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The Archival Impulse in Broadcast Institutions

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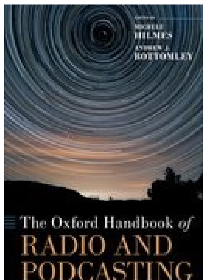

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CHAPTER

35 For the Love of Radio: The Archival Impulse in Broadcast Institutions

Carolyn Birdsall

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Abstract

This chapter seeks to establish a clearer understanding of how an affective attachment to radio broadcasting relates to efforts to keep or save it. It proposes the term *radiophilia* as a new conceptual tool that can help make sense of strong attachments to radio, whether in the practices of broadcast professionals or radio listeners, fans, and critics. The chapter reflects on how radiophilia is similar to or different from other concepts (e.g. cinephilia, audiophilia). The chapter then examines a particular case and explores the radiophilic desire underpinning efforts to preserve radio in institutional settings. Finally, it supplements its focus on institutional radio archiving by outlining preservation practices in domestic and informal settings, including fan and amateur collector communities. It seeks to make a contribution by introducing a new concept of radiophilia to radio, sound, and media studies, while emphasizing the significance of radio collecting for media audience and fan studies.

Keywords: broadcast radio, radiophilia, sound archives, sound recording technology, archiving, collecting, radio archivists, radio fans, radio collectors

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Introduction

As the story goes, in 1985 Henry Sapoznik visited a garage sale in New York of the well-known broadcaster Joe Franklin. Working as the sound curator at the YIVO Institute for Jewish Research, Sapoznik was hoping to find old twelve-inch (78 rpm) records of klezmer music. Instead, he discovered several dozen sixteen-inch transcription recordings, on aluminum discs with an acetate coating, with labels citing Yiddish radio programming, which flourished in the United States during the 1930s and 1940s. After listening to the Yiddish radio recordings on a transcription playback device, Sapoznik spent over fifteen years searching for these rare discs that "were found mostly in attics, storerooms, and dumpsters," before working on a restoration project in the early 2000s ("Rediscovering the Remnants" n.d.). The discs were originally made as documentation in case Yiddish-language stations, whose diverse offerings included music, drama, variety, and talk formats, needed to respond to complaints about their programming content to the Federal Radio Commission (and, from 1934, the US Federal Communications Commission; Russo 2004; Kompare 2006). At face value, this story of the discovery of rare radio recordings—and subsequent efforts to rescue and preserve them—may appear more akin to the pursuits of amateur radio and music record collectors "on the hunt" for "rare finds" on the basis of format (e.g., cylinders or vinyl), particular genres, periods, artists, or record labels (Shuker 2017, 110–112). In what follows, this chapter will examine such desires to keep, save, or preserve radio. Sapoznik's passionate endeavor to save rare remaining traces of past radio is, in fact, remarkably consistent with even the very earliest archival impulses of radio broadcast institutions, starting in the late 1920s and early 1930s, with the goal of saving radio recordings from neglect or destruction.

The aim of this chapter is to gain a better conceptual understanding of how a strong affective attachment to radio broadcasting relates to concerted efforts to keep or save p. 690 ↳ it. To address this relation, it offers the key concept of *radiophilia* as a tool that can help elucidate the attachment to, if not "love" of, radio as demonstrated in the practices of cultural producers (like radio and music archivists), but also radio listeners, fans, and critics. Thus, the chapter will begin by offering a theoretical reflection on radiophilia as a concept and its potential for thinking through different qualities of the attachment to radio, particularly as found in discourses underscoring the medial qualities of radio in terms of liveness, ephemerality, and intimacy. This first part will also distinguish the category of radiophilia from adjacent concepts like cinephilia or audiophilia, seeking to differentiate various sources of the attachments to radio (e.g., technological devices, sounds, content, announcers, listening experience) and their interrelation.

The second part of the chapter will pinpoint the radiophilic desire underpinning efforts to preserve radio evident in institutional practices, in which broadcasters made off-air recordings and established radio archives aimed at facilitating program production and historic preservation, often in the face of institutional indifference or even active disposal. At the same time, it will seek to sharpen the reader's understanding of how radio preservation practices occur beyond institutional frameworks and in domestic and informal settings, including fan and amateur collector communities. In doing so, it will cover how acts of saving or keeping radio are sometimes sporadic but may also involve dedicated practices of "cultural work" in collecting, storing, and circulating radio (VanCour 2015; Patterson 2020).

This chapter responds to a gap in the existing literature in radio studies, especially since the fields of media audience and fan studies have long neglected radio (Linden and Linden 2017, 179). Building on the existing attention of radio research to audiences and their diverse listening practices (Hilmes 1997; Razlogova 2011; McCracken 2018), further scope remains for exploring the affective attachments and archival impulses that have been connected to radio, beginning with early radio. Thus, this chapter seeks to intervene in exploring an underresearched theme while also offering the new key concept of radiophilia, which has the potential to enrich radio studies as well as sound and media studies.

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Loving the “Ephemeral” Medium of Radio

The experience of a strong sonic sensation, among both enthusiasts and detractors of new communication technologies, was documented during the mid to late nineteenth century across telephony, telegraphy, and wireless telegraphy. Prior to the establishment of commercial and public broadcasting systems in Europe, the Americas, and elsewhere in the early 1920s, various attempts were made beginning in the early 1900s to achieve wireless transmissions of spoken word and musical content, although they largely took place in experimental contexts. The predominant experience of wireless telegraphy was ↳ not of voice p. 691 transmission, but of telegraph signals without wires, mainly using Morse code. This point-to-point communication, enacted in real time, was fundamental in the establishment of what Italian futurist Filippo Marinetti described in 1913 as the “wireless imagination,” predicated on the thrill and speed of modern technologies and their potential for new modalities of communication and creative expression (Campbell 2006, 69–70; Marinetti [1913] 1987).

If we consider the formation of a love or attachment to early radio, it is crucial to note the strong association of wireless technology during the 1900s, as Susan Douglas (1987) has commented, with an “invisible, mysterious realm, somewhere above and beyond everyday life, where the rules for behavior couldn’t be enforced” (191). In this context, in the predominantly male amateur cultures of early radio, a strong emphasis was placed on the pleasure derived from tinkering with receiver sets—often with self-built crystal radio detectors. This largely masculine narrative tapped into the control exerted over the remade or customized radio set in tandem with the ability to explore radio waves across distances. Indeed, the thrill of “fishing” in the radio ether was a constituent element of early amateur radio practices, with an exploratory form of listening, known as DX-ing in the North American context, usually enjoyed in the evening after work (Sconce 2000, 65–66). In this vein, Douglas ([1999] 2004: 73–75) has described the self-image of amateurs as “radio maniacs” who waxed lyrical about the excitement of contacting distant places, the suspense of not knowing what they would discover, and the practice of noting down (and often boasting about) the stations they received, while scarcely dwelling on the actual content of those stations (O’Brien 1924, 15–16).

In addition to amateur radio enthusiasts who framed their fascination with wireless radio in terms of addiction, there emerged a public discourse critical of the “radiotism” of male radio hobbyists as “mad” or “obsessed” (Uzarski 1929). Such cultural anxieties about an excess of affection for or enjoyment of radio were expressed in later accounts, treating listener enthusiasm in the context of regulated transmission and domestic reception. As media historian William Boddy (2004, 16) has pointed out, the early debates on broadcast radio fostered a strong imperative for social–cultural imaginations concerning the role of media in defining public and private space, their influence on (gendered) dynamics and routines in the domestic realm, and their role in co-creating national culture and identity. The tendency to strongly gender the figure of the obsessed radio listener continued in the context of broadcast radio’s “domestication” within private spaces of reception, yet it was during the 1920s that almost exclusively women were reported to become overly excited or nervous when combining radio listening with other tasks (Rosenhaft 1996; Birdsall and Siewert 2013).

Radio listeners (and producers) in the broadcast era certainly remained fascinated by the act of tuning in to station frequencies and the creative potential of the “atmospherics” of radio (Birdsall 2013; Karathanasopoulou and Crisell 2013). However, the establishment of regular schedules, familiar voices, and recognizable interval signals were important factors in terms of facilitating a keen listener attachment to radio from the last years of the 1920s onward and part of the process through which radio programming p. 692 became responsive to the domestic rhythms of its audiences, who, in turn, adjusted to ↳ the timekeeping produced by its “scheduled time signals” (Scannell 1996; Rikitianskaia and Balbi 2021, 1516–1519).

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Beyond the sounds of radio, its announcers, diverse program genres, and forms of content, the receiving device itself was also a significant attraction for listeners. With the transition from headset-based listening to loudspeaker amplification, radio sets were increasingly designed in line with domestic furniture (Arceneaux 2006). In turn, radio listeners—in letters to stations or program magazines—frequently discussed their emotive connection to the set, sometimes in terms of physical touch and other times in terms of a personification. One vivid illustration of the latter, often depicted in commercial advertising, was the notion of the radio set as a friend or companion (see Figures 35.1 and 35.2). This development of a familiar or intimate relationship to radio reception devices can also be found in a range of mobile media throughout the twentieth century, from the suitcase radios of the 1920s to the transistor culture beginning in the 1950s, to audio devices like the Walkman (Weber 2015; Bull 2000); the midcentury radio dial and its visual aesthetics served as an essential "mediating interface" in guiding the experience of radio for its listeners (Fickers 2012).

Figure 35.1. US radio advertisement for Fada Radio, in *Women's Home Companion* magazine, December 1925. *Source*: Joe Haupt, CC BY-SA 2.0 via Wikipedia Commons.

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Figure 35.2. US radio advertisement for General Motors Radio, in *Ladies' Home Journal*, November 1930. *Source*: Joe Haupt, CC BY-SA 2.0 via Wikipedia Commons.

Another key domain guiding listener's affective attachments to the radio medium is that of popular cultural forms around radio, such as advertising and illustrated fan magazines (Razlogova 2011), or in the broader realm of so-called radio films ranging from promotional shorts and documentaries to feature films that centrally figured radio as a crucial and attractive feature of modern life from the 1920s on (Borsboom and Hogenkamp 1994; Young 2006). Likewise, official program guides played an important role in offering interpretative frames and scripts for how to relate to radio. The overall growth of radio criticism similarly suggests an effort to establish a committed field of serious engagement with radio, particularly as illustrated in the case of the British Broadcasting Corporation (BBC) as the United Kingdom's central public broadcaster supporting multiple program magazines (Rixon 2019), although this was slower to develop in the United States (Landry 1946; Verma 2016). In some cases, "highbrow" efforts at radio criticism served to exacerbate a disdain for (feminized) aspects of mass radio culture—coded as "emotional"—particularly in relation to radio formats like soap opera, talk formats, or light music programming (Spigel 1992, 11–35; Hilmes 1997, 151–159).

In reviewing the above developments and inquiring about the various sources and types of affective attachment to radio, its particular sounds, genres, (star) announcers and their voices, and the act of listening itself, it is clear that the attractions of radio were not only sonic, but also frequently constituted in relation to technological devices (e.g., receiver sets, headphone listening) and facilitated through the

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consumption of print and visual media. In turn, I propose that the concept of radiophilia is helpful for a critical understanding of the attachment to, if not love of, radio. This intervention necessarily builds on the existing categories that invoke the love of other media, such as bibliophilia, cinephilia, and—more recently—telephilia (Assmann, Gomille, and Rippl 1998; De Valck and Hagener 2005; Caughie 2006). Yet crucially, this definition differs from existing discussions, particularly in the debates about cinephilia, which sometimes ↳ interpret this concept as a critical knowledge of the object in contrast to the emotional or passionate realms of "fandom" (Keller 2020, 22–23). In a similar vein, the category of audiophilia has been invoked in relation to a masculine culture of music lovers with "high-end" stereo equipment, who assert a distinct set of values and preferences and ↳

p. 693
p. 694
p. 695

↳

possess an "epistemic authority" on sound that at times contrasts to (professional) sound engineering (Perlman 2004). Despite the tendency of categories like cinephilia or audiophilia to be used for a distinct group of individuals with specialized knowledge, Perlman (2004, 788) has emphasized that the audiophile "is neither sharply bounded nor internally homogeneous; there are grades of audiophilia, and much difference of opinion within its ranks." In other words, while these existing categories may initially appear to be fairly narrowly defined, there is scope to broaden the critical understanding of the love of a particular medium beyond a select base of users, spectators, or listeners.

It is crucial to recognize that a distinct, if not motivating, factor for radiophilia was its relative ephemerality compared to other types of media. Indeed, unlike books, music recordings, and film reels (to a certain extent), radio programs did not circulate as market commodities that could be bought and sold; audiences were generally less likely to be able to listen to a rerun of their favorite program than to attend repeated screenings of a film, enjoy playback of a popular music recording, or reread a book. In recognizing that the early period of radio meant that access to recordings was largely limited to insiders, I will take up the lens of radiophilia as holding the potential to evaluate not only a broader landscape of radio listeners, amateurs/fans, and critics but also cultural producers working in radio; indeed, radiophilia was frequently a motivating factor to pursue employment in radio or it played a role in their professional work. This attention to the "emotional lives" of broadcast institutions and their employees has been previously signaled by scholars such as David Hendy (2012, 2014), yet remains an underdeveloped aspect within production and industry studies scholarship. In what follows, I will use the radiophilia concept as a way to make sense of the historical imperatives to record and preserve radio in broadcast institutions, and I will consider to what extent radiophilia covers the dynamics in which radio programming has been kept and preserved—as well as neglected, discarded, or destroyed—within and beyond institutional settings.

Saving Radio for Posterity

The institutional context underpinning impassioned engagements with recording and archiving radio has diverse origins. In the case of Germany's first dedicated radio archive at the Berlin Funk-Stunde station, the proposal for a recorded sound archive in late 1929 was initially conceived as a way to facilitate the production of new radio plays. Its initial founder, Hans Flesch, was clearly motivated by a strong desire to make, store, and use sound recordings to explore the experimental possibilities of the radio medium. However, this collection was soon relocated to the sound archive (Schallplattenarchiv) of the Reich Broadcasting Corporation (Reichs-Rundfunk-Gesellschaft) within the new purpose-built broadcasting house in Berlin. The radiophilic desire to save radio was framed in terms of both the collection's ability to support the creation of new programming and a heritage discourse of saving programs of (national) cultural and political ↳ significance, with a strong emphasis on political figures, significant events, or musical performances (Tasiemka 1930).

p. 696

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At the BBC, the impulse to save culturally or politically significant radio recordings also originated in the 1930s. In 1937, an Oxford graduate named Marie Slocombe working for the UK Foreign Office was temporary transferred to the BBC as a summer employee in the Recorded Programmes Department. Slocombe and a fellow junior colleague, Timothy Eckersley, were asked to "tidy up" a stack of recordings intended for disposal (Street 2015, 118). While examining the recordings, Slocombe realized that they documented significant political figures and events, so she began to lobby her superiors to save them. Soon after, Slocombe was named "compiler and curator" of the Permanent Library ("You Have Been Listening to a Recording" 1942), later known as the BBC Sound Archive, which also included a sound effects collection. As a former colleague has noted, when Slocombe assumed this position, she had to deal with "a somewhat haphazard collection of recordings, some processed, some still on acetate, stacked here and there" (Stewart and Fees 1996, 270). Thus, Slocombe's impassioned response to an institutional context where existing recordings were being both neglected and discarded served as a strong impulse for creating what became one of the largest radio archival collections in Europe.

Viewed from the perspective of radiophilia, it can be said that the love of radio in the case of Flesch was more oriented toward a fascination with the creative potential of recorded sound technologies and techniques of disc cutting and editing, though he initially met with significant resistance because of fears that radio would lose its specific quality as a live medium of transmission (von Heister 1931). As part of the effort to produce radio-specific aesthetics as an art form, Flesch worked on not only literary radio plays but also nonfictional formats for reporting current affairs. Following the first series, *Akustische Weltgeschichte* (Acoustic World History), launched in late 1929, a subsequent series offered listeners a sound collage of events reported on radio during the previous month entitled *Rückblick auf Schallplatten* (Retrospective on Record; Birdsall 2014, 261–262). These selections overlap with the recordings selected for the sound archive of the Reich Broadcasting Corporation, which began gathering recordings in May 1929. Flesch's year-end compilation program on December 31, 1930, for instance, included short sound bites from a car race, a foundation stone–laying ceremony for a new building in Cologne, and reportage from commemorative events for Germany's deceased foreign minister Gustav Stresemann (Birdsall 2013, 147). Flesch's radio play archive (Hörspielarchiv) was primarily oriented toward creative work with the aid of recording technology, but its occasional documentary impulse also explored the potential for reusing recorded sound materials collected for historic preservation by the Reich Broadcasting Corporation.

At the BBC, Recorded Programmes Department head Lynton Fletcher had also earned a reputation as a keen radio and technology enthusiast prior to Slocombe's compelling archival impulse. Fletcher was actively involved in producing actuality programs in the early 1930s, such as the *Unusual Recordings* series with location recordings or the *Looking Backwards* monthly news review compilation series for the BBC Empire p. 697 ↳ Service. Another early program by Fletcher that was explicit in foregrounding recorded radio and its reuse was *Pieces of Tape* (January 1933), which compiled programs from 1932 that had been recorded with the steel tape Blattnerphone (Stille) system (see Figure 35.3). Spanning a famous British horse race, an international seaplane competition, and a relayed and rebroadcast program from the United States, these recordings were described as "bits and pieces" chosen "not so much for their artistic value, but because the broadcasts which are reproduced are the sort of programs which can never repeat themselves" (*Pieces of Tape* 1933, 45).

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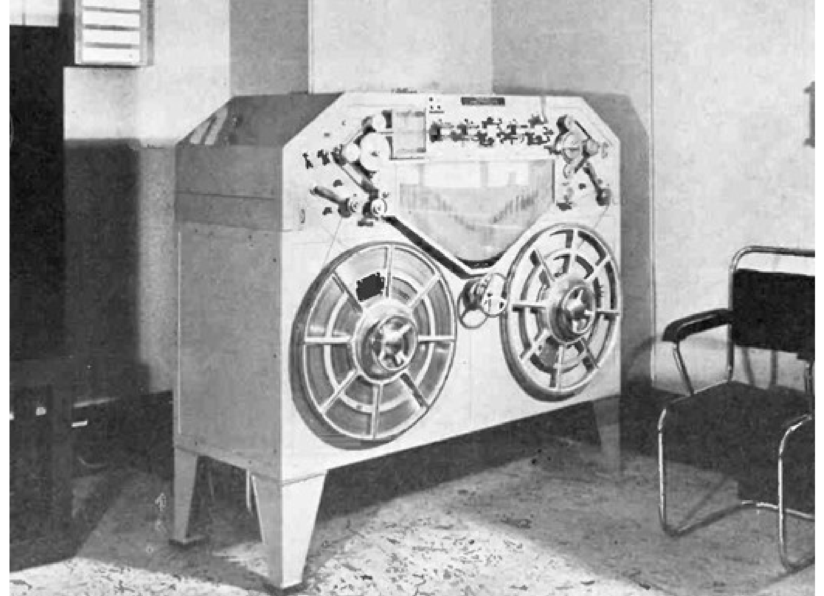

Figure 35.3. Blattnerphone steel tape recorder in 1937, used for voice recordings at the BBC. *Source:* Douglas Hallam Jr. Public domain via Wikipedia Commons.

Slocombe's efforts to establish the Permanent Library illustrated a stronger preservationist leaning also evidenced by her later role in actively facilitating British folk music preservation in close connection to the BBC Sound Archive (Western 2015). Like the radio archive in Germany, Slocombe actively established printed catalogs of the BBC's sound archival holdings for which she devised a radio-specific cataloging system alongside a cross-index and separate specialist catalogs (Stewart and Fees 1996, 270). Slocombe later commented that the course in librarianship she took during the 1940s did not do justice to the specific requirements of broadcast libraries and archiving services (Slocombe 1986). Instead, she had to develop her own index card system; initially adapted from the Dewey system and modeled after the one used at the p. 698 Library ↳ of Congress in Washington, DC, it was "based partly on programme genre, format and subject matter" (Rooks 2010, 179).

In the context of World War II, Fletcher and Slocombe framed and promoted their collections in terms of national and cultural significance, and the number of recordings grew from several hundred each week during the mid-1930s to several thousand per week by 1941 (BBC WAC 1941) (see Figure 35.4). In promotional films like *Museum of Sound* (1943; Example 35.1) and several radio programs, such as *You Have Been Listening to a Recording* (1942; Example 35.2), they emphasized that the experience of living through World War II needed to be preserved for posterity (Birdsall 2018). These activities were also in part a result of the internal challenges beginning in the late 1930s within the Recorded Programmes Department, which was criticized by BBC Engineering as usurping the role of their own technical recording units, as well as by program producers who either wanted to have their own program-specific sound libraries or complained about slow disc processing (BBC WAC 1942). One of the critiques articulated by engineer Martin Pulling was that in the US context, the large networks did not maintain extensive archival or recorded program services, but rather left such tasks to national libraries such as the Library of Congress. While the p. 699 internal reviews ↳ allowed the Recorded Programmes Department to remain intact, these criticisms led to Fletcher's forced resignation as director (BBC WAC 1942).

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Figure 35.4. BBC label for aluminum audio disc recording, s.o programs anywhere in September 9, 1940. *Source:* James Cridland, CC BY 2.0 via Wikimedia Commons.

The radiophilic impulse led by Fletcher and Slocombe for both the historic preservation of broadcast sound and its reuse in program production reflects the institutional setting of a public broadcaster, where a strong attachment to a public service mission motivated efforts to participate in recording and archiving radio. As scholars such as Alex Russo (2004) and Derek Kompare (2006) have shown in the context of US commercial radio, copyright restrictions (by advertisers who owned commercial shows) and the market conditions of network syndication posed significant challenges to the formal establishment of recorded sound archives at large networks like CBS and NBC. As such, the high cost and lack of access to disc cutting or pressing equipment meant that the collecting of radio recordings in the United States during the 1920s and 1930s was mainly restricted to "radio executives, producers, performers, and engineers who would sneak discs out or pay radio-clipping companies to record programming" (Patterson 2020, 2). In the European context, we also find examples of radio producers and others involved in broadcast radio maintaining private recorded sound collections, in part with copies made from institutional archives or radio studios. In the early twenty-first century, the British Library, for instance, holds the H. L. (Lynton) Fletcher Collection, which includes both original field recordings and recordings of radio programs with which Fletcher was involved, such as *Pieces of Tape* (Cadensa n.d.). Likewise, the German Radio Archive (Deutsches Rundfunkarchiv) has recently digitized a collection of eighteen hundred radio recordings of wartime Nazi German radio from 1941 to 1945 by the Cologne sound studio owner Peter Huverstuhl (Archivportal n.d.; Dethlefs and Birdsall 2021, 15). Such examples are suggestive of the rather rare existence of extensive private collections or home recordings of those who had privileged access to the equipment and who sought to save or keep radio programming they deemed significant. This situation changed in the 1950s with the advent of (relatively) inexpensive reel-to-reel tape recording, with regular improvements of portability, sound quality, and recording duration (Anderson 2006; Bijsterveld and Jacobs 2009; Massinon 2016; Masson 2020).

While this chapter has underscored connections between radiophilic attachments to broadcasting and efforts to save or preserve radio within institutional settings, it is evident that the categories of professional and amateur (or fan) in the collecting of radio are not always so clear-cut. In more recent decades, we can find crossovers between private collecting hobbies and institutional practices (cf. VanCour 2015). For instance, there is the case of DokuFunk, a huge amateur QSL card collection curated by an international radio employee of the Austrian national broadcaster (ORF). After his retirement, the collection expanded to a documentation center beyond ORF's purview, though it continued to receive its support. It now serves as

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one of the largest repositories for the international history of radio, particularly amateur radio (DokuFunk n.d.). In other examples, we find cases of personal collections growing to be so large and significant that they became the foundation of new institutional structures. For instance, thanks to his private collection of eight thousand "historic voices," G. Robert Vincent, an American sound recording enthusiast and radio/sound engineer, became head of the p. 700 ↳ new National Voice Library at Michigan State University Library (Collar 1988) in the 1960s—although here Vincent's emphasis on past "famous voices" certainly exceeded the scope of radio-only preservation impulses.

Beyond such cases, we find one significant domain where radiophilia intersects with radio preservation: amateurs or fans, many of whom were working without institutional endorsements or professional affiliations and seeking to make recordings accessible within "club" or member association frameworks (Hilmes 2014, 14–15). While home recordings of radio in the United States date back to wax cylinder recordings from the 1910s, broadcast scholar Eleanor Patterson (2020) has noted that as early as 1938, media attention was drawn to bootleggers using home recording devices to record off-air or to make copies of transcription discs, although such radio collecting was quite rare since "at that time obtaining recordings was prohibitively expensive and access to original transcription discs or copies was restricted to a small social network of radio collectors" (52). Patterson's study of "Old Time Radio" collecting and trading of radio recordings during the 1970s draws attention to the collective practices developed in the "Old-Time Radio" community (e.g., clubs, newsletters, fanzines, conventions) and the types of "affective meanings" developed around radio from the "network era" of the 1920s to the early 1960s (47). Here too, we see the development of radiophilic fan practices where, in some cases, the pleasure of listening to radio recordings had less appeal than the "thrill" of preparing recordings, expanding one's collection, and trading with others. The enjoyment in collecting recordings of past radio, as Patterson shows, resulted in informal media economies that extended the circulation of live programs decades after their original broadcast and draws attention to how collectors treated radio as a material object, "understood through possession and absence, acquisition and discovery, as well as regret for programs that remain unobtainable" (64). Continuing in this vein, recent research has highlighted the cultural work of radio collectors in generating their own systems of value and attributions of significance to particular recordings and other objects, such as vintage radio receivers (VanCour 2015; Ellis and Haywood 2006). It is here that I see great potential for further exploration of radio collecting culture and amateur museums—through the lens of radiophilia (see Birdsall 2023).

Conclusion

Without a doubt, when we think about affective attachments to radio and how they may relate to the desire to record, save, or preserve radio, individuals working in institutions might not be the first group of people who come to mind. The activities of sound recording and archiving, moreover, are generally not considered occupations that generate passionate attachments to radio, which is reminiscent of the (usually gendered) stereotypes about librarian professions (Neigel 2018; Birdsall 2017). And yet a consideration of the role that emotions play in the work of broadcast employees remains a "missing narrative," as David Hendy (2012) has pointed out, which could also help to sharpen our p. 701 ↳ understanding of archivists as "individuals with their tastes and prejudices, their own talents and flaws and their own views on [broadcasting]" (363). Acknowledging this history of affective attachments is instructive for the present account because it shows how the concept of radiophilia is productive when considering the archival impulses of those working within broadcast institutions and can help us to understand not only intentional actions or decisions but also how certain emotional registers such as a love of radio or the fear of losing its ephemeral transmission content may have fueled the work of early radio archival pioneers.

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Although beyond the scope of the present chapter, it would be fruitful to further investigate changes to the operations of radiophilia as ordinary listeners began to record off-air and build their own private recorded sound collections from the 1950s on, as well as to further consider how radio's relative ephemerality also fueled postwar radiophilias for which nostalgia plays a more central role, with memories of programs heard in the distant past fueling this fondness (cf. Street 2015). Moreover, attention to the role of youth, aging, and memory processes in radiophilia, along with other "philias," can also productively build on the work in fan research and fan studies to identify the significance of fandoms as changing content, form, and emotive qualities across the individual life cycle (cf. Duffett 2013; Hills 2019).

This chapter has devoted less attention to theoretical accounts of taste or value judgments, and certainly there is further potential for considering radiophilia and sound preservation in relation to the dynamics of heritage, value, and legitimation (Müske 2010; Bratslavsky 2017). There would be plenty of scope to further probe the radiophilic affinities of such early radio archive pioneers as guiding frameworks of national heritage in the radio institutions that employed them. Where the archives in formal institutions, as discussed here, tended to be content with gaining a handful of representative samples of famous voices, program genres, or musical repertoire alongside those recordings imagined to be of historical importance, we can observe a stronger tendency among amateur or subcultural communities for gaining a (near) complete record of episodes of particular series. Future exploration could also delve further into some of the niche interests within radiophilic collecting and curating practices, such as those focused on particular features of radio (e.g., interval signals, airchecks) or particular objects from past radio culture (e.g., early radio QSL cards, star memorabilia). Thus, the fields of fan and audience studies can offer additional contemporary perspectives on fan or amateur practices, both individual and collective, when it comes to the formation of "rogue archives" (de Kosnik 2016) or other fan curating practices (Kompare 2018).

Furthermore, to elaborate connections between radiophilia and archival impulses, it is crucial to consider other domains of radio, beyond its early decades, in the realms of commercial, local, regional, community, pirate, micro-, or internet radio. Each of these domains brings with it particular relationships to the radio medium; to regulation and institutions; to technology, infrastructure, and production practices; and to communities and audiences, before even turning to questions about how and why program content was recorded, let alone subject to archiving or preservation practices, at the time of transmission or later. In this p. 702 vein, recent scholarly accounts of feminist ↳ and other community-oriented preservation work have sharpened the existing understanding of radio preservation as a form of social activism (Battles and Patterson 2018). The digital preservation and access provision to community radio archives have been explored as having crucial potential to "re-sound" past histories of feminist activism (Mitchell 2015), as have the multiple challenges of resources, expertise, and staff within community radio initiatives. This is particularly true, for instance, in the case of digitized Radio Haïti-Inter collections that strive to make extremely popular historical radio broadcasts from Haiti (and by Haitians in US exile) accessible to present-day listeners (Wagner 2017; Legros 2019). These cases highlight the importance of participatory conceptualizations of archiving or record keeping, how to create and sustain ongoing "networks of care" around the recorded sound collections, and creating sufficient contextualized descriptive metadata (Dekker 2018, 71–98).

Similar questions of sustainability are also pertinent to digital-born content like podcasts or visual radio (Morris, Hansen, and Hoyt 2019). Popular notions of "affective engagement" (Bottomley 2020)—for example, the listener as a "junkie" or "addict" participating in obsessive binge listening—continue to circulate in response to podcasting even if listening experience and embodied engagement with audio content via digital devices and interfaces may be structured in ways that differ significantly from the ephemerality and limited access to recordings described in this chapter. This serves as a reminder that radiophilia may invoke a love of or strong attachment to radio (or digital audio formats such as podcasts or

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audiobooks) but that sufficient resources and infrastructures usually need to be in place to fully support the impulse to not only keep and save but also digitally preserve radio content.

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