts of societies (Kellner 1995).

In turning to object relations psychoanalysis, the aim is to 'conduct social research that can bear witness to the emotional and unconscious inter-subjective dynamics that can be found in diverse research settings' (Price and Cooper 2012: 55–56) in their social and historically specific context. How does radio use, for example, contribute or not to the sense of a shared activity or space amongst families and other cohabiting groups; what are the disagreements and agreements regarding what to listen to really about, when we consider the differential power relations that exist within classed, gendered and generationally differentiated groups? Before looking at the relational concept of the object in further detail, I will consider the object relations psychoanalytic premise that humans are fundamentally relational beings and the demonstration of this by media generally and radio in particular, founded as they are upon a necessity to engage meaningfully with others.

THE NEED TO ENGAGE OTHERS

Hendy's biography of Sieveking in this issue draws our attention to the desire to engage others through radio. This has a wider relevance given the affordability and ease with which people can now engage with one another in a radio format by using the Internet to distribute podcasts. There is a clear, shared, social value to these types of radio programmes: of significant moments, which are historical events as well as personal milestones.

Departing from the biological drive or instinct models, object relations psychoanalysis characterizes humans as fundamentally 'object seeking' agents (Fairbairn 1944, 1952), which is to say that humans are fundamentally relational. The emphasis on the desire and need for communication with others, in object relations theories of mind, is the first level at which this theory is appropriate for the study of mediation processes, which are made specifically to connect with audiences. This is important because it places autonomously acting subjects at the centre of research; it is a humanist, historical approach. The second necessary aspect of this function of radio, to achieve engagement, is that programmes are meaningful. These attempts to engage are formulated in the text through genre, narrative, subject matter and form of address. Talkback radio is one format in particular that allows listeners to connect with one another through subjects that are important to them. A recent study evidenced the importance of radio in providing a sense of connection and companionship for those people experiencing social isolation (Ewart 2011). Talkback radio fostered a sense of community, and helped people with their problems because it constituted a space for sharing which provided a 'reality check' for listeners who can hear the problems of others. This helped listeners to achieve a more manageable perspective on their own problems.

THE RELATIONAL STRUCTURE OF MEANING

The concept of the object relation refers to the basic structure of meaning, consisting of anything given significance by a subject. Balick's article in this issue is very helpful in explaining the psychoanalytic use of the term 'object'

1. To learn about a range of ethnographically focused psycho-social approaches, see Day Sclater et al. (eds) (2009).

2. Many thanks to everyone who participated in this event. Special thanks go to the speakers David Hendy, Peter Lewis and Brett Kahr.

(a mental representation of something of significance, usually a person who represents specific qualities or feelings) and how radio and its contents can become significant objects with positive effects. Textual signs can also be conceptualized as objects in a psychoanalytic sense, because they are also markers of meaning for a particular subject or group of subjects. How the object is used defines and extends the individual putting it to use (Mann 2002). Bollas has outlined uses of objects including evocative (Bollas 1992), passionate (Bollas 1995), conservative (Bollas 1987), terminal (Bollas 1995) and aleatory (Bollas 1992), amongst others. The utility of the psychoanalytic concept of the object, always referred to *in relation to* a subject, allows us to produce a taxonomy of radio uses at the points of production and reception. The distinctiveness of this approach is in accounting for relationality at three interconnected levels: the intra-psychic, the interpersonal and the social. The social is primary because it is experience rather than anything innate that is seen as populating and constructing these distinct domains of human activity. The focus on relationality is a crucial point of difference between the object relations-informed psycho-cultural approach and other forms of psychoanalysis used in film studies and cultural theory. It also provides a point of connection with social scientific and media studies approaches that place social relations at the heart of explanation.

TRANSFORMATIONAL EXPERIENCE

Formative, developmental experiences can help to account for the intense emotions associated with some radio activities. As we have seen in Karpf's article, an object relations approach grounds the veracity and intensity of these moments in our formative experiences. The work of Bollas (1979, 1987, 1989), informed by Winnicott's (1971) concept of the infant's mother as an environment, addresses the capacity of caregivers to transform the young they look after. The caregiver cannot yet be experienced as a distinct object but as constituting the whole environment of the infant through the continuous care that is provided. The experience of becoming a conscious, aware person provides the basis and desire for future transformational experiences, as well as also enabling us to appreciate people and media devices as things in themselves. We can conceptualize radio listening and production as a source of transformation because it creates moments that can change ourselves or make us think differently about the world we inhabit. The accounts given in this issue (producers like Lance Sieveking; the audience caller to *The Surgery with Aled*; and Balick himself) all point to the ways in which radio can be part of transformative experiences, whether we are producers or listeners.

THE POTENTIAL SPACE/TRANSITIONAL OBJECT

The transitional space (Winnicott 1971; Yates and Day-Sclater 2000) is a discursive space or cultural field, where reality and fantasy can meet and intermingle in a process that begins with creativity and ends in an engagement with the world. It is the studio of the imagination but also the crucible of discovery. All media create these psycho-cultural 'spaces' by virtue of their representational function: connecting social reality with the subjective, inner world. However, radio is also distinctive and bears greater similarities to the psychoanalytic experience than other media. As psychotherapist Brett Kahr explained in the July 2011 seminar 'Radio Recollections'² (from which two of the articles in this issue arose), there are clear physical similarities between

the psychoanalytic session and radio listening because of the way in which the voice is experienced. In both psychoanalytic sessions and radio listening, people experience disembodied voices, or, as Karpf suggests, we experience bodies through voices rather than through eyesight and touch. This allows listeners to focus on the qualities and contents of the voice, or give distracted attention to it. The implication of this is that psychoanalytic knowledge about the particular affective qualities of this experience may provide insights into the experience of radio listening.

For Winnicott (1971), words, sounds and other verbal avowals are all transitional phenomena. So radio has this unique transitional (neither subjective nor objective) character based on its transcendent, sonic quality (voice, sounds and music).³ As we have read from the articles in this issue and others (Ewart 2011; Meadows and Foxwell 2011), radio facilitates two simultaneous processes: a subjective self-maintenance or management process and an engagement with the world process. Both these themes can be thought through in terms of this concept. One projects oneself into the world hoping to find oneself in it whilst seeking others: subjects and objects, to project into and to introject and engage with. Unlike audio-visual media, the creativity of the radio listener is employed to a greater extent, in radio drama for example, and it is through this activity that listeners play with, create and explore ideas in this space created by their choice to listen attentively. Whilst reading literature can also do this, the otherness of radio's address allows the creation of an authentic relationship with what is being listened to.

Radio can provide a symbolic, ideational, cultural space for audiences' emotional identifications and explorations of identity and the world around them, but this depends upon the form and content provided in texts, which are shaped by prevailing cultural and political trends (Bainbridge and Yates 2005). At one and the same time the radio programme is an intra-psycho and social product because it has the potential to connect meaningfully with others, producing a socially shared experience. A psycho-cultural approach aims to understand this dualistic relationship between the personal and the social through the discursive, ideological and affective material which constitutes the transitional space.

The specific details of how individual feelings interact with social processes of mediation and why people engage with radio in different ways can be established through a psycho-cultural analysis of personal meanings that uses the concept of the unconscious.

THE UNCONSCIOUS

To fully understand why people choose to listen, and then stop choosing but continue to listen anyway, we need to discover people's negotiations of unconscious meanings and object relations in their lived context. One of the premises of a psycho-cultural approach is that significance is shaped by preconscious and unconscious processes as much as it is by conscious ones. Taking a psycho-cultural approach involves considering the role played by individual and social unconscious processes, which influence and shape the meanings we rationally attribute to radio listening and programming.

The concept of the unconscious is perhaps the most difficult and challenging aspect of this approach because it refers to mental and social activity that cannot be reduced to rationality or reason, cannot be grasped directly, can be strongly felt but not recognized and can be intentional but not conscious. It is

3. For an exploration of music as a transitional object, see Ostwald in Rauch and Carr (1989: 279–96).

probably also the main reason why psychoanalysis has not been utilized more extensively in academic research.

Using a theory of the unconscious, affective dynamics of the mind and social practice in this way implies that people's perceptions and social representations have a similar symbolic structure because both are made up of object relations, relationships of meaning between a subject and a signifier or symbol. What is significant is significant *for subjects*. This could be criticized as methodologically individualist because it claims that an understanding of the individual mind can be applied to socially produced representations (Frosh and Baraitser 2008). However, individuals are also socially produced through their socialization. That said, the extensive psychoanalytic understanding of groups and social processes is not reducible to a model of individual minds; rather, what we know about how individual minds attribute and process meaning is one element of a psychoanalytic approach to culture (Bell 1999). A great deal of useful psychoanalytic literature also exists on how groups and organizations function (Bion 1961; Foulkes 1975; Ezriel 1973; and the journal *Group Analysis*).

The use of the concept of the unconscious allows us to consider generic and aesthetic judgements and choices in radio production that writers and producers may or may not be consciously aware of in everyday praxis. The social, material and discursive circumstances we act within have dynamic structures that as a society we reproduce consciously and unconsciously. Ideas can move from unconscious to conscious and vice versa, as this is a dynamic historical process. History and contemporary circumstances provide us with indicators as to what kinds of unconscious meanings may be shaping representations. To claim or write in terms of representations having an unconscious element is to say that what is represented is at least partially shaped and structured by unconscious aspects of communication. It also concerns non-representational aspects of signification such as formal characteristics, because meaning can be attributed to forms as much as their content (Winnicott 1967). The forms that representations take communicate not only what is consciously known but also what is unconsciously known but cannot be expressed explicitly.

In the case of radio, this means that radio programmes, DJ voices, the physicality of media devices and the time-spaces in which listening takes place can all be attributed with specific meanings.

METHOD

Knowledge of how the unconscious can influence interpretation and perception can be used not only to mitigate researcher bias but to inform our understanding of unconscious cultural processes in representation and communication (Highmore 2007; Price and Cooper 2012). The awareness of the relationality of meaning and knowledge of unconscious processes allows one to take the potential invalidity of subjective interpretation and turn it into a strength, by making full use of our subjectivities as a research instrument (Hollway 2008). Researchers can create a space for their personal unconscious to be heard and understood. This allows researchers to listen and read openly in cultural analysis, so that everything in the text or interview is given equal attention and one can note one's own responses as something valid and distinct from what the text or respondent is representing. This is a conscious process of using one's own imagination and emotions to think more widely

about what research participants and texts are communicating (Hollway 2011) whilst remaining anchored to knowledge of the historical and social context in which these experiences are situated. As a group of researchers, we can be much more aware of how emotional states can influence our interpretation and analysis. This facilitates using one's own mind as a receptor to what is communicated (Highmore 2007).

As a psycho-cultural approach involves thinking relationally about subjectivity and meaning, the emotive aspects of texts and their reception denote specific subjective positions or modes of experience. The formal structure and characteristics of signs is therefore important. Analysis is based upon identifying relationships between characterization, ideas and emotions. By analysing the characteristics of the objects that emotions are associated with, and who or which character is expressing the emotion and to whom, we can go some way to understand the basis of these emotions. The specificity of the representation, considered in its context alongside other representations, can contribute to an understanding of the subject-object perceptive relationships shaping these representations.

The meanings people give to objects, activities and their characteristics can help us to understand the role unconscious thinking-feeling plays in the reproduction of social life. We can build a detailed picture of social actors' engagement with radio through probing on questions regarding what is important to listeners and why and what emotional or psychological states accompany their radio listening, for example. This needs to be combined with detailed information about formative radio or other listening experiences. Whilst immediate context is dominant in shaping the rational explanations research participants provide for their radio listening, it is not necessarily, primarily or solely determinant. We have to invite listeners to explore their radio consumption with us. There are other contexts that need to be taken into account, namely individual histories. Individual biographies, auto-ethnographies and social history can provide the background that aids our understanding of what is and is not meaningful at any particular point in time. Recognizing the influence of formative personal life history does not mean devaluing the role of contemporary social relations and contexts in influencing the meanings attributed to radio listening. Rather, it means recognizing the personal history of media usage and sonic experience as a conditioning component of people's attitudes towards radio, as well as other audio media. In our research, we need to address and interrogate personal meaning and then, with historical and sociological knowledge, be able to place these meanings in a social context.

Each article in this special issue describes and explains some of the different reasons why radio matters. Karpf and Balick provide two detailed examples of using object relations theory to describe and understand radio listening and its effects, whilst the biographical and autobiographical contributions of Hendy and Lewis provide rich content on the historical radio production process and radio as a crucial part of everyday life. It is impossible to adequately address all the issues raised by these articles, so I have chosen to discuss two key themes: radio as providing ontological continuity and radio as a tool for self-understanding. The first theme addresses the embeddedness of radio in everyday life, and the second discusses how radio can help to produce understanding. How a psycho-cultural approach could contribute to radio studies will be demonstrated through this discussion.

4. This general discussion of intimacy does not imply an oversimplification of sonority and listening. I acknowledge that intimacy is a highly varied quality and only one of many different qualities that listeners attribute to radio.

RADIO PROVIDING ONTOLOGICAL CONTINUITY

The articles in this issue demonstrate how listeners use radio to 'hold' themselves, which means using radio as a 'means by which the sense of continuity of being is sustained over time' (Ogden 2007: 77). Given its central role as a medium in both radio and psychoanalysis, Karpf's detailed consideration of the (radio) voice in this issue is extremely useful, because it identifies what distinguishes radio from other media and, at the same time, shows how psychoanalytic research can aid our understanding of why radio matters to people, through an explanation of the role and experience of the voice in our infancy.

As demonstrated in Karpf's exploration of infant observations, sound, along with touch, is our formative, pre-discursive sensual experience. If, as psychoanalytic knowledge claims, formative or primary experiences are fundamental to the formation of subjectivity, it may be fruitful to explore the power of radio as being founded upon this earliest of pre-subjective experiences of sound. It may be the case that radio's power lies in the connection people make, unconsciously, between radio and their earliest and/or most formative experiences of sound, predating their experience of themselves as distinct individuals. If this is the case, the attachments (and also aversions) people have to radio listening can be understood as the product of contemporary radio experience being associated with these experiences of sound in infancy. The use of the voice and culturally specific radio sound can reproduce this primary, trusted intimacy⁴ and other effects on this basis. The different types of intimacy people attribute to their radio listening is a result of the particular ways they think and feel about human voices, other sounds and music (as well as their contents), but these effects are also attributable to the disembodiment and conscious representation of the voice as a key aspect of radio programming. The trained radio voice, whether it is as part of a drama series or a familiar presenter, can be experienced as intimately as physical touch when listeners identify with some aspect of it. Creating this intimacy, based on the development of trust, allows radio to provide a symbolic, transitional space for people to think and feel in a much freer and creative way than audio-visual media and embodied voices allow.

The radio voice can 'hold' us emotionally and psychologically (Karpf, this issue, citing Bick [1967] 2002). In holding our *attention* (even if it is a distracted form of attention), the radio can 'hold' the individual together psychically, by creating a sense of continuity of existence through time, in a familiar formation based on previous experiences of listening. This 'holding' feature could be attributed by listeners to a particular programme or radio station playlist, or to a radio voice: its continuity, timbre, intonation and rhythms creating an environment for the listener, which is experienced as holding by creating contentment or an alleviation of everyday anxieties or stress. As Karpf importantly emphasizes, this reassuring quality is doubly determined; listeners can also be held by the regularity of the radio schedule. Against a backdrop of discontinuities and contingencies in everyday life, radio can produce continuity. The constancy of radio programming accompanies aural space-time, making its passing apparent through the changing programme schedule and on-the-hour or half-hour news bulletins and travel reports. The opposition to changes to the schedules of radio programming can be interpreted as evidence of the importance of the continuity function that radio programmes, stations and programme content perform. One of the points that Aaron Balick makes in his article in this issue is applicable to all regularly scheduled programmes,

irrespective of the actual content. This concerns the *regularity* of radio shows, which allows them to function as 'good' objects for listeners, that is, as trusted representations of constancy. Here, psychoanalysis is being used to offer a functional explanation for sustained radio listening, which may shed light on why mobile workers and commuters choose specific radio programmes to listen to whilst on the move, as well as the distracted use of radio in domestic and work settings.

Lewis' article in this issue is also illuminating with regard to the continuity of everyday life and the self that radio can be used to provide. Lewis' article gives us a clear sense of radio providing a living environment in the form of a soundscape. This is similar to the contemporary notion of the mediascape that invites us to reconsider media as an embedded part of our everyday, living environment. Through such descriptions, the fundamental role that media play in people's lives becomes apparent. Radio would not be able to provide this environment were it not for its consistent presence in some people's lives, despite changes in circumstance and location. Further, it situates us in a social context through which our actions can gain a social meaning. Lewis also points to the connection between the sense of being through an engagement with radio and actions set in the act of remembering. Remembering specific moments of the ontological hold of radio allows us to recall actions, events and places. It is apparent from Lewis' article that radio can provide a narrative structure that makes an individual life coherent and situated, facilitating the expression of intra-psychic, interpersonal and social relationships and their connections. Returning to the present, we can always 'carry on' because radio carries on.

Radio sound therefore provides people with an order or structure in their lives in the same way a rhythm section works in a band. Previously in this journal, the connection between feelings and radio listening in everyday life has been described as 'affective rhythms' (Tacchi 2009). This refers to how musical and daily life rhythms are inextricably bound with feeling states or moods. Tacchi's in-depth investigation of over fifty radio listeners attested to the role radio sound plays in the maintenance of a 'dynamic and affective equilibrium' in everyday life because it can 'aid mood creation and maintenance' (Tacchi 2009: 174). A psycho-cultural approach provides a personal and historical dimension to help us explain listeners' sense of having an intimate relationship to radio, which provides them with a feeling of continuity, a continuity of the self through listening, whether attentively or not. Similarly, where this intimacy does not exist, we may be able to find explanations in the meanings listeners attribute to different voices and sounds, based on their formative experiences of sound. Here, psychoanalysis provides a means of thinking about radio in terms of the emotional needs of listeners and radio creatives.

REPARATIVE RADIO: THE CONTAINER-CONTAINED

The title of our introduction to this special issue signals one of the therapeutic meanings attributable to radio and its programmes. Reparation refers to the carrying out of redemptive actions that make people feel better. The reparative 'effects' of radio can take as many forms as there are types of individual psychology and do not necessarily equate with the explicit act or sense of making reparation or of 'repairing' harm done to others. The container-contained concept (Bion 1962; Ogden 2007) refers to the potential of people to bear each other's and their own difficult emotions with positive social

consequences (Richards 1994) and learn about their relationship to the world as well as themselves. The term 'container' can be confusing because it refers to a dialogic process. A person or, in this case, a radio programme re-articulates difficult issues and their associated feelings (the contained) in a manageable form by virtue of their experience and emotional development. Balick's two illustrative examples in this issue, of his own personal experience of listening to radio and of his counselling role on the phone-in programme *The Surgery with Aled* (BBC1), demonstrate radio's capacity to help us to make sense of difficult personal or social problems, not so much through providing non-prejudicial information and advice but because listeners feel that they can use this radio programme as a container. If listeners imagine that the radio voice or music genre is alleviating their troubles, whether or not it is explicitly engaging with such concerns, then this is a quality listeners are projecting onto radio sound based on their previous experiences. This I would argue is unique to radio, because the same format of programme on television would involve physical display and a greater degree of performativity, which would make the programmes less amenable to this use. Balick makes an important point that reminds us of the politico-economic relations which make this possible: it is the status of the BBC as a public service corporation that enables the production of programmes with a reparative ethos.

Radio can also be used by writers, producers or engineers to manage one's personal affective state, because the craft of radio production involves creating an ordered, coherent and integrated 'object'. In this issue, Hendy suggests how the producer Lance Sieveking was able to find a temporary remedy to the fragmented character of his life by bringing all his experiences together in a radio programme. The radio programmes Sieveking made (and we can reasonably speculate that this is also applicable to other cases) can be thought of as self-made containers for the psychological difficulties he was having (the contained). Sieveking reports how he imagined himself freely flying through the airwaves on this well-crafted and coherent version of himself. Radio provided Sieveking, and potentially countless others, with creative format opportunities with which to both meaningfully engage with others and to manage one's sense of self at the same time. As Hendy suggests, through the making of the programme *Kaleidoscope* and the 'Dramatic Control Panel' he used to orchestrate its live transmission, Sieveking was able to order his own life experience through being able to combine a number of distinct performative elements. In so doing he acknowledged and expressed value for the people (now also his internal mental objects) he had encountered over his life, and who made him the person he was. It was possibly the lack of order or structure to Sieveking's life that produced his appreciation and pleasure for the aeroplane cockpit and then his 'Dramatic Control Panel'. Through the act of orchestration and live transmission, Sieveking experienced a transformation of his internal self from something fragmented to something coherent. The 'Dramatic Control Panel' device perhaps facilitated the fulfilment of an unconscious fantasy of coherency – the *Kaleidoscope* project sustained his continuity of being over time. Here, object relations psychoanalysis is providing an alternative means of understanding radio in terms of the emotional needs of listeners and radio creatives.

Ewart's (2011) study of talkback radio provides another example of radio functioning as container-contained, but this time based on the content of the radio programme. Radio can work for listeners as a 'container' by giving expression to thoughts and feelings in a form that would not otherwise be possible,

for example, by providing opportunities for listeners to think in different ways about subjects or initiating debate on subjects previously not discussed. A separate study of Australian community radio also provides evidence for this in the normalization of the previously taboo issue of mental health through radio programme discussion (Meadows and Foxwell 2011). Radio, like other media, can therefore have 'therapeutic' effects by enabling the projection of fantasies or by deepening one's understanding of sensitive issues.

SUMMARY

The articles in this special issue go some way towards explaining how radio can help to maintain and reproduce everyday life. Karpf's, Lewis' and Balick's articles highlight the relationship between constancy, trust and contentment produced through radio listening. Hendy's article demonstrates the way radio production can be used to engage meaningfully with the self and others at the same time. What I have noted is a positive valuation or attachment to radio in everyday life as reliable and consistent (radio as a positive and constant object). This is a much more complex and general phenomenon than radio producing therapeutic effects in listeners. We can see how communication and engagement through radio are inextricably linked with an everyday process of self-maintenance. Both require radio to be thought of as a distinct or 'integral object' (Bollas 1995: 87–92). This may seem like a moot point because the objectivity and physicality of a radio is empirically clear. However, communicative and interpretive processes necessarily involve a degree of projecting and introjecting of particular qualities, or ideas, *through and into* media texts (Bainbridge 2011). Radio listeners project certain ideas or qualities into the programmes they listen to as part of the process of understanding, as do programme-makers and presenters in the ways that they address audiences. This is part and parcel of the process of constructing meaning and sense-making. To conclude, I would like to make some suggestions about how a psycho-cultural approach would tackle some of the contemporary developments in material culture and communications technologies that are impacting on radio.

FUTURE PSYCHO-CULTURAL RESEARCH AREAS

Radio has successfully adapted to social changes and new media developments in moving from a geographically bound shared listening experience (the family, the workplace) to an individual and increasingly participatory activity. The predominance of the visual field in other media, including smartphones and tablets, provides an opportunity for radio to develop along its own trajectory, within existing regulatory and economic constraints, offering something quite distinct within today's mediascape.

In the introduction to this special issue, Bainbridge and Yates present some research questions emanating from a psycho-cultural approach, which consider how the affective attachments to radios as material objects may or may not change as a result of the convergence of social processes of mediation. The multiple devices with which we can now listen to radio are being brought together in new digital radios, which can access radio stations through different, digital means of transmission. These radios are also designed in ways that, rather than communicating digital radio as something new, present radio in the familiar form to which we have become accustomed. This means that human attachment to radio as a physical object can be maintained.

However, the ability to pause and schedule radio listening ourselves, through podcasting and 'listen again' facilities, pulls in an opposite direction, away from radio as a distinct and autonomous 'flow' structuring everyday lives. Rather than being something that can be relied upon, radio can also now be something we choose to listen to at specific times and in specific places with much greater freedom from scheduling. Radio listening is now decoupled from its schedule. The question is, how does this affect the emotional attachments of listeners who use radio to provide constancy? Radio can still be used in this way but it also has the capacity to become something else. For instance, these changes enable radio that functions as companionship (Ewart 2011) to become more available and constant in specific ways. Having greater freedom over how and when we listen to radio will alter the relationship radio listeners have with it.

The ability to listen when we want to and then share what we listen to through web links on social media networks means that radio can also potentially become more of a globally shared phenomenon, transcending our regional situatedness. The increased interactivity of radio, through the use of complementary communicative technologies such as social networking, texting, e-mail and websites, opens up the potential for radio to become more conversational, interactive or dialogic. This means an increase in radio's para-sociality, through extended commentary around and during radio programmes. This will take radio far beyond the discrete form of the talk radio format to a more diverse mode of participation.

So there is a potential for radio to become both increasingly shared *and* individualized. This potentially allows us to use radio in a way that fosters omnipotent and other fantasized relationships to the outside world, because we no longer have to wait for a programme set in a schedule. The otherness of radio is diminished as a result of these technological developments, as radio becomes increasingly subject to our choices. If the capacity to think of radio as a companion or friend, or as something that can be relied upon, is based upon its difference and independence from the self, developments towards increased control and manipulation of it by listeners will diminish this quality, because the radio's status as something distinct with its own determinations will have decreased.

These developments suggest that, in cases where a number of interactive forms exist, we may need to approach the investigation of radio programming, at least from the perspective of the listener, as part of a wider and complementary multi-mediated life or mediascape. This developing, highly mediatized context is taking us beyond form-specific disciplines and increasingly towards an agent-centred, everyday life approach, where various forms of media provide the context for individual and group negotiations of the vicissitudes of daily life.

CONCLUSION

In this special issue convened by the Media and the Inner World research network, we have attempted to address the psycho-cultural dimensions of radio listening and programming. Each article explains or demonstrates why, for listeners and programme-makers, radio has emotional significance. In fact, one of the premises of the psycho-cultural approach I offer here is that there is always an emotional dimension to radio listening and production which should never be excluded from research and analysis because

it is what meaning hinges upon for listeners and programme-makers. The second premise is that explanations for the significance of radio listening and programming need to take into account the unconscious and historical aspects of these attachments. History is ever present in the way that it conditions the experience of the contemporary via the unconscious. Radio clearly functions emotionally, and radio listening and programme-making can be fruitfully explored through a psycho-cultural approach that listens carefully to radio listeners' and creatives' thought-feelings rather than just their thoughts.

I hope that this article and the other articles in this issue can, taken together, begin a discussion about the particularities of radio listening and programming in a therapeutic or emotionally conscious culture. The Media and the Inner World research network is interested in the role that radio plays in reproducing and shaping the affective dimensions of everyday life, and how, both consciously and unconsciously, it creates spaces for 'thought-feeling' on a number of social and personal issues, and plays a role in a number of different emotive and social processes. The expressive and intimate characteristics ascribed to radio mean that radio can play a significant role as a promoter of the therapeutic ethos: of greater emotional expression, understanding and concern for others (Richards and Brown 2011). In different ways, all of the contributions to this special issue demonstrate the personal and intimate character of radio, whether they are memories that involve radio, personal problems discussed on radio, learning about one's identity through radio, the comforting quality of radio or the private sources of creativity in radio production. We should ask whether these chosen subjects and the approach to them are themselves a product of living in a therapeutic culture, with their attention to the emotional and psychological. Object relations psychoanalysis lends itself to understanding these types of radio experience, which currently appear to characterize contemporary radio listening practices, because it is concerned with both personal and group modes of experience and the meaning we give to that experience. The psycho-cultural approach presented here is certainly a response to significant changes in public and political discourse since the early 1990s (Luckhurst 2003). In broadening our attention to radio practices worldwide, we must be mindful of the differences in historical and social context between economically advanced, postmodern nations and developing and underdeveloped political economies. It would be useful to make comparisons with countries where the therapeutic ethos has had little or no impact.

REFERENCES

- Bainbridge, C. (2011), 'From "The Freud Squad" to "The Good Freud Guide": A genealogy of media images of psychoanalysis and reflections on their role in the public imagination', *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics*, 62, pp. 31–58.
- (2012), 'Psychotherapy on the couch: Exploring the fantasies of *In Treatment*', *Psychoanalysis, Culture & Society*, 17: 2, pp. 153–68.
- Bainbridge, C. and Yates, C. (2005), 'Cinematic symptoms of masculinity in transition: Memory, history and mythology in contemporary film', *Psychoanalysis, Culture & Society*, 10: 3, pp. 299–318.
- Bell, D. (1999), 'Introduction: Psychoanalysis, a body of knowledge of mind and human culture', in D. Bell (ed.), *Psychoanalysis and Culture: A Kleinian Perspective*, Tavistock Clinic. Series, London: Duckworth.

- Bick, E. ([1967] 2002), 'The experience of the skin in early object relations', in A. Briggs (ed.), *Surviving Space*, London: Karnac. 1.
- Bion, W. R. (1961), *Experience in Groups and Other Papers*, London: Tavistock. 2.
- (1962), *Learning from Experience*, London: Heinemann. 3.
- Biressi, A. and Nunn, H. (2005), *Reality TV: Realism and Revelation*, London and New York: Wallflower Press. 4.
- Bollas, C. (1979), 'The transformational object', *International Journal of Psycho-Analysis*, 60, pp. 97–107. 5.
- (1987), *The Shadow of the Object: Psychoanalysis of the Unthought Known*, New York: Columbia University Press. 6.
- (1989), *Forces of Destiny: Psychoanalysis and Human Idiom*, London: Free Association Books. 7.
- (1992), *Being a Character: Psychoanalysis and Self Experience*, London: Routledge. 8.
- (1995), *Cracking Up*, New York: Farrar Strauss & Giroux. 9.
- Born, G. (1998), 'Anthropology, Kleinian Psychoanalysis, and the Subject in Culture', *American Anthropologist*, New Series, 100: 2, pp. 373–86. 10.
- Day Sclater, S. D., Jones, D. W., Price, H., et al. (eds) (2009), *Emotion: New Psychosocial Perspectives*, London: Palgrave Macmillan. 11.
- Donald, J. (1985), 'Anxious moments: *The Sweeney* in 1975', in M. Alvarado and J. Stewart (eds), *Made for Television: Euston Films Ltd.*, London: BFI. 12.
- Ewart, J. (2011), 'Therapist, companion, and friend: The under-appreciated role of talkback radio in Australia', *Journal of Radio & Audio Media*, 18: 2, pp. 231–45. 13.
- Ezriel, H. (1973), 'Psychoanalytic group therapy', in L. Wolberg and E. Schwartz (eds), *Group Therapy 1973: An Overview*, New York: Intercontinental Medical Book Corporation. 14.
- Fairbairn, W. R. D. (1944), 'Endopsychic structure considered in terms of object-relationships', *International Journal of Psycho-Analysis*, 25, pp. 70–92. 15.
- (1952), *Psychoanalytic Studies of the Personality*, London: Tavistock. 16.
- Ferguson, G. (2010), 'The family on reality television: Who's shaming whom?', *Television & New Media*, 11: 2, pp. 87–104. 17.
- Foulkes, S. H. (1975), *Group-Analytic Psychotherapy: Method and Principles*, London: Gordon & Breach. 18.
- Frosh, S. and Baraitser, L. (2008), 'Psychoanalysis and psychosocial studies', *Psychoanalysis, Culture and Society*, 13: 4, pp. 345–66. 19.
- Furedi, F. (2004), *Therapy Culture: Cultivating Vulnerability in an Uncertain Age*, London & New York: Routledge. 20.
- Highmore, B. (2007), 'Michel de Certeau and the possibilities of psychoanalytic cultural studies', in C. Bainbridge, S. Radstone, M. Rustin, and C. Yates (eds), *Culture and the Unconscious*, Basingstoke and New York: Palgrave Macmillan. 21.
- (2011), *Ordinary Lives: Studies in the Everyday*, London: Routledge. 22.
- Hills, M. (2002), *Fan Cultures*, Abingdon and New York: Routledge. 23.
- Hollway, W. (2008), 'The importance of relational thinking in the practice of psycho-social research: Ontology, epistemology, methodology and ethics', in S. Clarke, P. Hoggett, and H. Hahn (eds), *Object Relations and Social Relations*, London: Karnac, pp. 137–62. 24.
- (2011), 'In between external and internal worlds: Imagination in transitional space', *Methodological Innovations Online*, 6: 3, pp. 50–60. 25.

1. Kellner, D. (1995), *Media Culture: Cultural Studies, Identity and Politics Between the Modern and the Postmodern*, London: Routledge.
- 2.
3. Luckhurst, R. (2003), 'Traumaculture', *New Formations*, 50, pp. 28–47.
4. Mann, G. (2002), 'Transformational, conservative and terminal objects: The application of Bollas's concepts to practice', in J. Scalia (ed.), *The Vitality of Objects: Exploring the Work of Christopher Bollas*, London, New York: Continuum, pp. 58–77.
- 5.
- 6.
- 7.
8. Meadows, M. and Foxwell, K. (2011), 'Community broadcasting and mental health: The role of local radio and television in enhancing emotional and social well-being', *The Radio Journal: International Studies in Broadcast and Audio Media*, 9: 2, pp. 89–106.
- 9.
- 10.
- 11.
12. Ogden, T. (2007), 'On holding and containing, being and dreaming', in L. Caldwell (ed.), *Winnicott and the Psychoanalytic Tradition: Interpretation and Other Psychoanalytic Issues*, London: Karnac Books.
- 13.
- 14.
15. Ortega Breton, H. (2011), 'Coping with a crisis of meaning: Televised paranoia', *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics*, 62, pp. 85–110.
- 16.
- 17.
18. Ostwald, P. (1989), 'The healing power of music: Some observations on the semiotic function of transitional objects in musical communication', in I. Rauch and G. F. Carr (eds), *The Semiotic Bridge: Trends from California*, Berlin: Walter de Gruyter, pp. 279–96.
- 19.
- 20.
- 21.
22. Price, H. and A. Cooper (2012), 'In the field: Psychoanalytic observation and epistemological realism', in C. Urwin and J. Sternberg (eds), *Infant Observation and Research: Emotional Processes in Everyday Lives*, London: Routledge.
- 23.
- 24.
- 25.
26. Richards, B. (1994), *Disciplines of Delight: The Psychoanalysis of Popular Culture*, London: Free Association Books.
- 27.
28. Richards, B. and Brown, J. (2002), 'The therapeutic culture hypothesis: A critical discussion', in T. Johansson and O. Sernhede (eds), *Lifestyle, Desire and Politics: Contemporary Identities*, Gothenburg: Daidalos, pp. 97–114.
- 29.
- 30.
31. — (2011), 'Media as drivers of the therapeutic trend?', *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics*, 62, pp. 18–30.
- 32.
33. Silverstone, R. (1993), 'Television, ontological security and the transitional object', *Media, Culture and Society*, 15: 4, pp. 573–98.
- 34.
35. Tacchi, J. A. (2009), 'Radio and affective rhythm in the everyday', *The Radio Journal: International Studies in Broadcast and Audio Media*, 7: 2, pp. 171–83.
- 36.
- 37.
38. Walkerdine, V. (1986), 'Video replay: Families, films and fantasy', in V. Burgin, J. Donald, and C. Kaplan (eds), *Formations of Fantasy*, London: Routledge.
- 39.
40. Williams, R. (1977), *Marxism and Literature*, Oxford: Oxford University Press.
41. Winnicott, D. W. (1967), 'The location of cultural experience', *International Journal of Psychoanalysis*, 48, pp. 368–72.
- 42.
43. — (1971), 'Transitional objects and transitional phenomena: A study of the first not-me possession', *Playing and Reality*, London: Routledge, pp. 1–25.
- 44.
- 45.
46. Yates, C. (2011), 'Charismatic therapy culture and the seductions of emotional well-being', *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics*, 62, pp. 59–84.
- 47.
- 48.
49. Yates, C. and Day-Sclater, S. (2000), 'Culture, psychology and transitional space', in C. Squire (ed.), *Culture in Psychology*, Psychology Press, London: Routledge.
- 50.
- 51.
- 52.

SUGGESTED CITATION

Breton, H. O. (2013), 'A psycho-cultural approach to radio listening and creative production', *The Radio Journal – International Studies in Broadcast & Audio Media* 11: 1, pp. 75–90, doi: 10.1386/rajo.11.1.75_1

CONTRIBUTOR DETAILS

Hugh Ortega Breton's research uses object relations psychoanalysis and cultural studies approaches to critically examine political and popular media culture in American and European societies, in particular the representation of subjectivities and the function of emotions in engaging audiences. He is currently investigating the politics of climate change and apocalyptic culture in mainstream film. He has previously written extensively on the representation of the 'war on terror' on British television. He is the Assistant Reviews Editor for *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics*.

Contact:

E-mail: bretonortega@googlemail.com

Hugh Ortega Breton has asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work in the format that was submitted to Intellect Ltd.

first proof
Copyright Intellect Ltd 2013