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Radio tuned for work. Draft of research

ABSTRACT

Twenty percent of radio audience in Poland (which is around five millions people) declares to listen to this medium in a workplace. The rate of such listeners in Poland has been growing constantly for the last six years, as the nation wide research Radio Track by Millward Brown indicates. Presented paper is one of the steps in research conducted to answer the question about the radio's impact on the listeners in their working environment. Its results are based on the survey provided among one hundred twenty people, who declared to listen to the radio in their workplace. As the border between work and leisure seems to be more and more uncertain, such studies seem important to describe the contemporary mode of radio reception.

Key words: radio, genre transformation, social communication, work, leisure, psychological impact.

ON THE BORDER BETWEEN WORK AND LEISURE

“When the category of ‘free time’ was clear, it was known what working for the company meant what one should or should not be paid for. Now all of this is not that obvious” [Krzysztofek 2008: 235–237]. For the employers and sometimes for their employees the features that have become more and more suitable were flexibility of work time and working hours, mobility and readiness for work. Another consequence of socio-economic changes was ‘softening’ the character of work, by introduction of relaxing elements. The whole concept of work was redefined towards the notion of work as “the lifestyle” [Hargreaves 1981: 228]. Such ideas appeared in the West in the

nineteen-sixties, together with a new method of management that allowed elements of entertainment and changed the attitude to leisure time [Thomas 1965: 96–103]. Within a couple of decades a lot has changed in that matter. As some researchers observed later “perhaps (people) are so exhausted from the stimulation at work that they lack the energy to enjoy free time”. [Csikszentmihalyi, LeFevre 1989: 821]

Leisure time itself is defined in many ways. According to Aristotelian concepts, it was one of the basic cultural values [Simpson, Yoshioka 1992: 222], others viewed it in the context of social progress [Veblen 1998: 73], some tried to put it into categories of obligatory and voluntary duties [Dumazedier 1967: 250] or called it simply “semi-leisure” [Robinson, Godbey 1997: 12]

Although radio is commonly associated with free time, relaxation, and leisure it was not a frequent subject in Leisure Studies’ analyses. Important work of Paddy Scannell entitled *Radio, Television and Modern Life* focused on radio production mechanisms that could bring more attention from the audience [Scannell 1996]. “Daily life” of listeners and the radio were outside the main stream of interest since listening to the radio at work was perceived as a kind of hobby [Best 2010: 229] or just another optional activity among many others [Roberts 2010]. Nonetheless, from the communicational point of view such strong presence of radio among people who work and listen at the same time is an important phenomenon.

RADIO ON THE MARKET

The radio as a component of mass culture has been influenced by it in terms of technology, ideology and marketing. However, new communication techniques foster the development of new communication models which differ significantly from those once favoured by mass culture: the radio is getting more and more specialized while its audiences are getting more and more varied. The form of radio utterances in Poland has evolved due to the changes in the political and legal system, new technologies and social changes fostering the development of new target groups. As a result, new forms of communication have emerged or have been transferred from Western models.

Right after releasing frequencies for new, private radio stations, in the early 1990’s the radio sector chose the strategy of program formatting as the best way of attracting certain groups of advertisers. The tendency to create formatted radio stations is a sign of specialisation. While on the Polish market, due to its still limited advertising potential, radio formats are relatively broad, in the countries with longer traditions in this field, formats tend to be extremely narrow and specialised. However, some stations (e.g. *Jack*) consciously choose to distinguish themselves by genre/format diversification. Such stations broadcast a varied selection of music, not focusing on a specific, narrow audience segment, but rather on a different kind of a somewhat broader “recipient community”. The stations take the opposite direction of development to that of typical radio stations, which evolved from stations “for everyone” into

stations for specific target groups. It is a fact that there is a correlation between the characteristics of a default, desired audience and the necessity to adjust the means of expression to the needs of a given group. The interdependence between the content of a radio broadcast and its recipients is reflected in how the broadcaster shapes both his programme and his audience. The recipients, on the other hand, determine the form and character of a programme by means of interaction with the broadcaster/host and by their expectations towards the programme changing over time.

THE TRANSFORMATION OF RADIO GENRES

The radio as a medium of communication between a sender and a receiver has been undergoing changes ever since it was created. These changes allow to revise the structure of the message and enable new genres of radio speech/talk to emerge. For instance, radio *talk shows* are nearly as old as the radio itself. In the early 1920s music programmes covered approximately 75% of all broadcast time.¹ As a matter of fact, every programme without music or drama elements was considered a talk show. However, with the popularisation of the telephone, interactive forms of radio programmes emerged. The genre of *call-in show* was created in 1930 by the *disc jockey* John J. Anthony, who asked his audience to call the station and then, speaking to the microphone, he repeated what his callers had said on the phone. Nevertheless, the rule of “one speaking to many” was still in force. Only in 1945 did Barry Gray, “the father of *talk radio*,” a disc jockey from the New York station WMCA, decide to talk live with one of his callers.

The array of various forms of the radio show grew gradually. The late 1940s brought a series of *Candid Microphone* radio gags, in which people who were unaware of the fact that they were being recorded were to participate in unexpected situations. The 1950s were the time of the popularisation of the talk show, a journalistic programme touching upon current affairs, with its distinctive host and guests from the political scene (*current affairs programme*).² At the same time, new technologies of sound recording and reproduction were constantly being created and improved, which allowed to prepare convincing radio dramas or series (*soap operas*), which were the ancestors of the modern sitcoms and TV series. All these phenomena earned the 1930s and 1940s their reputation of “the golden era of the radio”. In the next decades, in the era of television, the radio was undergoing further changes. In 1960 Sony released its first portable transistor radio, which meant that the audience were no longer tied to heavy valve radio sets. Car radios became commonplace and traffic reports became an indispensable element of a modern broadcast schedule. Then, satellite and digital technologies emerged (*Digital Audio Broadcasting*) and ultimately it became

¹ www.radiotalk.org/history

² *Ibidem*.

possible to broadcast radio programmes via Internet. The advent of new instruments influenced the radio in another way.

Modern technologies and competition on the media market force the radio to adjust its image to the changing social reality. Multimedia cell phones, portable music players with hundreds of records, the popularization of the satellite technology or the availability of Internet access – they all help to establish new forms of the radio, or at least refine and modify the already existing ones.

The radio was forced to seek a niche among the programs relying on its great asset, namely the mobility and easy access. This is why the format assumes creating an acoustic background for the recipient, accompanying him during the prolonging working day as well as during active relaxation. Cultural changes certainly conduce the establishment of a certain model of life, hence the formatting of radio programmes constitutes a peculiar adaptation method of a medium for the consumer's expectations and is yet another step in the radio's evolution. It is impossible to overlook a shift in the prevailing radio formats, in favour of those which prefer individual contact with the listener, provide relaxation and selective information in optimal doses. The dominance of music helps radio stations meet their format guidelines and the station's general profile, including both its air program composition and the sound layer, is subjected to them.

Such variability of radio genres and their entertaining character are certainly welcomed by that part of audience, which expects the radio to fill the sound space in the working place in order to make it more pleasant and friendly. Such policy fits what is called "the polichronic style of time management" [Hall 1983: 45–46, 1990: 13], where simultaneous involvement in two or more activities does not make employee less efficient. To justify the presence of radio at work one may also use legal arguments. According to Labour Code in Poland (article 94, pt. 2–2a) employer should provide his employee not only with proper tools and means of work, but also with comfortable atmosphere that would increase employee's productivity. Modern radio genres seem to be tuned to meet such demands.

The transformation of radio genres aims towards shaping the medium accordingly with the present form of human communication. One of its main signs is that the radio accompanies everyday life activities in the most natural way. The radio sound is received instinctively and unintentionally without engaging listeners' attention. Hence it seems suited to some kinds of work activities (where some senses are not fully engaged), while it may disturb other types of works (i.e. customers' service, where conversations are essential) – then the radio reception is minimized and limited. The attention is full when it enables access to important data, so one can be unaware of background music while being focused on other duties. Active participation in radio programme begins when the listeners identifies the song played, understands news and commentaries, takes part in radio shows etc.

So there is a dilemma for radio producers: how to sustain interest in radio programme by making it attractive enough for working majority of audience and at the

same time make it passive enough so that it would not disturb in performing of their duties. Therefore radio in its prime-time offers mainly popular music hits, short news, frequent jingles reminding radio ID, and indiscriminate quiz-shows with attractive rewards. Such elements of radio production mixed in reasonable proportion constitute the majority of morning and mid-day output, regardless of format (in most cases). It helps to keep the balance between the attention focused on work and on the medium. Such strategy may be confirmed by research dedicated to the modes of listening in Finland [Alasuutari 1997]. Among the mentioned genres and types there is a term *programme flow* meaning continuous listening for a longer period of time. This is typical of two situations: morning at home (47.2% of listeners) and day at work (40% of listeners).

So, the shaping of radio offer for the working audience is a complex task, where both genre transformation and the right use of particular units of radio programme seem equally important. The evolution of radio forms is a fact, but there are very few researches that show the actual listeners' perception of this process. The proposed draft of research, at least to some extent, aims to fulfil this lack of interest.

SHAPING THE RADIO STYLE FOR WORK

According to "Radio Track" poll by Millward Brown SMG/KRC between 2004 and 2010, the rate of radio audience at work was growing. It consisted of nearly five and a half million people, mostly men (55.2%). Nearly 44% of them were of age between 25 and 39, while another 40% were between 40 and 59 years old. They represented all professions: technicians, blue collars, specialists, freelancers, company owners, commerce and trade workers, etc. The higher was their education level the more likely they were to listen to the radio at work. 27.5% of people with Master's degree or higher claimed to do it every day.³

The fact that the radio is the most important and the most frequently used medium is crucial for the analysis of radio communication tendencies. It seems that the daily listenership scheme reflecting the radio's wide availability is closely connected to the discussed subject matter and preferred radio genres. The radio is an "accompanying" medium and this effect is predominantly utilised for commercial purposes. Advertising campaigns, aiming at attracting active people, often employ radio communication, as the radio is the pivotal medium for most of them during their work hours. Hence, the advertising time on the radio is most expensive during working hours, as opposed to television with prime time at about 8 p.m.

This situation directly affects the program framework content. The program framework at this time of the day is filled with light programs, starting with *morning*

³ <http://www.badaniaradiowe.pl/aktualnosci/20101228.htm>, [access 5.01.2013]

shows, to music and entertainment radio blocks that are full of radio quiz shows or other types of *phone-ins*, as well as the *talk-joke* forms and advice broadcasts. In the late afternoon, there are more news bulletins and feature program blocks broadcasts; then what follows is evening music broadcasts and sometimes (mainly in the public and social radio stations) interactive feature programs. At night, music programs are broadcast, sometimes also in the form of “authorial” music programs. Similar forms of program frameworks, even more interestingly, do not depend on the format of the station (obviously, they do differ in terms of particular components and the presence or absence of some genres in them). Thus, the economic factor strongly determines the program framework content of the stations in which the revenues from advertisements constitute a significant (sometimes the only) source of income. So there is certainly a broadcasting formula addressed to the working audience. Observation shows that typical program elements contain mixed pack of entertainment (funny dialogues, game-shows, call-ins, quiz shows and music) and news (news bulletins, weather forecasts, road news, commentary). Prime time is hosted by well known DJs and radio celebrities, who intent to arrange a comfortable, non-intruding space for the listeners. Evening and night programs are more focused on particular matters: either music and entertainment, sometimes culture or other issues; but generally they are less complex than morning and daily radio routine. But how the radio program affects the listeners at work seems to be a very important question, hence the conducted research.

RESEARCH METHOD AND RESULTS

TECHNICAL RÉSUMÉ OF RESEARCH

There are certainly many questions regarding radio reception at work, i.e. to which degree the content influences the working audience; does it improve their attention, make them feel better and more efficient, stimulate relationships within the work-group or has it the opposite effect (irritates, disturbs or isolates from the rest of the team)? If so, what kind of isolation is that (escape from onerous task, opportunity not to think about the current job, focusing on the work etc.) and does it increase or decrease employee’s creativity and efficiency? What is the motivation behind switching the radio on during work hours – is it a daily routine at the beginning of work or does it happen as an act of escape from the office boredom? Can anybody turn the radio at any time or is it the decision of the whole team or the boss? It would be difficult to give answers to all the questions within one research. The results presented below may be treated as an attempt to outline some issues that should be inquired further.

The research was based on quantitative and qualitative data collected from the surveys made upon people who primarily declared to:

- work,
- listen to the radio during work.

The research was carried out between May and September 2012 on the random group of 120 people in Poland, mostly East and South-East part of country. Within the analyzed group 26% cent was between 18–25 years old, 35% was 26–35 years old, 22 % was over 36 up to 45, 16% was between 46–60 and only 1% over 60 years old.

The main aims were:

- to describe the most popular modes of radio-listening in workplace (individually versus commonly, in isolation versus group listening etc.),
- to describe most popular forms of radio presence;
- to establish the impact of radio in workplace (positive, neutral, negative);
- to find out if and who benefits from radio's presence at work;
- to establish the importance of particular elements of radio aesthetics.

The first part of the questionnaire served to establish the demographic profiles of the listeners. In the second part, the interviewees were asked twelve questions of several types:

- “yes/no” questions;
- four multiplied choice questions;
- in the rest of the cases they were asked to select some sentences in order of importance within 3-level or 5-level Likert scale.

The aim was to evaluate the modes of listening and the subjective value of particular elements of radio programme.

DEMOGRAPHIC PROFILES

Listeners' education level is mostly mid-school (42%) or higher (53% totally: 38% of respondents have Master's degree and higher, 15% have Bachelor's degree), and 4% have only primary education. 22% of them worked in microenterprises (up to 9 employees), 31% in small enterprises (10 to 50 employees), 18% in medium companies (51 to 250 employees), while 20% worked in large enterprises (over 250 employees). There was also 9% of self-employed.

The character of workplace was divided between sectors of: public administration (28%), trading companies (24%), services (22%), education (10%), manufacturing companies (8%), media (3%), farming (1%) and other (4%). Their working positions were: 39% lower level employees, 33% middle level/freelancers, 16% chief/heads of department, 7% apprentices.

LISTENING HOURS

According to the survey, the most popular radio station at work appeared to be Radio Złote Przeboje (15%), Radio RMF FM (14%), and Radio Zet (12%). Each of them is strictly formatted (in opposition to public radio stations, whose formats are more loosely constructed) and their content is suited to the people who are at work.

General time spent on listening: 53% of the questioned listened to the radio more than 5 hours per day, 16% – 3 to 5 hours per day, 23% – between 1 and 3 hours per day, 8% – less than an hour per day.

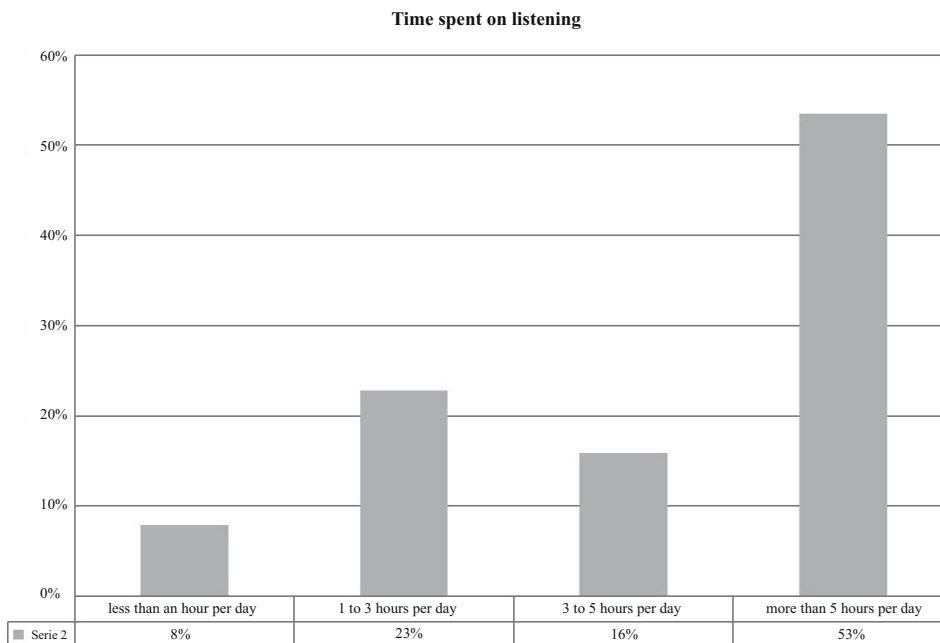


Table 1. Time spent on listening to the radio at work

(Source: own research, May–September 2012)

According to the survey, the ways of listening are different:

- 46% of respondents were listening to the radio continuously or for a longer time,
- 37% incontinuously but for a longer time,
- 9% in short periods, with short breaks,
- 7% in short periods, with longer breaks,
- 1% switched radio only to listen to a particular program.

Such diversity is to some extent implied by the character of work, but also by individual needs and perception. The process of listening is never the same: “Every

act of listening contains variable trajectory of concentration and dissociation moments, focusing and dispersion, attention, attendance and non-attendance” [Henion 2001: 1–22]. It would be worthy to conduct further inquiries related to the individual modes of sound/radio perception in that context.

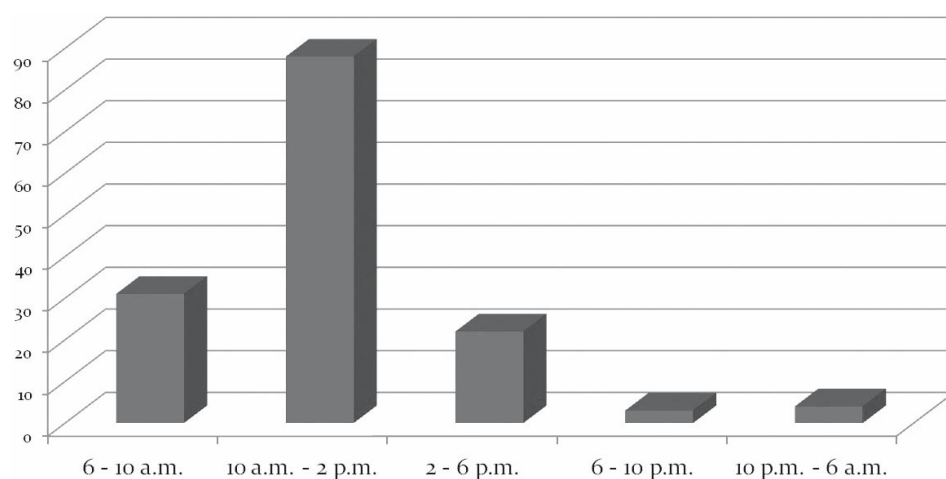


Table 2. Hours of listening to the radio at work

(Source: own research, May–September 2012)

SIGNAL SOURCE

According to the survey, the most popular source of signal is still analog radio-set (63%). For 21% of respondents that source is computer/Internet, 7% listens to the radio via company’s network and the same number through mobile device (phone). It is more conservative approach than general mode of listening in which, according to Radio Track, both Internet and mobile phones become more important source of radio program (in 2011 over 31% listeners claimed to use them while listening to the radio). As radio evolves accordingly to the “anthropotropic scheme” [Levinson 2006: 141], technological changes enable access to radio programs in many ways and situations. Yet, as a workplace medium it still preserves more traditional character.

DECISION-MAKING AND LISTENING MODES

Another interesting question relates to a decision-making process of choosing particular radio station. It was described as their individual choice by 49% of re-

spondents and as collective choice (in which they participated) by 42% of them. Only in 9% of cases the decision was imposed without their opinion.

**Decision-making:
Who chooses the radio station?**

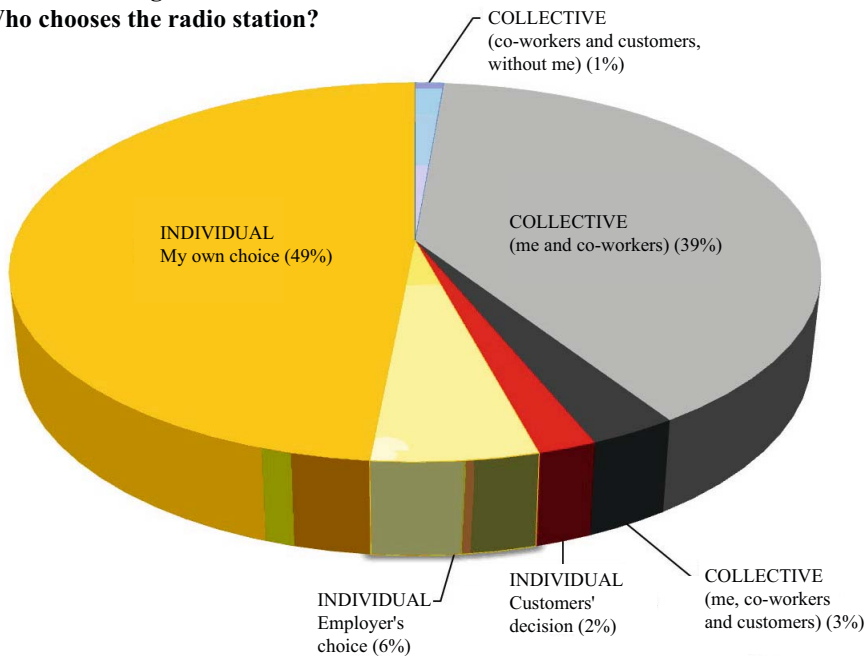


Table 3. Choice of radio at work

(Source: own research, May–September 2012)

Listening modes follow that pattern to a high degree. 52% of respondents listen to the radio together with either co-employees (46%) or customers (6%), while 44% of them do it individually: at one's own desk (19%), in one's own office (12%), in company's vehicle (9%), or even furtively (i.e through earphones) (4%). The remaining 4% declared to use relaxing rooms during the breaks. So it is difficult to say that one of the modes is prevailing. One could say that the perception of radio, though often listened to in groups, is not necessarily of communitarian character "we listen together, but separately".

Among preferred criteria of choice the respondents most often mentioned the following: "style of music" (31%), "access to the latest news" (19%), "more music than words" (8%), "fondness of radio DJs" (8%), "sentiment towards the station" (8%), "entertaining programs" (7%), "mellow character of the program" (6%), "vigorous character of the program" (4%), "access to commentary" (4%), "presence of game shows" (2%), "more words than music" (1%) and "religious issues" (1%).

Not surprisingly, the music is the most appreciated factor of positive influence. Therefore, the influence of music itself was researched not only by media researchers, but more often by psychologists. “Strong bodily experiences while listening to music have received very much attention from music psychology research, especially in the last two decades. The research shows that the liking for a piece of music is part of the affective responses to music – besides cognitive and physiological responses – and does also appear as an immediate (short-term) or a medium (long-term) preference pattern of the listener” [Schäfer 2008]. Music is perceived as expression of emotions. They are consistent with an evolutionary perspective on vocal expression of emotions [Juslin, Laukka 2003]. “When asked about information and impressions that a piece of music has had on them, listeners rarely mention details of the composition structure or of the content of the text. They refer much more to the music’s mood and emotion. The emotional expression of music traces back to a complex interaction of rather different musical parameters and varies slightly from one kind of music to another with respect to specific parameter constellations” [Wirth and Schramm 2005]. The analysis of the radio programs’ content indicates that even in the case of public stations, which have obligations towards the listeners regulated by law (not only when it comes to conveying information), music predominates in their schedule. The modern radio is also mostly associated with broadcasting music. This medium undergoes technological and cultural changes, which also affects the phonic structure, changed and formatted to be more friendly.

HELPING OR DISTURBING

The respondents were also asked about their opinions on the role of radio at work. In general it is perceived as highly positive. In more than 50% cases radio at work plays all day. Gratification from listening to the radio is subjective and is mostly described in the categories of free time (*feeling better, enjoying* etc.) Direct benefits of the employer (i.e. *efficiency*) are secondary. Radio makes the working people feel better, gives them chance to relax, lets them enjoy good music (54%). But sometimes radio fulfils other expectations: more obvious like keeping people up to date with latest news, or less obvious like giving them an opportunity to pray. The answers were then put into seven categories of influence: positive individual, positive isolation, community, work efficiency, company’s profits, neutral and negative. The distribution of answers is as below:

Table 4. Opinions on radio at work

No.	Answers	Category	Ratio
	makes me feel better	POSITIVE INDIVIDUAL	54%
1.	gives me chance to relax		
	lets me enjoy good music		
	helps me but disturbs others		
2.	isolates me from others	POSITIVE ISOLATION	3%
	gives me opportunity to pray		
3.	keeps me up to date with latest news	COMMUNITY	17%
	gives me feeling of belonging to community		
	lets me participate in game shows		
4.	makes me more efficient	WORK EFFICIENCY	13%
	helps me to focus on work		
5.	makes my customers feel better	COMPANY'S PROFIT	2%
	brings customers		
	is a part of my company's image		
6.	is only a background	NEUTRAL	10%
7.	serves to others more than to me	NEGATIVE	2%
	disturbs me		
	makes me feel worse		

(Source: own research, May–September 2012)

It is clearly visible that positive influence is mostly self-oriented (first two categories), while community building aspects, including employer's gains are secondary. Neutral character of radio is at 10% -level, only 2% of answers indicate negative aspects. Such variety suggests that there is more of "leisure" in listening than of "work". Only 15% of responses directly point into company's profits from radio at work. What's more, "leisure" is rather individual than collective. Another matter is to what extent such answers are a consequence of program and formatting strategy.

The programmes aired on the formatted radio are all based on standard models, however, their content often seems to be subject to changes. In the case of the radio broadcast there is room for innovation within the existing structures such as introducing alterations concerning its duration, communication formula or the selection of phrases which are to promote the station in question. The division of work, which

is also typical of mass production, does not exclude the radio product individualism. Being manifested in the programme form or topic chosen by a particular moderator, the “individualism” (uniqueness) of the product accounts for the uniqueness of the radio broadcast. There is a growing tendency to brand certain radio programmes with the authors’ names which, in turn, makes the message even more individualised. Since the hosts have to “act” according to the radio programme strategy, the whole concept of product individualism seems to be inconsistent. Yet, the ability to influence the way that the audience perceive them may be regarded as a great advantage on the presenters’ part. This leads to another part of questionnaire: what do the listeners actually remember from the radio programs and how do they like it?

ELEMENTS OF RADIO PROGRAM...

The respondents could point out up to five elements and put them in order of importance from one to five (Likert scale). The results (shown as percentage of maximum positive identification) are put into a graph, which shows that again the music is on top of the list, followed by the news. The rest of them seems less memorable, with surprising last position of radio commercials.

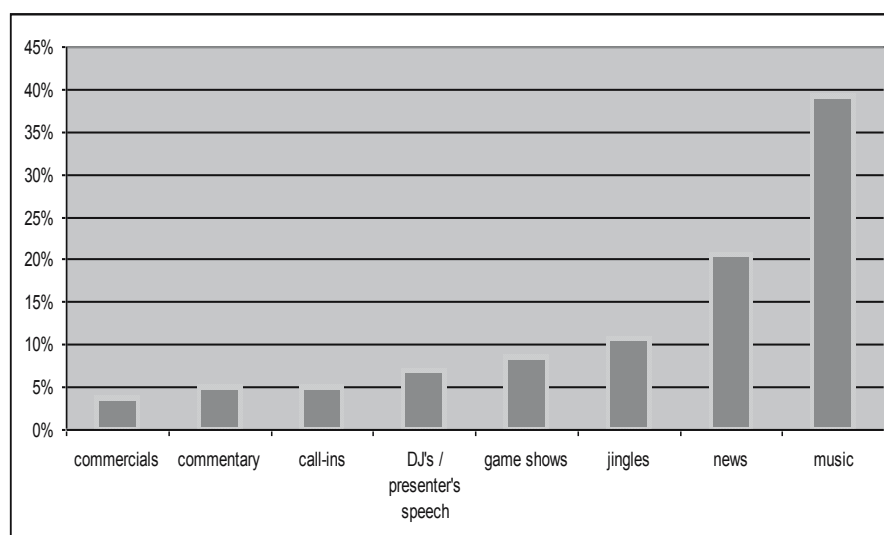


Table 5. Scale of remembrance applied to elements of radio program

(Source: own research, May–September 2012)

But what else strikes is the fact that the “radio production” itself falls behind music. Commentary, call-ins, presenter’s speech or game shows – the remembrance of them all stays far behind the remembrance of songs that were played. Such dis-

proportion could be (at least partially) explained by the mass character of radio production.

Given that radio programmes come to a large extent from mass production, they should possess the 'mass production-like' character. According to Morin who states that "the mass production intended for consumption has its own logic, namely the maximal consumption logic", the term 'mass' refers in this case to two dimensions – the first being the produced quantity and the second being the consumed one [Morin 2005: 573]. The mass products' common denominator is being illustrated and determined by the consumers themselves. If the broadcasters are to cater for all tastes of their listeners, the programmes aired on the radio need to be varied so that the station can reach a wider audience. At the same time, the programmes in question should be developed according to one uniform standard so that an average listener is in a position to really enjoy even those mostly diversified contents. Syncretism is what the radio stations strive for by broadcasting songs and programmes in turns; however, the whole content remains unified because of the style in which it is being presented [Morin 2005: 374]. The subjects relevant to mass culture are those relating to youth: joy, self-fulfilment, intellectual capacity, career and consumerism, all of which constitute the radio's 'recurrent motif'. The role of the entertaining function is, however, broader and helps the listeners to relax as well as makes them feel comfortable. Both the entertaining-energising function including, for example, listening to dynamic music and entertaining-relaxing function such as calm, also classical music, are of great importance. After meeting the demand in these areas, the leading radio stations organise their musical content in a way that fulfils those demands in a most satisfactory manner. That is why such formats as *AC*, *Soft* or *Hit Radio* are prevailing. The radio is supposed to create a nice atmosphere or to provide the audience with the energy necessary to start another active day (that is the main feature of morning programmes) but under no circumstances is it supposed to be of extreme character – it cannot be too melancholic or too aggressive. And since it cannot be too extreme, it becomes "average". Hence such results: the program content should not dominate too much over musical content. The imbalance goes in favour of music then. The rest of program elements serve to the music, not the opposite. And the listeners seem to read that very well.

RECEPTION OF CONTENT

Then appears another, supplementary question about the estimation of radio programme elements. The respondents were given either "like" (+1) or "do not like" (-1) options. So the higher on the scale is the particular element, the more likeable it is.

Music and news are on top once again, commercial on bottom, but comparing to the previous question about remembrance, there are some important changes. Human voice and human presence become more significant in terms of "likeness". There are

news, DJ's speech and commentary which are quite well-liked by the audience at work. But couldn't they be positioned higher, if they were more personal, less standard?

It seems obvious that changes of modern media have resulted in a "specification" of radio voices, changes in modes of expression and an addition of new sound tools (jingles, liners etc.). Presenters' voices are no longer dignified and subdued. The modern radio wants to be "quick" and the message changes completely. Still, the voice is a fundamental means of conveying content. While music dominates radio programs, presenter's speeches on air are mostly connected with short announcements, occasional jokes, funny stories, usually simple and amusing, only sometimes more serious commentary. The more of personal character can be found within them, the better chance that such element of programmes is liked and remembered. But the number of factors that might be analyzed in that context is bigger.

Radio programme elements estimation

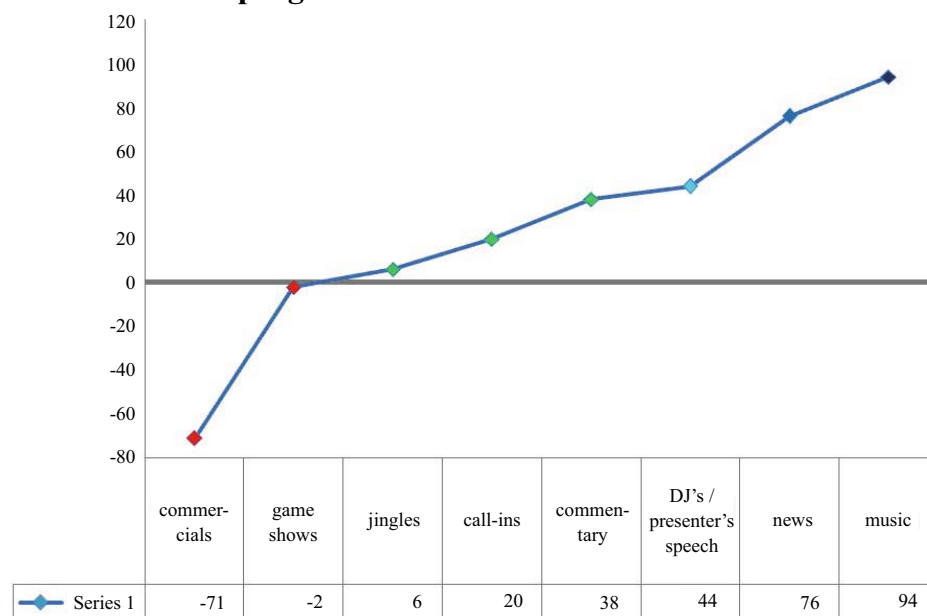


Table 6. Scale of estimation applied to elements of radio program

(Source: own research, May–September 2012)

The pace of speaking, which is usually quite fast on the news, influences the meaning and clarity of the statement. However, the use of dynamic pace is not always justified, especially when it comes to power speaking which is commonly applied in journalistic reports. Modern broadcasting stations "design" their speakers' voices so that they are appropriately dynamic, tinged and simply improved. "Voice may be a source of prejudice. It may be connected with age, sex and personality stereotypes"

[Reeves, Nass 2000: 211]. Hence, the “voice box,” which is a collection of recorded voice samples, enables one to select the best voices to achieve a desirable effect. Still, it is professional and artificial, not natural.

Another thought could regard the news. They are an example of media intertextuality [Goban-Klas 1999: 199], which takes the form of jingles advertising the station, characteristic music elements, the voice (or several voices) and the sound layer which aim to add variety to the message. The messages can be heterogeneous, according to content, which apart from the general news may also include business or sports news and the weather forecast. Sometimes a jingle, introducing a music programme, may appear immediately after the news service. Programmes are not separated one from the other, as it was the case in the traditional form of programme announcements. The news service consists of advertisements, jingles, the weather forecast and traffic news. When it comes to presenting socio-political information, persuasive content and infotainment elements may appear (a mixture of information and entertainment). The voice in that case cannot be too personal, as the formula imposes more technical approach on the news presenters.

Purely informative element as jingle is viewed as rather neutral (+6). The broadcaster assumes that the listeners' perception of jingles is generally positive, as they help to identify the station and enhance positive reception of songs that follow them. So, two main roles of radio jingles are: the radio's identity sign and self promotion. This connector between musical sequences (i.e. two songs) could be sometimes treated by the listeners as piece of music which distracts good mood rather than sustains it. That may be the case of quite low jingles' estimation in comparison to their high position (3rd) on the scale of remembrance.

ACTIVE PARTICIPATION

Finally, there was another factor worth mentioning in the questionnaire: a question of active participation in radio programs. In the age of interactive media, producers [Bruns 2006] and prosumers [Ritzer, Jurgenson 2010], it would be interesting to find out if it is possible to actively participate in radio shows during work. In other words, does the work allow people to entertain other activities at the same time? One can suppose that working and playing with the radio mutually exclude each other. Surprisingly or not, 23% of respondents answered the question about taking part in game in a workplace affirmatively. They usually used e-mails or telephones to communicate with the broadcaster; to take part in game show or to order a song. So, for nearly a quarter of the working audience the radio is stimulating enough to interact with it, despite job duties. It may be interpreted as a liminal space where duties are periodically suspended in favour of leisure and entertainment [Turner 1982]. Following that path would be also interesting, as radio influence is still relatively rare object of “leisure studies”.

CONCLUSIONS

Working hours are perceived by broadcasters as specific, but very important niche for radio as the accompanying, background medium. Shaping program elements for working listeners undergoes through the process of standardization and seems to have a serious impact on perception of radio content. As all radio researches show, the commercial radio stations and their unified, infotaining offer are the most popular on the Polish market both as general and at workplace segment. The paper presents some aspects of radio functioning in the workplace from the listeners' perspective. They evaluate its influence as positive, but some elements of content are not received as good as the broadcaster would like (commercials, game shows, to some extent jingles). The most important elements are music and news. Strong individual presence of radio personalities is also welcomed by the audience, although it can be found more often in public than in commercial sector. Over 13% working people state that radio has a positive impact on work efficiency, negative influence is viewed as marginal, but most of all radio gives relaxation to the individuals. The research aim was rather to open some areas of interest than to make definitive statements. On the basis of its results some future steps can be formulated:

- the psychological approach (i.e. in-depth interviews in focus groups) may give new look on this medium as a synchronizer of work rhythm,
- content analysis may give further insight into communication strategies of broadcasters,
- the modes of listening should be inquired long-sighted to analyze social changes in workplace,
- particular elements of radio program (radio aesthetics) should be analyzed in the context of their efficiency from the broadcaster point of view (such studies were only applied to commercials, not to other elements),
- anthropological context of radio use in the workplace could also be extended, not only through the leisure studies.

Radio certainly deserves more interest from the researchers, also because its audience never lost their interest of radio.

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