

**From the Utopia of Quietness to the Fear of Stillness: A  
Taxonomic Research Study to Understanding 'Silence'  
through the medium of radio and its Implications for  
Media, Education and Psychology.**

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## **Statement of Originality**

I, Luz María Gutiérrez Menéndez, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

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## Abstract

Questioning ‘what is silence?’ and wondering about silence and its very existence is not something that one would frequently witness. The definition of this noun by the Oxford dictionary states it as “a complete absence of sound” (‘Silence’, 2018), and it is even compared to language – “the fact or state of abstaining from speech”. Although these definitions must carry some kind of validity, experiencing silence could also be considered daunting. Having examined literature from ancient philosophers such as Socrates, as far back as 469 BC, to our present culture of immersion in the mass-media, this thesis aims to offer a systematic taxonomy of silence. A wider and more informed understanding of silence is established, that is hoped to benefit knowledge in fields such as health, psychology, media, education and personal development.

This taxonomical approach has been created by means of qualitative interpretative phenomenological research, comprising a blend of different methods and styles: the study of a specific case employing a grounded theory lens (preliminary exercise) and eleven semi-structured interviews. The choice of a radio programme as a pilot was considered the best tool to use as a starting point, to enable examination of current thinking in the field, and because of the ‘blindness’ of the medium, so there is an advantage to expounding and exploring its cognitive resources without being limited or jeopardising the use of the vision. Content has been discussed, compared and contrasted after the transcriptions of both methods, supported by literature, in order to reinforce veracity and reliability. The findings of the empirical research have confirmed the different meanings of silence encountered in the review of literatures. It also adds another layer of critical and detailed understanding of silence.

The meanings of silence drawn from literature – investigated through the case study and distilled by media professionals will provide a better understanding of silence within society, so that they could use silence to their own advantage. The contribution to knowledge offers and informs views and experiences about the role of silence, cultivating cognitive and critical skills, exposing four scopes: psychology; socio-psychology; physiology; and neuroscience. Although the results are not conclusive, this research project suggests informing professionals in health, media and education to take time to consider how

silence could be beneficial, not just for them, but for their patients, clients and pupils.

Keywords: silence, taxonomy, emotions, media, education.

## Impact Statement

This present study has established that the current issue “too much noise in the signal” stands present among every one of us. The literature and the empirical research methods have already informed about this phenomenon causing not just health problems but also educational deficits. That is why the research has made sense of the situation, analysing silence and offering a systematic taxonomy (contribution to knowledge).

While the population needs to be informed, urging to demand new and constant material and trying to tackle possible holes of emptiness, the sense of loneliness and the pace of reflection seem to have vanished. That is why the structure established, classifying silence in terms of ontological and epistemological approaches, helps to understand silence in a more critical way. Thus, the impact of this research extends over multiple areas beyond education, media and health. For example, marketing, management and business, where the knowledge of how to use silence could increase sales, improve relations with stakeholders and indeed within the staff members. The recording of their meetings and conversations within and outside the team can be analysed, highlighting the silences and mapping them against the taxonomy, understanding the reason of these silences and carrying on with a follow-up depending on the company’s focus. Moreover, corporations could be better off investing in silence. For example, studies in quiet workplaces could bring new ways to productivity, leaders exploiting silence in their benefits. Other examples could be based on machinery, trying to explore the differences between different degrees of noise, balancing noise cancelling and sound proofing. This could benefit not just customers, like passengers on a plane or travelling by bus, but also employees trying to improve the workplace.

Concretely, in media, silence could be employed as a tool in production but also in presentation skills and as an effective educational practice. For example, training new media staff about the implications of silence: not just training about silence could be offered in the communications sector, but also in teaching and educational practice. As the thesis has informed, using silence is a sign of confidence and therefore new staff could be offered the possibility of understanding the benefits of using silence in their classes. This develops the

reach of the potential of silence such as its role in special needs. The taxonomy of silence could be used in the workforce, focusing also on wellbeing, enhancing wider participation and identity.

Silence as a communicator agent shows significant possibilities within the global commercial communities nowadays.

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# Chapter 1 Introductory Remarks

## 1.1 Introduction

“Silence can exist without speech, but speech cannot exist  
without silence”  
—Picard, 1952, p 13

This research project examines the role of silence in communication in order to recognise its multitude of meanings in conversations with others and with one’s self. Throughout the ages, silence has always existed among the population. However, its meanings (if any) are questionable. This thesis seeks to understand the concept of silence for our fast-growing, noise-burdened modern world.

The investigation therefore questions the available literature on communication and its elements, adopting multifaceted psychological, sociological, physical and philosophical notions, which are concurrently interconnected with the human understanding of the neurological system. This initial review shows the scientific need to corroborate possible theory against empirical studies. In the quest to deal with a greater knowledge in communication, a popular medium should be analysed so that current uses of silence can be studied. The literature review will be interrogated by means of another empirical study in order to cross-examine ideas, which will be explained, compared and analysed. This will lead to a fuller understanding of silence and an appreciation of what it means to different people within different contexts, under different emotional umbrellas. This so-called variety will in turn help to create a taxonomy and ultimately to a significant contribution to knowledge in the field. That is, a systematic understanding of the multidimensional nature of silence, under the taxonomical structure of the notion, offering potential impact in education, media, psychology, sociology and health.

The rest of this chapter will inform the background and the reasons for the investigation, as well as outlining the research questions. This will help understand how the study became a reality. This thesis has been organised into separate chapters which correspond to the steps taken in chronological order.



## 1.2 Why this Study?

Journalism has been always a deep interest. The first year of my degree was thought-provoking, above all, because I began to learn more about the power of writing. I was attracted more by traditional, pure journalism than by modern so-called 'mass media'. I have always enjoyed reading and writing reports and documentaries, but it transpired that the reality of the available jobs was strictly concerned with interviewing people, which was easier and much quicker. It was this that led to my interest in not about what the interviewees were saying, but about their gestures, their looks and above all, their pauses. When I came to England, my new degree was in mass media and communication. The training I received in broadcasting unlocked a previously-unknown passion. I enjoyed studying the medium of television, but I disliked the importance of the image in detriment to the actual content. It seemed to me that the more news reported, the more misinformation and the more readily available social media, the more noise and the less rigorous the platform. However, I found the importance of the radio-voice extraordinary. I found working in a radio station extremely enjoyable and rewarding, and it was there that my curiosity about 'silence' became stronger. Radio interviews and phone-in programmes demonstrated a lot about the non-verbal communication called paralanguage, which at the time –silence as a communicator agent in particular – seemed not to be considered as significant in radio or in society in general.

I decided then to learn how silence works and to understand the potential advantages and disadvantages of its 'control' and 'utilization' in media. It was then when I started to be critical, reflective and even metacognitive about silence, communication and so forth and that is why I was passionate about researching about it. My aspiration was to develop my own critical understanding about silence and its vital role for myself in order to be able to support other people's understanding and offer an informed perspective that could foster greater wellbeing. However, this project turns out to discover much more than that, not just the media and education, but also the fields of psychology, sociology and health.

### 1.3 Research Questions

The study of silence seems to suggest complexity and multiversity. There is something missing and problematic about the very concept of silence and that is why this research project is working towards a taxonomy. To start with, Burgoon, Buller and Woodall explain that the share of the 'verbal' language component in discourse among adults in face-to-face interaction appears not to exceed 35% (1996, p. 137), so the question lies in the rest of this percentage. While wondering the function of silence, Sorensen considers "silence cannot be seen, tasted, smelt, or felt. Only heard" (2009, p. 126). Before these authors' considerations, Tannen had already positioned, "Silence: Anything but" (1985, pp. 93–112), "indicating that silence is anything but" as Ephraff writes (2008, p. 1909) and carries on considering something near to "nothing: void", to which Ephraff asks: "so what is it?" (2008, p. 1909). Indeed, Bruneau had already claimed: "silence as a communicative function is complex and profound" (1973, p. 42). As the following quotations suggest, the study of silence seems to be extremely ambiguous, and that is why, it is needed to answer the questions (see table 1).

Table 1: Research Questions

Listening to radio, the following thoughts arose...
1. What is silence? Is it possible to define it, in a systematic way?
Reflecting deeper about society in general...
2. How do people perceive silence and is this varied?
Didactic analysis
3. Could silence be used as a useful tool and are there potential risks or threats in doing so?

The project will be developed using a systematic approach. The research will contribute to knowledge developing a taxonomical schema, making it multifaceted, due to the multiplicity of answers discovered in the literature as well as through the two methods of the empirical research (Radio case study (pilot) and interviews of professionals in the field of Media and Communication). The answers collected in the literature have been mapped with the interviewees' answers, bringing validity and reliability to the project. That said, it

should be mentioned that the meanings of silence can even extend to opposites: “silence may mean yes or no” (Zeligs, 1961, p. 8) and also “silence can heal and it can wound” (Jensen, 1973, p. 251).

The gap in understanding silence which this research project is going to answer, offers meanings which stand in tandem interactively and in a dynamic categorization. Logically, the schema proposed will show certain implications for education, medicine and health as well as serving as an aid for personal development.

## **1.4 Background of the Research**

This multifaceted research study assumes an understanding of the complex nature of silence. In media, the function of silence is compromised: Jaworski, Fitzgerald, and Constantinou chose the coverage of the 9/11 terrorist attack in America – “the vacuum created by a lack of news creates an emotional space in which collective shock, grieving or wonder are managed through news presented as phatic communion” (2008, p. 121) – to explain the role of silence, sometimes strategic but most of the time, eliminated by producers. The term ‘phatic communion’ was coined by Malinowski (1989), and refers to the act of sharing feelings rather than communicating information.

Another context, that needed to be covered, corresponded to the reviews of the many different ways of looking at silence that have appeared throughout history and there are still present today. This is not a clear notion, however, and this is why we need to form a systematic understanding and map silence, its various components, facets, and how these interact. From the axiom of Palo Alto “One cannot *not* communicate” (Watzlawick, Bavelas, & Jackson, 2011, p. 30) (see 2.1), the enquiry of silence starts to be studied, not just cognitively and emotionally, but also under various other perspectives: physical, linguistic, psychological, sociological, all of which are interconnected with each other. All of these perspectives will be included into two different sides – ontological and epistemological – which again interweave, to demonstrate various concepts of silence.

Having performed a thorough assessment of the literature, this suggested that a mixed methods approach should be the most appropriate way forward. At the

beginning, this research seemed to require a grounded theory approach because the assumption of what was going to be found out was thought to be unknown. Indeed, it was not apparent what the findings would be. However, after the initial exploratory study that entailed analyses of a recorded radio broadcast, a common thread to the subject was identified. Many of the ideas that came to light through working on the radio piece were already part of a cognitive preconceived taxonomy. This indicated that grounded theory could not, after all, be a valid methodology, and that the research needed a phenomenological framework. This was also agreed due to the fact that the results of the pilot were so abstract, suggesting that the best and only realistic method to use to continue with the research was a phenomenological one.

The interpretative phenomenological research method planned to interview professionals in media communication, as well as radio listeners and television viewers, in order to create usable, illuminating results when compared with the literature studied and the pilot analysed. This mixed-method approach was considered the only way to create a systematic, non-deterministic, taxonomy of silence. This called for highly qualitative research which used the literature review and empirical research filters to create a sound schema. The taxonomy is intended to benefit the fields of education, media, psychology, medicine and to bring opportunities for individual personal development, as well as wider benefits to society in general.

## **1.5 Caveats**

The intention of this investigation is to offer a wider understanding of the concept of silence. Throughout the thesis, it is possible to appreciate that there is a slight comparison between radio and television. However, the thesis does not seek to criticise television, but simply to use it to highlight the roles of silence in communication, in order to maximise its possibilities. Similarly, the thesis does not claim to frame silence as something that is always positive. On the contrary, there are times when silence acquires negative roles and brings harmful consequences.

## **1.6 The Structure of the Thesis**

The first chapter serves as a background to help the reader to understand the reason for the research. It serves as a guidance to what is going to appear inside the study. The second chapter offers a review of the literature related to communication, linguistics, perceptions and types of silence throughout history. The information obtained in chapter two shapes the preliminary categorization of silence. The first part in this chapter exposes the concept of silence as an element in linguistics, where it is possible to read different controversies between scholars. Afterwards, silence is studied depending on its perception and role. The third chapter explains the methodology to follow, having examined past studies in relation to silence, showing the methodologies employed. Apart from working on the interpretative phenomenological research, it is possible to learn about the pre-election of grounded theory at the beginning of the research although this approach was consequently abandoned due to the existence of preconceptions about silence. In this chapter, the ethical implications are also acknowledged. The next chapter explores the methods proposed and the rationale for adopting those. The analysis of the case study is presented in chapter five. The radio drama programme has been transcribed verbatim to enhance accuracy. In the following chapter, the analysis of the eleven interviews is developed. The seventh chapter starts with a summary of the interviewees to enhance the themes of the cross-case analysis. The intersection between literature and the empirical research, highlighting four wide categories which interweave between each other are presented in the eighth chapter. The last chapter, nine, proposes new perspectives on the subject having considered the study's limitations. The thesis also includes the whole verbatim interviews as well as the radio programme transcriptions as appendices.

## Chapter 2 Review of the Literature

This study of silence is predominantly conducted under the overarching field of communication. It is therefore essential to offer an overview in order to ensure that the word 'silence' is understood from the beginning in a systematic and pragmatic way. Firstly, authors study 'silence' as a linguistic component, and secondly, the research requires a concrete examination of other fields – such as psychological, anthropological, philosophical and media related – to ensure that influences and backgrounds are known and understood, and the study prepared for empirical research. It should be noted that silence as a physical component will be referred to but not researched as a quantitative element.

### 2.1 Communication

Shannon and Weaver offered a model of communication, the mathematical theory of communication (1963), which was described as a straight line: “transmitter – code – channel – message – receiver” (Porcar & Hainic, 2011, p. 9). However, in the 1950s and 60s, the Palo Alto group, Birdwhistell, Hall, Goffman and Watzlawick among others, – “researchers reunited by means of certain common interests” (Porcar & Hainic, 2011, p. 5) focused on interpersonal communication – criticised the linear theory and suggested that the complexity of the elements of communication meant that it should be considered circular. This is also why these scholars dismissed Freud’s “individualistic psychic model, which stresses the importance of personal insight gained through exploring the past and the unconscious in a one-to-one relationship with the therapist” (Wilder, 1979, p. 172). In contrast, the author indicates that the focus of the Palo Alto Group model is interactional.

In 1967, the scholar Watzlawick, along with two other researchers, Beavin and Jackson from Palo Alto school in America, formed five axioms. Among all of these maxims, the first, “one cannot *not* communicate” (Watzlawick et al., 2011, p. 30), receives attention in this thesis. Palo Alto School contemplates that “everything is communication: the science, the arts, or the daily activities are nothing but domains of communication” (Porcar & Hainic, 2011, p. 6). However, this axiom has been criticised. In searching for silence, these academics state that “words or silence all have message value” (Watzlawick et al., 2011, p. 30),

but Clevenger considers that “not every silence carries a message” (1991, p. 342) and goes on to consider that silence only has meaning in behaviours, and therefore in interactions. Apart from questioning that behaviours may not communicate, Clevenger also takes this further, changing the original statement to state that “In an ongoing interactional system, no matter how hard one may try, one cannot *not* communicate” (1991, p. 342).

In this project, the main focus lies in the word ‘silence’ and its communicative function. Although, as already stated, there are those who disapprove of this quality (Wilder, 1979), it is necessary to understand why these disagreements exist. Firstly, the context of the study requires explanation. Birdwhistell, one of the scholars from Palo Alto, states that no more than 30 to 35 per cent of the social meaning of a conversation or an interaction is carried out by the words (1970) – verbal communication. The rest of the (nonverbal) interaction presents corporal movements including “facial expressions” (Bateson, 1972), posture (Schefflen, 1964), proxemics (Hall, 1959), paralanguage (Trager, 1958) and other types of communicative behaviour, such as touch (haptics), smells, clothing, cosmetic and ornamental. Argyle (1975) believes that touch can decode a lot of information such as fear, surprise, or happiness. Knapp (1982) reports that a gesture, a look, a handshake, a hug, the noise of the door slamming, the perfume, the dress, the smell, the music, the silence of the place, the duration and intensity – everything can communicate. All of these examples of nonverbal communication could address various meanings such as repetition, contradiction, substitution, complements, accentuation and regulation (1982, pp. 27–30). For example, posture and body movements, kinesics, are categorised by Ekman & Friesen’s system (1969): regulators, such as “the head dip” (Knapp, 1980, p. 128); emblems such as “yawning for boredom” (Knapp, 1980, p. 125); illustrators (point of an object) (Burgoon et al., 1996, p. 41); displays of affection (such as emotions); and adaptors (Ekman & Friesen, 1972) such as “covering the eye with a hand is relevant to preventing input, avoiding being seen, and shame” (1972, p. 363). Knapp goes on to report that everything is encompassed in communication: the clothes; the smell; the colour of the skin; the illumination; the objects; the structure and the design of a building and its colour, for example “the walls of a city jail in San Diego were reportedly painted

pink, baby blue and peach on the assumption that pastel colours would have a calming effect on the inmates” (1980, p. 60). Moreover, Hall states that “spatial changes give a tone to a communication, accent it, and at times even override the spoken word” (1959, p. 204). Indeed, when the word ‘silence’ is studied in depth, there are scholars who present a wider categorisation as well as multiple meanings, but there are other authors who credit silence with the lack of communicative message, in contrast of the first axiom of Palo Alto.

## **2.2 Silence... What is that? Controversies in Linguistics.**

In the past, silence – and the different ways to approach it – has been the subject of scholastic debate and investigation. This has helped to illustrate how it is possible to use silence as a means of both verbal and nonverbal communication, or even to see it as demonstrating a complete lack of communication.

In 1958, Trager introduces the term ‘paralanguage’, which includes voice qualities (pitch control, rhythm control, tempo and resonance), vocalizations, vocal characteristics (laughing, crying, giggling, snickering, moaning, groaning) and vocal qualifiers (intensity, pitch height, duration) and segregates (um, uh) (1958). However, silence seems not to be mentioned in his classification. As a linguist, Crystal (1969) studies terms such as prosodic and paralinguistic features in depth. In his book, *Prosodic Systems and Intonation in English*, he defines paralinguistic features: “combinations of physiologically grounded parameters with pitch, loudness, duration and silence variable in relation to their identification” (1969, p. 139), for example, different degrees of loudness distinguishing ‘ordinary’ from ‘stage’ whisper, as well as divides two phonetically distinct sub-sets, ‘voice qualifiers’ and ‘voice qualifications’. Crystal explains prosodic features, “vocal effects constituted by variations along the parameters of pitch, loudness, duration, and silence”, excluding vocal effects which are primarily the result of physiological mechanisms other than the vocal cords (1969, p. 128). The linguist refuses the term ‘suprasegmental’ because it “implies a priority of segmental” (1969, p. 6). Crystal still considers that paralanguage, “being vocal, have to be perceived as having some degree of pitch, loudness and duration” but claims that they are “phonetically discontinuous” in speech, adapting emotional expression – one of the



communicative functions of paralanguage – (1969, p. 128). The scholar includes prosodic and paralanguage as non-segmental (1969, p. 131) and states that “there is substantial disagreement over the term in the literature” (1969, p. 140).

In the book *Nonverbal Communication* by Hinde (1972), another linguist, Lyons illustrates a structure of the relation between verbal and non-verbal communication. However, the system differentiates between vocal and non-vocal communication, emphasising that “the so-called speech-organs enjoy a position of pre-eminence among the signal-transmitting systems employed by human being” (1972, p. 50). It is inside vocal communication, where the verbal component appears, and at the same time, it is distinguished from ‘prosody’. Although both ‘vocal’ and ‘prosody’ are still considered ‘linguistic’. The complexity of the scheme does not stop here as the author classifies ‘paralinguistic’ features inside non-vocal communication but also ‘non-segmental’ in the vocal group. As Lyons states, “the term *paralinguistics* is particularly troublesome” (1972, p. 53).

Leathers and Eaves are other authors who expose the set of interacting systems of nonverbal communication formed by “visual, auditory and invisible systems” apart from the verbal system (2016, p. 12). To the scholars, silence is included in the auditory system. The authors do not simply report silence as paralanguage but include it in the sound attributes, that differentiate one person’s vocal cues from another’s: “loudness, pitch, rate, duration, quality, regularity, articulation, pronunciation and silence” (Leathers & Eaves, 2016, p. 13). These scholars highlight six different functions of nonverbal communication. The first one corresponds to “providing and regulating information” (2016, p. 18). Davitz also states that nonverbal communication regulates the emotional meaning of person’s situation (1964). Leathers and Eaves also enumerate the rest of the functions: “expressing emotions; allowing metacommunication; controlling social situations and forming and managing impressions” (2016, p. 18).

Vargas writes about nonverbal communication, classifying nine different components. The author separates silence from paralanguage in their book, giving each a dedicated chapter. Silence is defined as “paralanguage silence” (1986, p. 77), highlighting junctures, pauses and hesitations. Also, the author explains that “interpersonal silences that are independent of verbal communication, defy classification” (1986, p. 77), for example when the speaker is not able to decide how to establish communication or when refusing to talk. In addition, Vargas states that paralanguage “cannot occur without the context of speech” (1986, p. 68) but also explains that vocalic cues affect response attitude (1986).

This last use of the word “vocalic” identifies the synonymic way of using paralanguage and vocalic as equivalent, although this has not been accepted by other scholars. In his 1976 book *The Interpersonal Communication*, DeVito discusses both paralanguage and silence in the chapter on nonverbal communication, giving each of them separate headings (2007). Years later, after writing the first edition, the author writes a journal article about both terms (1989), again under separate titles. DeVito does consider ‘silence’ with its own rights as the author states “one of the universals of nonverbal behaviours is that they always communicate, and this is no less true of silence. Our silence communicates just as intensely as anything we might verbalize” (DeVito, 1989, p. 153). This statement indicates that the scholar appreciates semantic value (for example, silence as a weapon) (1989, p. 154) in the word silence, which will be further examined in section 2.6.

Saville-Troike is another linguist who has spent time looking at silence in communication (1982). As well as their interest in the anthropology, ethnography and indeed, semantics of silence, this author refines their position on silence after the first edition of the book *The Ethnography of Communication* (Saville-Troike, 1989), and in “The Place of Silence in an Integrated Theory of Communication” the first chapter of the book *Perspectives of Silence* with Tannen (1985), where silence is not included in the figure which illustrates the position of paralinguistic and prosodic features regarding code and channel, verbal and nonverbal as well as vocal and non-vocal respectively (Saville-Troike, 1982, p. 143). However, the scholar reports the role of silence in sign language as verbal. In *Perspectives of Silence*, although Saville states that

“silence is not a simple unit of communication” (1985, p. 4), the author distinguishes “silences which carry meaning, but not propositional content, and silent communicative acts which are entirely dependent on adjacent vocalizations, [...] and which carry their own illocutionary force” (1985, p. 6), including pauses and hesitations within turns of talking (prosody). This statement is also repeated in the next editions of the book *The Ethnography of Communication* (2003, p. 117), where silence is placed in non-vocal and nonverbal, allocating paralinguistic and prosodic elements as vocal and non-verbal (1989, p. 145, 2003, p. 116).

Following this hierarchy of silence, Malandro, Barker and Gaut (1989) design a dissimilar dualist interface of silence by way of verbal and non-vocal, which Kurzon illustrates in his book *Discourse of Silence* (1998, p. 18). The first chapter of this book refers to the semiotics of silence and makes reference to Jakobson (2011) and to de Saussure’s (1993), treating silence concretely, as a “zero sign” made up of two elements, signifier and signified. Therefore, Kurzon states, “in linguistics zero has meaning” (1998, p. 6). The author’s book relates silence to intentional speech, viewing it as linguistic and “non-vocal” yet “verbal” (1998). However, when silence is not intentional, the author does not consider it “linguistic”, but rather “psychological” (1998, p. 36).

Poyatos has been another scholar whose work in kinesics, and above all in paralanguage – “the discourse is formed by a triple structure: language – paralanguage – kinesics” (1994, p. 173), is widely recognised even by authors who disagree with some of his reasonings described below. Before this is acknowledged, Burgoon, Buller and Woodall (1996) recognise Poyatos as the one who “offered the most elaborate system” (1996, p. 63), in paralanguage:

Nonverbal qualities of the voice, voice qualities, voice modifiers and independent utterances produced or conditioned in the areas covered by the supraglottic cavities (from the lips and nares to the pharynx), the laryngeal cavity and the infraglottic cavities (lungs and oesophagus) down to the abdominal muscles as well as the intervening momentary silences, which we use consciously or unconsciously supporting, or contradicting the verbal, kinesic, chemical, dermal and thermal or proxemic messages, either simultaneously to or alternating with them, in both interaction and noninteraction. (Poyatos, 1993, p. 6)

Therefore, the author classifies ‘primary qualities’ (1994, p. 25) that include timbre, resonance, loudness, tempo, pitch, intonation range, syllabic duration

and rhythm. The second group is the 'qualifiers' (1994, p. 49), such as labial control, lingual control, respiratory control and laryngeal control (i.e. the whispered voice). The 'differentiators' (1994, p. 87) such as laughter, crying, shouting or sneezing form the third group of paralanguage. The group which this research project is most concerned with is 'the alternants' (Poyatos, 1994, p. 143), that is, the "voluntary or involuntary, conscious or unconscious, independent single or compound nonverbal segmental utterances, articulated or not, produced or shaped in the areas covered by the supraglottal cavities" (Poyatos, 2002, pp. 141–142). For example, when somebody "let out a gruff sniff" (2002, p. 150). Within this classification of 'alternants' there is an even more significant sub-group, the 'silent alternants', which Poyatos refers to as "segmental voluntary or involuntary momentary breaks in the speech stream" performing functions such as speech markers, turn-opening, hesitation, and self-correction among others (Poyatos, 2002, pp. 164–165). This will be developed further in the section 2.5.

With reference to the previous categorization by Poyatos (1994), Burgoon, Buller and Woodall made a different vocalic structure (1996, p. 64). Despite the fact that Poyatos distinguishes 'non segmental', primary qualities, qualifiers and differentiators, from 'segmental', comprising the alternants (1994, p. 29), Burgoon, Buller and Woodall (1996) decide to separate acoustic parameters (physical signals made by the voice), from perceptual parameters (the way the sounds are heard by the ear). Therefore, the segmental category is formed by phonemes, morphemes and phonemic clauses – vowels, consonants, syllables, words and vocalizations such as sighs and belches. No segmental classification includes cues time, which allocates 'pauses', frequency and intensity. In addition to this, Burgoon, Buller and Woodall (1996) mention another group 'suprasegmental', including prosody and paralinguistic features – such as intonation, pitch, stress, rhythm or vocal characterizers, for example, 'moaning' (1996, p. 64). Continuing with these variances and intricacies, Kurzon (1998) disagrees with Poyatos' approach – particularly about the concept of 'silence' in paralanguage, stating that paralinguistics are vocal. Kurzon's typology of silence (2007) will be explained in section 2.5, but the author states that silence is non-vocal but verbal if it is intentional (conversational, textual and situational silence) – being silent – (personal communication, 2017). On the contrary, the

author considers that if silence is thematic (being silent about), it will be vocal as the speaker speaks, without mentioning the particular topic (metaphorical silence, see 2.6.8).

The continuous diversity of opinions about silence does not end here. Ephratt (2011) is another of the numerous scholars who considers silence as not always communicative (see 2.3). The author perceives silence as falling into three different dimensions (linguistic, paralinguistic and extralinguistic). Before explaining this mapping, Ephratt grounded human communication and beyond (such as telephone ring tones, writing systems or emblems) through the five senses, separating into three categories: 'symbol', 'index' and 'icon' (2011, p. 2289).

In reference to the 'communicative' silence, Ephratt divides, firstly, paralinguistic, characterising indexical silences, dimension between pure symbol and pure icon. The scholar highlights filled pauses "when silence serves the speaker" (2011, p. 2299), for example, emotionally or allowing time to speak. However, as stated, the author considers that silence is not always communicative, and says that there are times, for example if the person is sleeping or meditating or if the person stutters due to brain damage, that are not consider signs and that fall outside communication.

The second dimension corresponds to a linguistic system where silence is seen as a 'symbol'. Here, speech is replaced by "eloquent silence" (Ephratt, 2008), acquiring the name of "zero sign ( $\emptyset$ )" (Jakobson, 2011, p. 151) although it does not have phonation, and still Ephratt identifies silence as verbal and vocal when it refers to a pure linguistic symbol (Ephratt, 2011, p. 2300). The third dimension corresponds to 'extralinguistic', where "the icon ties together form and content" (2011, p. 2303) and classifies "the unsaid" and the "empty speech". The first term refers to the intentional silence left, for example when to say something is not wanted (political silence). The second is understood by the phrase "one can utter words without saying anything" (Searle, 2011, p. 24). Semiotics, the study of signs, has been researched in silence, not just as a symbol or an index but as an icon. It is Peirce (1934) who develops three different categories, 'firstness', 'secondness' and 'thirdness' and Ephratt (2011) reminds the

predicates in silence: the icon as 'firstness', the index as 'secondness' and the symbol occupying the category of 'thirdness'.

Many years later, a difference among ideas and beliefs in silence and what it is in terms of linguistics, prevails. What Lyons said in 1972 – that “contradiction not only between vocal and non-vocal signals, or even between the linguistic and paralinguistic components of an utterance, but also between the verbal and the prosodic components” (1972, p. 62), still stands.

The first part of this project has established a review of the complexity of the study of the word silence, in order to help the reader to focus on the subject and to give context. The next section will inform about meanings in silence, forms and functions, and will acquire a psychological and socio-psychological facet when describing the significances of silence. Before this, however, the differences encountered in silence as communicative or not should be documented.

### **2.3 The Concept of Silence – Views as Always Communicative**

The previous section has illustrated the complexity of silence, with many different views in linguistics depending on the scholar. This section shows the differences among authors in terms of the position of silence ahead of speech and vice versa. It should be noted that scholars have different interpretations of silence between the communicative and the non-communicative. Although Lyons writes “by common consent, language is the most important and most highly developed signalling system employed by human beings” (1972, p. 50), Jensen states that “silence is still a – if not the – paramount factor in many communicative situations” (1973, p. 249). Jaworski, for his part, is one of the scholars who ponders the position of silence in front of speech. In his book, *The Power of Silence* (1993), Jaworski wonders if ‘absolute silence’ can exist (1993, p. 28), but years before the author’s statement, Bruneau had already stated that “absolute silence is impossible” (1973, p. 17). Also, this scholar referred to Cage’s experiment 4’33” and considerations (see 2.4) when claiming this. However, Maltz (1985) refers to the silences of Quakers as absolute (see 2.8). Jaworski also questions himself, asking “Can I say something without speaking? Can I remain silent when talking?” (1993, p. 28), thinking about not just the relation between silence and speech but also about which element

stands out. Jaworski presents his view as firm claiming that the author does not consider “all possible types of silence to be communicative” (1993, p. 34), stating that speech is “unquestionably a primary communicative category” (1993, p. 28). The author gives the following example to explain how on this occasion, silence does not communicate: “if I pass someone I do not know in the street, and neither of us intends to communicate anything to the other, our respective silences will unambiguously mean that we are strangers” (1993, pp. 34–35) and therefore, the author states that none of them intend to communicate with each other. Similarly when a person is sleeping (1993, p. 77), or when an actor forgets “the words of the play” (1993, p. 146). Moreover, Ephraff agrees with Jaworski by stating that “these pauses are not part of communication” (2011, p. 2299). Furthermore, Sobkowiak talks about CS (Communicative Silence) saying that it “is clearly deficient relative to speech”, for example, the author explains that “it cannot be used to comment on, or express a query about, the structure of language itself” (1997, p. 46). However, although Jaworski presents silence as “weaker than verbal communication” (1993, p. 85), the author also points out indeed, that “silence is a medium of communication whose processing requires more cognitive effort than speech” (1993, p. 141), broadening its boundaries, such as its metaphoric – silence as a container, substance (see 2.4) Concept of *Metaphors*, 1980 (Lakoff & Johnson, 2003) – and *frame roles*, 1976, (Goffman, 1986) (see 2.6.8 and see 2.9) since Jaworski explains that “when communication is expected or perceived to be taking place, silence becomes potentially relevant” (1993, p. 91) – *Theory of Relevance* in 1986 by Sperber and Wilson (1995).

This section informs about the meaning of silence as an element of communication like speech. After studying different views, it is shown that silence, as a proper element in the process of communication, calls for a deeper search in media (see 2.9).

## **2.4 The Physical Aspect of Silence**

Apart from silence being assessed qualitatively, the concept could also be studied quantitatively, in terms of the length of silence and the capacity of the brain to perceive it. In fact, Jaworski introduces the concept of silence as a substance – metaphor – attributing various physical qualities “long, heavy, cold,

hard”, assigning it an ‘activity’ taking different forms, being a ‘container’, a state: “they ate dinner in silence” (1993, pp. 82–83), referring to the Theory of Metaphors, 1980 (Lakoff & Johnson, 2003, pp. 29–30). Bruneau states that “silence does not exist in the physical absolute” (1973, p. 17). This scholar considers that believing the opposite is mythical. Before Bruneau’s considerations, the composer John Cage created *4’33”* in 1952, a piece of ‘audio’ four minutes and thirty-three seconds in length, in which no instrument is played. During the piece it is possible to hear the sounds of the environment (the audience moving, coughing, shuffling etc) but no complete silence. In 1961, Cage states that there is no such thing as absolute silence, saying that something is always happening that makes a sound (2011). This statement recalls a classic philosopher, Aristotle, who defined sound as the proper object of hearing in his second book *De Anima* (1968). As Sorensen affirms “silence cannot be seen, tasted, smelled, or felt”, and so, “nothing other than sound can be directly heard” (2009, p. 126). The author also states that a deaf person will not be able to hear silence, and to make this concept even more complex, he adds that “you can hear *that* it is silent by means of a sound. But you cannot hear silence by means of a sound” (2009, p. 128). Therefore, Sorensen says that “silence does not sound like anything” (2009, p. 128). On similar lines, Bruneau considers a close relation between silence and speech, as the author determines that “silence is to speech as the white of this paper is to this print. Physiologically, silence appears to be the mirror image of the shape of discernible sound for each person” (1973, p. 18), considering that the mind creates both speech signs and silence. Furthermore, Sorensen introduces the notion of time into the complexity of silence stating that “silence can last indefinitely [whereas] no sound is infinitely old” (2009, pp. 132–133). Bruneau agrees, stating that “metaphysically and mystically, silence has often been associated with the actual cessation of time—a floating, spatial reality which, carried to its negative extreme, ends in an undifferentiated continuous /m:/ against a white everything” (1973, p. 21). Picard also seems to agree with the metaphysical appreciation of silence and time, explaining that “if silence is so preponderant in time that time is completely absorbed by it, then time stands still”. The author goes on to state that “there is then nothing but silence: the silence of eternity” (Picard, 1952, p. 107). This last concept, the eternity and



silence, is commented on in the section 2.8 “The role of silence in religion” and it will be also commented on in the discussion (see chapter 7).

## **2.5 Typology in Meanings and Functions of Silence**

The beginning of this chapter (see 2.1) offers an idea about the term ‘communication’ in the context of this project. The second section (2.2) outlines the different meanings that silence has in linguistics, pragmatics, semiotics and even, philosophy. The third chapter (see 2.3) offers a discussion on silence and its communicative role including a look at why scholars disagree with this view, and there are numerous scholars and authors who believe that “the word ‘silence’ does not stand for a monolithic concept” (Ephratt, 2011, p. 2298). From this section onwards, it can be seen that most of the significant impact that silence has is when it is taken in a psychological context. However, the classification of silence such as ‘speech markers’ needs to be first and foremost accepted, in order that the functions and forms of the syntactic zero sign ( $\emptyset$ ) can be understood.

In the section 2.1, it is learnt different functions of nonverbal communication such as repetition, contradiction, substitution, complements, accentuation and regulation by Knapp (1982). In reference to silence, the author writes about some interpersonal functions of silence such as “punctuation, accentuation, evaluation, revelation and cognitive activity, such as meditation, reflection or ignorance” (1982, p. 315). In the section 2.2, different linguistic views on silence from various authors throughout different time periods were explored. For example, the knowledge of Poyatos is revised, that is, the scholar who has been focused on the word ‘paralanguage, where silence is included in the group of ‘alternants’. Alternants can mean as much as any verbal construction and can also function as eloquent ways to “leak” information, which appears overlooked by the scholar (1994). The author primarily studies silence as a marker of communication and demonstrates how silence carries out functions such as those that pace and delimit speech segments. Among these, silence opens and breaks speech to make a gesture or to add a ‘confirmative question’ and it can evaluate a declaration. Silence could mean a pause to think, a hesitation about which word to use or the moment looking for another utterance or forming ellipsis. It is also possible to be silent so as to try to make memory or

avoid saying something, for example, so as not to have to carry on with the conversation. When people are quiet after talking, they could be evaluating the speech said or, conversely, they could be waiting for expected feedback or confirmation of the question (Poyatos, 1994). All of these uses of silence seem to suggest more than just simple syntactical uses, submitting deeper meanings, with emotional significance and different roles.

In addition to silence, Poyatos also highlights pauses as having “an undeniable communicative value, being voluntary or not” (1994, p. 165). Goldman-Eisler shows that pauses are frequent and subconscious as the author explains that, even when speech is at “its most fluent, two-thirds of spoken language comes in chunks of less than six words” (1968, p. 18). The author also exposes its wide meaning, writing that “pauses must reflect more than difficulty in word selection; they must reflect also difficulty of thought and sentence construction” (1961, p. 99). Before ‘emotional’ significances are explored, a more complex system for classifying pauses is offered by Jaffe and Feldstein (1970). They distinguished between ‘pauses’ (intervals of joint silence bounded by vocalizations by the same speaker) and ‘switch pauses’ (intervals of joint silence bounded at one end by vocalization by one speaker and at the other end by vocalization by another speaker). As well as the exploration of ‘pauses’, other scholars expand on this. Sacks, Schegloff and Jefferson (1974) worked on the turn-takings of the conversation, and although silence was not the focus of their research, these scholars report three different classes of silence, which are ‘gap’, ‘lapse’ and ‘pause’. They explain that “silence after a turn in which a next [speaker] has been selected, will be heard not as a lapse”, neither as a gap, but as a pause (1974, p. 715). In contrast, “if a developing silence occurs at a transition-place, and is thus a (potential) gap, it may be ended by talk of the same party who was talking before it; so, the ‘gap’ is transformed into a pause” (Sacks et al., 1974, p. 715). Wood (1976) differentiates between ‘filled pauses’ – which maintain the speaking turn – and ‘unfilled pauses’, which appear at the end of a speech turn. The author dedicates their book to communication in children but states that (already at elementary-school years), children’s pauses are quite “adultlike” (1976, p. 219). Burgoon, Buller and Woodall (1996) also follow Wood (1976) separating unfilled pauses from filled pauses, which belong to the same group, ‘fluency’, along with ‘hesitations’, ‘repetitions’ and ‘stutters’ (1996, p. 64).

Developing the notion of silence as an element in turn-taking, Jaffe and Feldstein (1970) categorised four turn endings: 'closed turn ending', where the silence between speaking turns does not exceed 0.1 second; 'open turn ending' with switch pause between turns is 0.1 second to 2.9 seconds; 'overlong turn ending', with switch pause is 3 seconds or longer; and 'interruption turn ending' which is precipitated by simultaneous speech of the listener.

Schegloff and Sacks refer to another type of turn, in this case, the silence noted "by appending a clarification to the request, the silence being heard by the speaker as not his, and then being transformed into his own pause by this producing such a continuation as they might then reply to appropriately" (1973, p. 294). Burgoon, Buller and Woodall establish a further differentiation into two more categories: cues used by speakers and cues used by listeners. Speaker's cues can be divided into 'turn suppressing cues' which maintain possession of the speech (with the use of filled pauses); or 'turn-yielding cues' which relinquish the speech (for example, complete silence). In the case of cues used by listeners, listeners use silence if they do not wish to talk ('turn-denying cues') (1996, pp. 347–349). As Schegloff & Sacks (1973) explained in their article, silences also set boundaries, closing topics that the speaker does not wish to follow, and as Burgoon, Buller and Woodall state letting "participants relax physically and mentally before pursuing the next segment of interaction" (1996, p. 352).

After the study of silence as a communication marker, other scholars such as Poyatos (1994) reveal the emotional meanings of silence. Poyatos (1994) describes silence as an 'alternant' whose functions express emotions or feelings (voluntarily or involuntarily), conveying what it is difficult to say with words, and referring to abstract concepts. Along with other cues such as gestures, positions and glances, these alternants mean that it is possible convey feelings such as disapproval, admiration, incredulity, interest or disinterest, curiosity, worry and anger. Therefore, when analysing conversations, it is necessary to be aware of silence as not just as a need for breathing, but also as a means of communicating, just like words. As Mazzei states "silence is no longer considered as secondary to speech, but is

considered as an integral part of speech” (2007, p. 641). That is why, the author writes about “listening to the voices of silence” (2007, p. 635), referring, by way of example, to Buechner who discusses the deafening and discomforting nature of silence which has the ability to reveal truths and ‘speak’ volumes: “the preacher is not brave enough to be literally silent for long, even if he were brave enough, he would not be silent for long because none of us are very good at silence. It says too much” (1977, p. 23).

Before working on the pure emotional meanings of silence and because of the importance of the role of silence throughout the years, silence has been studied by different scholars who divided classes of silence into different categories. Bruneau (1973) wrote about the different forms and functions of silence in communication. This author claimed three different forms of silence depending on time awareness. ‘Psycholinguistic’ form of silence, which could be associated with silence as a marker of communication, extends over encoding and decoding silence which in turn, is divided in fast and slow time silences. The first are more related to syntax while the slow times are found more in semantics, as Bruneau presented, stating that “hesitations are forms of silence, (they) can be either syntactic or semantic” (1973, p. 23). Examples of these silences can be found when a person is hesitating and therefore, repetitions could be produced. The second form of silence identified by Bruneau was ‘interactive’ silence, who defines this as “pausal interruptions in dialogue, conversation, discussion, debate, etc” (1973, p. 28). The author admits, however, that this form is difficult to distinguish from the psycholinguistic form since psycholinguistic silence is often used in interpersonal communication. However, Bruneau explains that interactive silences “are often longer than psycholinguistic, slow-time silences” (1973, p. 28). Examples of this form of silence correspond to the silence that occurs when deciding, judging or making an inference, exerting control or when feeling inferior, strange or different in front of others. This form of socio-cultural silence refers to those adapted according to social and cultural orders such as the use of silence in authority: “worship, reverence, and respectful acceptance” (1973, p. 37). This form also deploys psycholinguistic and interactive silence, for example “the creative uses of interactive and generalized silences by authorities and subordinates require

slow-time” (1973, p. 40). Bruneau includes in this form, the example of places such as “churches, courtrooms, schools, libraries, hospitals, funeral homes, battle sites, asylums, and prisons” (1973, p. 41) as well as silence used in rhetorical control such as silent reverence or silent protest.

Jensen was another scholar who displayed his classification of silence into five different functions: linking, affecting, revelational, judgemental and activating (1973, p. 249). Even then, the scholar was mindful of the effectiveness of the command of silence in media but conscious of the lack of awareness of silence: “our talkative culture needs to realize more fully the value of silence” (1973, p. 256). The first function, ‘linking’, refers to both positive and negative meanings, which either binds together people or severs relationships. Silence can also link people far from each other in “distance, time or point of view”, for example, when we stop for a moment of silence in memory of those who died in World War II (1973, p. 250). The ‘affecting’ function englobes the meaning of silence as being able to heal and to wound, since it communicates “respect, kindness and acceptance, [as well as] scorn, hostility, coldness, defiance, sternness, and hate” (1973, p. 252). ‘Revelational’ silence indicates that it is hiding something, while at the same time, silence can inform, for example when “the psychotherapist learns much about his patient by the latter’s silence: silence speaks louder than words” (1973, p. 254), for example, in a courtroom. Silence can also be ‘judgmental’, for example when it “is employed to register assent or dissent, favour or disfavour” (Jensen, 1973, p. 254). The issue with this type of silence appears when assent is given when it should not be. Jensen (1973) names this as “the sin of silence”, for example, in politics or any other status quo situation (1973, p. 254). The last function of silence is ‘activating’ silence. Jensen refers to this as being when a person thinks and reflects without speaking, in quiet.

Another author who manifested different types of silence was Kurzon, who differentiates silence depending on the context of social interaction. The author does not study the meanings of silence as such, but rather “the circumstances in which silence may be meaningful within dyadic or multi-party interaction” (2007, p. 1675). For example, the number of participants; what is not uttered (in an oral answer or discourse, for example when the person is asked a question, and does not reply); the intention of the silent person, intentional or

unintentional, presence and no presence (Kurzon explains how a person is not absent, but they could be not present, for example in a classroom when the pupil is present but does not participate); and the source of the silence: external or internal. The author establishes four different silences: 'conversation', 'thematic', 'textual' and 'situational'.

The first refers to silence in a speech, even when one is physically present but does not participate in the conversation. This could be intentional or unintentional, if the person is shy or cannot find the right words to say. It could be also internal or external, if one is told not to speak. 'Thematic' silence is explained through the example of a politician who does not mention a specific topic in a political interview or in a political speech. It is classed as intentional and present, and although it seems to be an internal decision, there is the possibility that the speaker has been told not to speak about certain subjects. On this, Kurzon (1998) also states the impossibility of the silence being timed, because the speaker does not stop talking but continues speaking. Therefore, the author refers to 'metaphorical silence' (Kurzon, 2007, p. 1679). 'Textual' silence is different to other types because there is no actual speaking. It refers to individuals who have chosen to read a specific text in silence. This could be one person at home, but it is more likely to be a group of people reading in silence, for example, in a library where more people are present. It is typically intentional and present. However, students in a class who may have been told by the teacher to read a specific text is an example of textual external silence due to code or convention. Silent prayer is also included in this type. The last category, 'situational' silence, refers to a group of people who are silent but are not reading or reciting any specific text. Kurzon (2007) compares this type to Bruneau's (1973) category 'socio-cultural': places of silence such as courtrooms, hospitals etc as well as ceremonial public events, for example the Remembrance Day for the war dead on November 11. If this silence is not respected, the author indicates "ostracism" (Kurzon, 2007, p. 1681).

## **2.6 Perceptions of Silence**

Up to now, silence has been presented in different categories, showing silence as a proper cue in communication, but also assuming a semantic meaning like a word (hatred and love, for example). DeVito reports that during interactions,

silence can give a communicator time to think, inflict harm, respond to personal anxiety, prevent verbal communication, prevent others from saying the wrong thing or appearing foolish, express emotions or signal that the person has nothing to say (2007). It stands clear that there are a great many meanings for just one word 'silence', expressions of emotions and transmissions of attitudes (like/dislike or domination/submission). Even more, these meanings could interweave each other, combining to form more than just one concept.

### **2.6.1 Silence and Extremes: from Agreement to Disagreement**

Academics who have been focused on silence, have shown it to have different and multiple meanings (see 2.5). Revising the literature throughout the decades, Zelig creates the article 'The Psychology of Silence' (1961), which explains the variety of types of silence from a psychological point of view: silence can assert, dissent, give and receive, agree or disagree. Indeed, it can mean yes or no, pleasure or displeasure, fear, anger or tranquilities. The term could be used to defeat or to show mastery as well as to express poise, smugness, snobbishness, taciturnity and humility. The psychoanalytical interest of the author leads Zelig to study the use of silence and its significance in psychological therapy. Freud's first methods were based on finding the importance of "feelings and intentions" (1926, p. 145). Zelig (1961) suggests that when a patient decides not to talk, or when the patient talks sometimes but is quiet later, the therapist should work on the reasons why the silence is there. This behaviour could appear because of revenge or resistance, or because the patient wants to be quiet to be in control of the consultation. Zelig also notes that the silence could be wanted to bring up teasing, or also defense against fear, death, repression. The author carries on giving more examples, it is also understood that an overwhelmed person tends to react with silence rather than speech. It is said then "speech is silver, but silence is golden" (Zelig, 1961, p. 9). Burgoon, Buller and Woodall also announce a variety of meanings in silence, for example, the use of silence could indicate different levels of affection, from "aversion, disdain [and] conflict [to] harmony, [and even], intimacy" (1996, p. 327). Silence could also be present between two lovers or old friends where the words are unnecessary, so "words become irrelevant" because they know each other well enough to be quiet and happy (Baker, 1955, p. 157).

### **2.6.2 Silence as Fear**

One of the most frequent meanings in the literature of silence corresponds to the feeling fear, which can be understood in two different ways.

Firstly, fear can be felt when not hearing sound. Hofmann (2013) talks of today's society as being in need for constant noise where people struggle with silence: TV always switched on, radio on in the car, background noises during shopping and when walking in the street. Even when musicians stop playing, people start shuffling and coughing because of the discomfort of hearing 'nothing'. As discussed, John Cage's piece in 1952 explains – people not knowing what to do while staying in silence (see 2.4). The explanation offered by Sorensen that "silence cannot be seen, tasted, smelled or felt" (2009, p. 126) seems to suggest that this is why people try to avoid it.

Secondly, there is silence which occurs "when speech breaks down" due to fear, hatred, anger, acute anxiety (Baker, 1955, p. 157). Moreover, the fear to talk appears due to being oppressed and marginalised in silence (Fivush, 2010). In the same way, the fear of losing the job is also another reason for silence. Gill (2009) complains about how employment and the workplace at universities today are manifest of stress, anxiety, aggression, hurt and guilt. However, nobody says anything; everybody is quiet because of the "fear" of losing their jobs: "fear of scarcity, fear of falling" (Newfield, 2010, p. 185). The amount of work that Gill (2009) presents – policies to imply and learn, emails to answer, meetings and conferences to attend – makes the worker so busy that listening to silence is unusual. Society becomes used to constant noise and so, listening to silence becomes strange and uncomfortable. Silence is seemed as solitude with a negative value. Furthermore, on the one hand, society seems not to tolerate silence (Hofmann, 2013), but on the other hand, the fear of talking and in turn, the status of being silent can lead to psychological problems, which can even manifest in crucial acts such as suicide, as reported by a psychology professor and a psychology writer (Freeman & Freeman, 2013) (see also 2.7).

### **2.6.3 Silence as Unpleasant and Embarrassing**

In section 2.6.1, it was shown that experiencing silence could be frightening, resulting in feeling uncomfortable but also in anger. Nonverbal channels can



silently show functions that are crucial to the interpreter. For example, if you are with another person at your house, silence could mean that you want the other person to leave the house, “exclusion clues” (Burgoon et al., 1996, p. 204). Silence could mean that you do not want to talk about something that the other person wants to talk about, or could also mean anger, and it could also show power, privilege and domination. Burgoon, Buller and Woodall also state that “extended silence is a sign of breakdown and stress in communication” (1996, p. 305). Tallis (2014) also describes silence as painful, boring, restlessness and frustrated. Reminiscing about Mozart’s quote, the presenter links silence with the state of ‘waiting’: “life without waiting, would be like music, in which the silences have been removed, from between the notes, and all the notes played at once” (2014). Muteness can make people feel embarrassed as well as uncomfortable, as studied by Salzberg in 1962. An experiment with patients in psychotherapy led to the conclusion that when there is silence in a room, someone tends to talk. The silence creates an ‘uncomfortable’ feeling so people want to end it. The interaction between people who do not know each other tends to be higher because the stillness produces embarrassment. The results showed that silence created more interaction than talking, and at the same time, silence motivated more interaction using environment answers as a defence to avoid silence (Salzberg, 1962). Bruneau (1973) also contemplates embarrassment and therefore, silence, when greetings occur between acquaintances. Another example of embarrassment, which brings about silence refers to the “fear of isolation” (Noelle-Neumann, 1974, p. 45), which could emerge when the individual is in the “minority” (1974, p. 48), such as when the media’s influence gives rise to such feelings. This emotion of embarrassment is also covered by Syvertsen, Flanagan, and Stout (2009), who explain that society (in this case, students) prefers not to say anything, even in events of danger to life (a student opening gunfire) because of embarrassment, as well as fear (see 2.6.2) due to the ignorance of whether something may or may not be real. This example happened in Spain in 2015 where a group of students knew that the killer had a list of 25 names of teachers and students to kill, but nobody said anything. In the end, a teacher was killed (Mundo, 2015).

#### **2.6.4 Silence as Defence**

Previously, in section 2.6.1, the decision to be quiet in order to keep a job (Gill, 2009) has been observed. Similarly, silence acts as a barrier in order to protect oneself (silence as shelter). Lechner and Solovova show silence as a powerful tool of self-defence (2014), with the example of a 'patient' under 'psychiatric' care because she did not want to talk at all to anybody (doctors, nurses or any other individuals). Although this patient's clinical background was never explored, the doctor thought she had a condition due to her refugee status and family problems. However, her behaviour was quite normal, the only unusual aspect being the absence of talking. This was seen later as 'protection' – silence as a safeguard: if a patient does not talk, they cannot know anything about her past, so she will not be deported. She is using silence to her benefit: silence as "passport" (2014, p. 376).

Another example similar to this one above, is the narrative by Halldórsdóttir (2010) where silence was used to hide the emotions of a woman who was cheated on by her husband when he was working abroad. The woman opted not to send or reply to any letters, just to remain silent, so the echo of that silence was decoded as emotion but also as ignorance with the benefit of defending herself. The act of ignorance and lack of defence can also be seen in another context: ignorance when something needs to be done and instead of getting on with it, people keep quiet for their own convenience. In 2011, Lellis wrote an article about a university which did not want to modify equipment and buildings to benefit people with physical disabilities. Instead, the University opted not to say anything – not to communicate –so that they do not have to spend any money on this. The silence of people in charge, who could make a difference (silence as power and control) has established two different disabilities: 'physical' and "societal" (2011, p. 811). Lechner and Solovova (2014) clarify that silence makes dialogue impossible.

#### **2.6.5 Silence as Power (and Lack of Power)**

Along with the interpretation of silence as 'fear', the literature emphasises the view of silence as 'power'. Nakane considers that the distribution of speech and silence depends on power (2012). Bruneau states that "silence as absence of response to or lack of recognition of subordinates may very well be the main

source of protection of power” (1973, p. 39). The author continues, with an example of silence as a protection power: “by aggravating seeking to destroy or discredit persons in power, forcing subordinates into awkward positions whereby they exhibit behaviour detrimental to their own cause – because their frustration is aggravated by silent response to their efforts” (Bruneau, 1973, p. 39).

The concept of power and lack of power in silence is also referred to by Fivush (2010), who differentiates between ‘being silenced’ and ‘being silent’. The first means a loss of power whereas the second one is power. In reference to ‘being silenced’, the author states that “it is almost always conceptualised as negative, (...) loss of voice, loss of power” (2010, p. 91). The second refers to the act of being silent when you do not want to talk and therefore you gain respect, for example, when a teacher stops talking and suddenly, the students do the same, as it has been mentioned in *Beliefs about Silence in the Classroom* by Jaworski and Sachdev (1998). Fivush states “when power gives voice, silence is oppressive, but when power gives silence, voice is justification” (2010, p. 94) and continues, that the power of silence can “challenge the truth” (2010, p. 95). This statement could be related to what happened in America in 1980, when the politicians Carter and Reagan fought for election. The population were asked who they thought would win the elections but most of the people asked, answered the opposite to what they voted. This is an example of “the Spiral of Silence” (Noelle-Neumann, 1974), where people feel pressure to express their views if they are in the minority. That is the battle between feelings and thinking, the danger of the isolation and the power of the mass media, indeed, group pressure (see 2.9).

Another example showing where being silent does not show power, and the repercussions of this, are where silence stands due to fear (see 2.6.2) or silence as embarrassment (see 2.6.3), reporting that the students not announcing any danger could have been because of fear or because of incredulity (Syvertsen et al., 2009). Either way, being silent was not advisable. That is why, Professor Smith in 2014 explained to his students the need to talk rather than keep quiet. Usually, when it is chosen not to talk, it is because of the

consequences: discrimination, violence, genocide and war. Students and professionals are quiet in the classroom because of embarrassment, or at work because of a perceived risk of losing their jobs. Smith says, “silence is the residue of fear” (Smith, 2014). Therefore, people might fear that they will not be seen to be authentic if they are worried about the risks, and so they do not talk if they oppose the majority. As Martin Luther King, Jr. wrote reflecting upon the Civil Rights Movement: “We will have to repent in this generation not merely for the hateful words and actions of the bad people but for the appalling silence of the good people” (personal communication, 16 April 1963).

### **2.6.6 Silence as Control**

Following the concept of power, Nakane also perceives silence as “means of social control” (2012, p. 161), for example in cultures (see 2.7). Gill (2009) describes a situation where it is seemed to have lost the ability to control what to think, where only silence on her part could enable her to carry on with her job, since employers are under the control of their managers, bosses and the media (see 2.9). Newfield (2010) describes silence in society when those who do the work get very little, and the ones who have and want more, get even more money, and so power and control. The workers do not say anything because there is a fear of talking, which could mean the loss of their jobs. Jaworski and Sachdev’s studies also show that gender, culture, social class and age influence whether one is quiet or raises one’s voice (1998). This behaviour of silence is explored at school as a form of control: rural students prefer to work in silence because of the setting environment; urban students use silence to gain power over the teachers, and students from minority backgrounds use silence more. In case of being in the minority (for example, one English student in a Welsh school in Jaworski and Sachdev’s study), silence would be the state of the pupil because of inferiority. Walkerdine (1985) relates silence to power and conflict, and states that working-class pupils are forced to be quiet to comply with authority. Bruneau explains that control and authority can be reached by silence, showing “respect or disrespect” (1973, p. 39). This author classifies the use of silence as “authority” (1973, p. 37) as part of a ‘socio-cultural’ variable, reflecting interactivity – one part showing power, the other displaying control. Examples of where this type of silence is performed could be in religion (see 2.8) and reverent acts. As Knapp (1980) explains, silence could

also be imposed by the accepted norms of the environment: churches, libraries, courtrooms, hospitals and when praying or singing the national anthem. Also, it could be because of the action that the person is undertaking, being quiet in the forest in order to be able to hear animals, or in contemplation of the natural environment and this is interactivity.

The result remains that silence means one concept but at the same time, that significance overlaps other meanings. Bilmes states that “there are as many kinds of silence as there are of relevant sounds” (1994, p. 79). Apart from being a mark of power, and a mark of issues in class and ethnicity, silence is both a positive and negative communicative item (Jaworski & Sachdev, 1998). As Burgoon, Buller and Woodall wrote “a wise person is one who knows when to speak and when to keep silent” (1996, p. 345).

### **2.6.7 Silence as Critical Analysis**

Jaworski and Sachdev (1998) contemplate the position of silence in learning but philosophers such as Socrates, Augustine and Paul Gauguin also reflect on the great importance of silence in teaching, and therefore in education. Firstly, the philosophers understand silence as a medium to express themselves, contemplating “Good, Beauty, Truth and Love” (Caranfa, 2013, p. 581). Secondly, these authors present different nuances. Socrates, 469–399 BC, in *Phaedrus* (Plato, 1986), perceives silence as a need to reach thoughts. Socrates “become[s] a listener to silence” (Caranfa, 2013, p. 580), a listener of thought, silence as ‘logos’ (reason), but also the author states that Socrates considers that when “we speak and listen from this silence, a true dialogue can take place where words release more meaning, since they have their source in the divine Logos” (Caranfa, 2013, p. 587). Picard in his book, explains that silence is the basic phenomenon (1952) and Weil reflects on learning, knowledge and silence (2015). Augustine, 354–430 AD, is another philosopher who brings silence into consideration, seeking silence to be able to reach “his inner self” (Caranfa, 2013, p. 591). Augustine continues stating that words are often spoken without knowledge of what they mean or signify (1948), and this is why the philosopher wonders if they can instruct society. Furthermore, Augustine gives much more value to silence as the possibility of memory, understanding and its role in education: “teacher and students stand in the

same relationship to the truths or falsehood of their ideas or thoughts”, explaining that the teacher is not so much teaching as he/she is learning, and the students are not so much learning as they are teaching (Caranfa, 2013, p. 590). Gauguin, 1848–1903, (1993) sees silence through art (offering attention to music). The philosopher seeks solitude (silence as solitude, see 2.6.2) to explore his inner self. Caranfa’s view about Gauguin’s ideas reports that “the teaching of solitude is lacking in the educational system” (Caranfa, 2013, p. 595). Gauguin believes that the best language to speak to the soul is the Arts (the philosopher is more creative in silence), reaching this phenomenon in silence, but Gauguin recognises (in reference to solitude) that “you have to be strong in order to bear it and act alone” (1993, p. 283). However, the author understands that nowadays, silence is not that medium of contemplation and teaching. Caranfa alludes to the noise of current times which prevents society from cultivating the silence that would give people the gift of thought (2013). The author wonders about the current use of silence, which philosophers consider silence as a basic need to be able to think, reflect, understand, imagine and create.

Another example is the one from Brandenburg and Davidson, who showed the importance of a teacher’s silence in order for students to think and reflect and afterwards, give opinions and ask questions. They state, “educators challenge taken-for-granted assumptions about learning and teaching” (2011, p. 703). Time for reflection can bring one into an emotional silence when the receptor is moved by the question because of the powerful reactions this question has caused (Levitt, 2001). Caranfa suggests that modern students are taught in a “hurry” and around noise (2013, p. 601), showing difficulty to think when trying to learn. The scholar questions the hardship of learning when thinking is impeded. When noise is present, students risk listening without thinking, without cultivating silence: “today’s educational methods do not prepare students to respond to life’s questions” (2013, p. 577). Indeed, the author dares to say: “we learn to speak, listen, and act in relation with the silence of our thoughts” (2013, p. 577). However, as Gauguin said, not everybody is “born” to learn in this way (1993, p. 33).

### 2.6.8 Silence as Creativity

Philosophers such as Gauguin (1993) see silence through art (and music) (see 2.6.7 and 2.6.8), Bruneau (1973) also reports the aesthetic role of silence with the example of entering a music hall or a museum or gallery where silence is the prototype, as breaking silence in that places is seen as an aggravation. Moreover, Jaworski considers that silence is “one of the key concepts making [...] art meaningful” (1993, p. 143), where silence acts as a frame (Jaworski, 1993; Saville-Troike, 1985). Schiffhorst gives a lot of importance to the contemplative silence in prayer (see 2.8) but also in the Arts. The author states that “paintings often speak in the voice of silence” (2010, p. 6). Regarding poetics and aesthetics, Jaworski writes that “when words fail poets, when artists find language inadequate to express themselves, they find refuge in silence”. (1993, p. 161).

In reference to music, slow or fast music evokes different emotions. The sound of music (and silence) can be louder in a supermarket to stimulate people to buy faster. The good feeling that some kinds of music produce, induces more intimate behaviour between sexes. In other words, different kinds of sound and intensity affect the human being (Knapp, 1980). Steindl-Rast and Lebell look at this notion still deeper and announce the value of silence in music:

Music derives its life from the matrix of silence out of which it arises and into which it inevitably flows. And it is the silence between the notes that gives them meaning and grace. The great silence is the silent rest before the day chants its recurrent melody of the hours. (2002, p. 115)

The creativity of the uses and roles of silence could also include the rhetorical meaning of silence, which could be used in reference to politeness, taboo and prototypical significance.

This last idea unlocks the concept of metaphorical silence. Apart from the physical aspect of silence (see 2.4) – silence as a substance or as a container or figurative meaning (Jaworski, 1993). Kurzon also gives a metaphorical meaning when explaining ‘thematic silence’ – “a person when speaking does not relate to a particular topic” (2007, p. 1677). Scott also writes about the importance of silence in rhetoric “that silence as the act of preparing, serves rhetoric; or that rhetoric, as the act of carrying the fruit of contemplation, serves silence” (1972, p. 151).

The metaphorical meaning of silence (Lakoff & Johnson, 2003), as well as silence as a frame (Goffman, 1986), or a promoter of contemplation in different arts, overcomes the prototypical meaning of silence, Rosch's prototype theory (1978) and identifies other roles of silence in the fields of imagination and improvisation (see 2.6.9).

### **2.6.9 Silence as Imagination and Improvisation**

Silence could be the main state of creativity for some people. Bruneau claims "reaction to creative expression, innovation, new ideas, etc, is often an initially silent, motionless response" (1973, p. 33). However, the author also understands that people in positions of authority "do not seem to know about silence as a creative force" (1973, p. 40). Bruneau also agrees with the ancient philosophers about the abandonment of silence as a tool in education (see 2.6.7) on behalf of the teachers. The author points out the unconsciousness of them in order to distinguish between its possibilities. In terms of music, communication does not just rely on sounds but, as Steindl-Rast and Lebell (2002) explain, silence forms an important part of music (see 2.6.8). Indeed, "nonverbal means of connecting and interacting" are necessary in order to create music, and furthermore, for it to work as therapy (Molinar-Szakacs, Green Assued, & Overy, 2012, p. 314), without forgetting the imaginative possibilities of the listener when a sound is heard.

Apart from physiological effects, the brain's interpretation is reliant on the cultural, social and psychological make up of each listener (Hargreaves, Miell, & MacDonald, 2012). When Ansdell states "we communicate with words to convey our meaning, whereas we improvise music to find something meaningful between us" (1995, p. 26), the existence of silence is in both: words and notes. Moreover, when musicians are improvising, they release their feelings and emotions, involving abstract output and even, the authors acknowledge the tendency "to avoid words" (MacDonald, Wilson, & Miell, 2012, p. 247).

Not just music, but psychology too is "motivated by the desire to uncover the hidden, to penetrate the mysterious and a fascination with the questions posed by the fact of creation" (Hargreaves et al., 2012, p. 451). and despite the difficulty of creativity due to copyright laws, silence stands there to change and alter structures. Jaworski mentions the awareness of the effects of silence by the advertisers (1993). In the medium of radio, the position of the background



silence has a strong impact on the recall of information (Olsen, 1995). The study of advertisements by Miller and Marks (1992) highlights how sound effects increase the level of mental imagery processing in radio ads, as silences serve different purposes in broadcast media – such as evoking different emotions, grabbing attention, aiding retention or causing a change of mood (Olsen, 1995). Even when the silence is misused, replacing the moments of silence with advertising time: “60 seconds of commercial time every ten minutes without distorting the audio stream that a casual listener will notice” and bringing hundreds of dollars a day (Rogalsky, 2003, p. 115), the author makes good use of silence, discovering that “silence is interesting” (2003, p. 116). Rogalsky carries on explaining that silence is not silent at all, rather it is full of tiny sounds (such as a human breathing) which mainly went unnoticed in the flow of a broadcast. The author found out that silence can be “disturbing, suggestive, fear[ful], pain[ful] [and even] erotic” (2003, p. 116). DeNora (1995) understands that creativity affords a space for thinking about the world around, in fields such as “education, communication, broadcasting, media, consumer behaviour, leisure, musicianship, social inclusions, health, therapy and medicine” (Hargreaves et al., 2012, p. 1).

## **2.7 The Role of Silence in Culture**

Vargas states that “there is no universal language, spoken or unspoken” (1986, p. 11). For example, silence has been studied from different perspectives such as semiotics, pragmatics, sociolinguistics and social psychology. Moreover, silence has also been investigated across cultures around the world (anthropology) (Nakane, 2012), showing great differences among societies, but at the same time, these uses of silence “have been conventionalized to the degree that it is more straight forward and less ambiguous” (the formulaic use of silence) than other meanings (Jaworski, 1993, p. 85). Vargas (1986) points out that the Gbeya people of the Central African Republic indulge in silence freely and frequently as part of normal interpersonal communication. For example, when these people visit the sick, they never say a word, and when eating it is customary not to talk to each other. Burgoon, Buller and Woodall remind readers of Hall’s contact and noncontact cultures (1969) – while “Arab, Indian, Mediterranean and Latin culture are often classified as contact cultures, North

American and northern European cultures are often classified as noncontact ones” (1996, p. 94). Therefore, silence, as part of nonverbal communication, is treated and understood differently depending on culture, ethnicity and sex. For example, Arab nations understand the need of not speaking, quietness and solitariness, despite the fact that they tend to live very close in proximity to each other (Hall, 1969). Moreover, the Finnish appreciation of silence is clear from their positivity and comfortability towards it (Sajavaara & Lehtonen, 1997), which is similar to the positive value of silence by Australian Aborigines who tolerate extensive length of silence (Walsh, 1997), and by the Athabaskan Indians who also enjoy having a good, quiet sit down together, without any topic of discussion being raised (Scollon & Scollon, 2012). These characteristics of silence by cultures such as the Aboriginal Australians and Athabaskan Indians also refer to Western Apache cultures, who had been studied by Basso (1970). After spending time observing their actions, the author reports different approaches of silence. When meeting people, the Apache culture calls for them to be quiet – to do otherwise would suggest that the individuals “want something” (1970, p. 218). Also, when a couple starts courting, silence is needed until they know each other, – “silence in courtship is a sign of modesty” (Basso, 1970, p. 219). The author also comments on the attitude of silence by the Navajo tribe, who remain silent when angry or grieving (1970). In contrast, as Nakane reports, this silence seems not to sit comfortably with Anglo-Australians or Anglo-Americans (2012), since Bruneau had already characterised silence in Western culture as being equated with fear (see 2.6.2): “the fear of losing one’s place while giving a speech, of saying something which brings embarrassment, or most other reasons for fear of speaking seem to relate to a very strong fear in Western culture — fear of silence” (1973, p. 34), which at the same time, links with the notion of silence in relation to authority and God (see 2.8): “the unanimous silence of the participants in ritual or religious events” (Nakane, 2012, p. 159). Bilmes points out that the different interpretations of the meanings of silence could be at the expense of life – responding with silence, intended to indicate refusal but interpreted as assent – because of “potential cross-cultural miscommunication” (1994, p. 79).

Furthermore, in the literature review, it is possible to read some examples of ethnic variance. There are suggestions that white and black children seem to be taught to pause at different points in verbal conversation. Evidence suggests that “white children pause at the beginning of clauses or before conjunctions, whereas black children pause whenever a significant change in pitch occurs” (Burgoon et al., 1996, p. 231). Gender also is likely to correspond to other range of differences. Vargas suggests a separation between women and men: “women have been expected to observe silence when their husbands die”, for example in African tribe in Kenya, aboriginal Australians and Indian tribe in California (1986, p. 81). Fivush (2010) mentions that the marginalised groups from the past, such as women who were not allow to talk, remained silent. In *The Narrative of Silence*, Halldorsdottir (2010) also explains the position of women in the past when females were not allowed to talk, as Jaworski also mentions about “the silencing of women” in his book (1993, p. 122). The fear of talking and in turn, the status of being silent could mean psychological problems leading to suicide (Freeman & Freeman, 2013) (see 2.6.2). The authors announce more silence in men than women and therefore, more figures of suicide in men than women. However, in the past, the oppression of the women has made them “victims of a policy leading to the establishment and perception of their status as ambiguous, subordination and silencing” (Jaworski, 1993, p. 125), which explain the concept of “binary oppositions” in society (taboo), not just in women but in social structure (Leach, 1964).

Throughout the various positions of silence among cultures, the role of silence as politeness strategy (Brown & Levinson, 1987) should also be considered – whether as a positive approach avoiding negative actions and feelings, or as a negative approach. Sifianou, on their part, suggests that “societies with a negative politeness orientation will value silence more than societies with a more positive politeness orientation” (1997, p. 79). Although Sifianou’s reflexion is just a proposition, but includes the role of silence as metaphor, Tannen dares to write about the ambiguity of the word: “silence is the extreme manifestation of indirectness. If indirectness is a matter of saying one thing and meaning another, silence can be a matter of saying nothing and meaning something” (1985, p. 97). With so many meanings, and with the additional role as metaphor

(see 2.6.8), Scollon (1985) suggests the need for further considerations of silence.

## **2.8 The Role of Silence in Religion**

The previous section informs about the different ways that silence could be understood, depending on cultures. Schiffhorst writes: “in secular Western culture, silence is often negative, an empty nothing, ‘the silence of the grave’. But in the East, it is called ‘bliss’” (2010, p. 4). Moreover, the author suggests that Eastern philosophers perceive silence as “peace, harmony, a positive energy” (2010, p. 4), which relates to the ancient philosophers who value silence as a medium to express themselves (see 2.6.7) and to contemplate “Good, Beauty, Truth and Love” (Caranfa, 2013, p. 581). The philosopher Weil also reflects about religion and states: “just as God replies with silence, so we should reply with silence” (2015, p. 95). The meaning of silence as contemplation has also been perceived by Vargas in reference to funerals, churches and weddings, along with its role in meditation (1986, p. 80). This position suggests the significance of silence in religion. Schiffhorst points to the Christian tradition of contemplative prayer, highlighting their value of silence, stillness and solitude, in contrast with the dead silence, awkward and alarming emptiness that causes anxiety, referring to the nowadays noisy-minded modern society (2010). This can be compared with the first level of silence described by Skinner (1995) as a frightening experience which makes one feel lonely. However, the experience of spending time in a Carthusian monastery in England made Skinner discover the second level of silence which is characterized by a complete absorption, where the human does not hear any external sounds. Skinner’s third type described as ‘meditation’, where the individual is completely captivated by the inner self. At that moment, the scholar claims that a relation with God is encountered. However, Maltz (1985) contrasts the silent worship of the Quakers with the noisy adoration of the Pentecostals. The Quakers consider silence as the norm in their meetings which are held in “situational silence” (Kurzon, 2007, p. 1682) where silence becomes the link between a person and God, silence as linkage (Jensen, 1973). However, Merton, a monk and a writer, warns in his *Thoughts in Solitude*, that this contemplative and inner silence needs a continual seeking (1999) that seems difficult to achieve in this “speeded-up society [...] to the fast-forward direction

of our lives” (Schiffhorst, 2010, p. 5), lacking awareness of the present, “allow[ing] very little time for quiet reflection” (2010, p. 8). As Pascal had already written in 1670: “we never actually live, but hope to live; and, since we are always planning how to be happy, it is inevitable that we should never be so” (1995, p. 13). That is why the silence that Merton looks for, is a silence that reveals peace and solitude to enable the deep inner voice to be heard (1957). Mindfulness and meditation invite “awareness of the reality of the moment” (Schiffhorst, 2010, p. 7).

The author also mentions that silence is recognisable in other religions, for example as a mark of respect and belief when Muslims pause their lives to pray five times a day. Buddhism, too, gives a great importance to silence. The Buddhist Jon Kabat-Zinn (2015) is credited with popularising ‘mindfulness’ in 1979, employing it for the treatment of illnesses but Buddhism also values silence as the medium to encounter happiness, the “true Self” (Ueda, 1995, p. 1). Christian mindfulness looks for a mystical relation of silence and the self, searching for a contemplative prayer, “silence is the means of encountering God’s presence” (Schiffhorst, 2010, p. 12). The author explains that the fear about the coming end of his conscious life is dissipated by that silence, which at the same time, is “the Great Silence that waits us” (Schiffhorst, 2010, p. 5), the silence of eternity (Picard, 1952, p. 107).

## **2.9 The Role of Silence in Media**

The term ‘mass media’ first appears in the twentieth century, referring to the means of communication at distance but at the same time, covering multiple events in a short space of time. A new social phenomenon of the modern world – ‘mass communication’ – is born of a changing society and culture (McQuail, 2010). The role of silence in arts has been revised, highlighting creativity (see 2.6.8), imagination and improvisation (see 2.6.9). These are part of the communicative process, interpersonal and in mass communication. At the beginning of this study, it was recalled the linear process of communication of Shannon and Weaver’s model (1963), but as years go by, the model of communication becomes more complex. In 1986, Sperber and Wilson suggested that the process of communication began by the encoding act, which includes context (thoughts and intentions) as well as these intentions and

thoughts decoded by the receptor, that is, coding and decoding, but they also include “ostensive-inferential communication”, the information selected by the intention (Sperber & Wilson, 1995, p. 50), in this definition – that is, “the communicator produces a stimulus which makes it mutually manifest to communicator and audience that the communicator intends, by means of this stimulus, to make manifest or not manifest to the audience a set of assumptions” (Sperber & Wilson, 1995, p. 63). The authors also establish that in order to obtain results, the concept of relevance on the receptor’s part is required. So far, the previous examination of silence and its multiple meanings, suggest its relevance in communication, despite its negative characteristics described above, such as fear, unpleasantness, embarrassment and discomfort. These characteristics were explained by the ‘Spiral of Silence’ theory (Noelle-Neumann, 1974) – when the fear of isolation results in people’s silence due to the influence of mass media on public opinion. This is a step forward from the capacity of mass media to categorize public opinion, *Agenda-Setting*, Chapel Hill study, 1968 American presidential campaign, (McCombs & Shaw, 1972). This is also linked to Habermas’ public sphere, 1962, where “the public’s understanding of the use of reason was guided specifically by such private experiences as grew out of the audience-oriented subjectivity” (Habermas, 1989, p. 28). This also suggests a link to 1962 McLuhan’s term, the ‘global village’ (McLuhan, 2002), where the digital age rules: “it was not the machine, but what one did with the machine, that was its meaning or message” (McLuhan, 1994, p. 7). In media, Jaworski gives relevant examples of how silence is treated, or rather is tried to be avoided because of the ‘prototypical’ meaning (Rosch, 1978) – absence of speech - adopted by the global village today. Furthermore, as silence could be considered ambiguous, fearful, embarrassing or negative among other things, Steiner writes *Language and Silence* (1985), exposing how silence is devaluated because of the increasing prevalence of “newspapers, literature, advertisements and political persuasion” (Johannesen, 1974, p. 28). For example, Liebes (1998) introduces the term ‘disaster marathon’ which refers to the change of the agenda to the continuous coverage of the episode, in this case terrorist related, but where in absence of new information, the ‘rolling coverage’ (Jaworski et al., 2008) takes control of the time based on repetitions, filled pauses, hesitations, and speculations in

order to avoid silence. The continuous 'recycling' (Liebes, 1998, p. 77) of information, like a 'trauma talk' (Sreberny, 2011, p. 293), serves as a 'therapy' (Mellencamp, 1990, p. 246) in the aftermath moments. In reference to the way journalists covered the episode, Jaworski describes a formulaic phatic approach on the broadcasting of the attacks of September 2001 in America, similar to "a prose of solidarity rather than a prose of information" (Schudson, 2011, p. 49), where live silence turns to noise (metaphorical silence).

Furthermore, Jaworski writes that when "communication is expected or perceived to be taking place, silence becomes potentially relevant" (1993, p. 91). For example, silence can adopt a strategic role in politics as Brummett (1980) mentions, having rhetorical influences. Having said that, this author describes the strategic silence of President Jimmy Carter from 5 July to 15 July 1979, as "mystery, uncertainty, passivity and relinquishment" (1980, p. 290). Jaworski, on his part, carries on defining that although "political discourse in the mass media are full of ambiguous and evasive statements, silence could be a "prominent and powerful tool of expression in political language" (1993, p. 47), for example, imposing control and status quo by the dictatorships, oppressing the country. Bruneau (1973) cites the martial law by Philippines' President Marcos in 1981 as an example of the political control over the citizens.

In addition to advertising (see 2.6.9), silence occupies a role in propaganda. In 1973, Bruneau already cited "silence as a medium of propaganda" (1973, p. 41), producing "mass-induced thinking", appealing to the emotions rather than the reason (Jaworski, 1993, p. 100). The oppressive silence is seen as a political tool, imposing the status quo and "it turns out that what is not said directly is more important and carries a greater informational content than what is said directly" (Jaworski, 1993, p. 109). Nowadays, the authors reveal that power and mass communication work closely. As such, Castells positions power and communication at the same level, "power is more than communication, and communication is more than power. But power relies on the control of communication, as counterpower depends on breaking through such control" (2009, p. 3), and carries on explaining that mass communication – communication that potentially reaches society at large – is shaped and

managed by power relationships, rooted in the business of media and the politics of the state. Therefore, the author states: “communication power is at the heart of the structure and dynamics of society” (Castells, 2009, p. 3), where silence could work as a taboo or as a frame, conditional to the power of the mass media. For example, Jaworski explains how journalists and producers try to avoid silence and replace it with noise (Jaworski et al., 2008).

Nowadays communication technologies depend on a virtual world which is transforming McLuhan’s Gutenberg Galaxy (2002), where “the media are intertwined environments subjected to the influence of other cultural, economic, and political forces, which in turn, reveal themselves capable of framing reality through the media themselves” (Leonzi, Ciofalo, & Di Stefano, 2015, p. 3). Indeed, “the development of Web 2.0 and Web 3.0 offer users the great opportunity to transform themselves from virtually silent viewers into talkative producers” (Di Stefano, 2015, p. 54), promoting individualisation and globalization at the same time.

### **2.9.1 Silence in Radio**

Along with newspapers, magazines, phonogram and cinema, radio also corresponds to one of the early mass media (McQuail, 2010). Inside the ‘information society’ (McQuail, 2010, p. 104) and ‘network society’ (Castells, 2000), radio continues offering a hybrid of communication, accentuating that “its codes are purely auditory, consisting of speech, music, sounds and silence” (Crisell, 1994, p. 5). Cantril and Gordon inform that radio was a new device for persuading, educating and entertaining the public but was also a medium of propaganda: “through the use of the radio on March 4 and 5, 1933, President Roosevelt unquestionably diminished the force of the financial panic” (1935, p. 21).

Despite of the quality of “secondary” (Crisell, 1994, p. 13), which is in fact not a negative term, but an acknowledgement of the ability of the medium to combine two different activities at the same time (for example listening to the radio and cooking) radio could demand the total attention of the listener, changing the background mode to a primary activity. Furthermore, not because of the absence of sight, radio is jeopardised, but particularly suited to the individual as well as being a medium to be shared. The characteristic of personal refers to



another feature of radio which Crisell calls it “intimate medium” (1994, p. 11), which at the same time is adopted by Shingler and Wieringa (1998) accentuating the intimate relation between the speaker and the solitary listeners. Despite the distance between speaker and listener, it is possible to feel a connection of proximity and aliveness between the parts, for example in ‘phone-in’ programmes.

Another aspect of radio, which perhaps is one of the most claimed and recognised by media scholars, refers to Crisell’s “blindness” of radio (1994, p. 3). Far from a pejorative meaning, the author appeals to the imagination. For example, Street made a reference to the dramatization of *The Lord of the Rings* by BBC Radio 4 in 1981, where the listeners could escape what they already know and launch themselves into a narrative along with their imaginations (Street, 2002), despite the likelihood of Tolkien’s work being already familiar to some degree with the listeners. Cantril and Gordon add that “the versatility of radio” makes the possibility that each listener can produce a unique psychic experience by creating an imaginary picture (1935, p. 267). Furthermore, in contrast to other media where vision is perceived as much more important than the voice, radio’s lack of picture enables the listener to create their own unique images, where there are no limits nor physical frames. Apart from creating opinion, radio stirs the imagination of listeners. That is why parents were happy for their children to listen to the radio, because of the way it encourages them to use their imagination (Cantril & Gordon, 1935). It is all too easy to say that the imagination is dulled by television; but certainly, it is emphasised that this ability is accentuated in radio because of its visual deficiency, the same way as reading a book invites the reader to create unique scenarios. One of the codes in radio that has already mentioned is silence. Like words, silence can bring two different signifiers – one negative, the other positive. Radio professionals refer to the first as ‘dead air’ because the length of silence is deemed dysfunctional. The positive calls for meaning, and because of the absence of vision, Crisell (1994) explains that silence in radio creates drama, irony and stimulus. The scholar says that silence could mean threat to the listener, since after seconds of it, they might even think that the radio has broken. In 1958, Harold Pinter created the play *A Slight Ache* and presents a character who never speaks, and

therefore, challenges reality and presents questions to the listener (1991) – a fact that seems to present certain difficulties while recreating it in television or theatre. Another role of silence in radio corresponds to its capacity to frame the programme, making sure it does not exceed the time limits (Crisell, 1994). Silence can also be effective in advertising, for example Starkey writes a formula where the pause grab listeners' attention: "Listen... (4 seconds silence) yes, the world outside seems quieter..." (2013, p. 152), but at the same time, the scholar warns about over-using silence in this way for creativity and originality. That is why, Jensen calls attention to the "effectiveness of the command of silence by the radio announcer" (1973, p. 256).

## **2.10 Summary**

This chapter refers to the concept of silence and it may be considered that the study of it appears fragmented into many different notions over the years. Many different authors include silence as an element of communication, while at the same time, the absence of sound is not always considered part of communication. However, at the same time, different authors claim the multi-faceted meanings of silence, such as agreement or disagreement. Even more, silence can be seen as a tool to enhance creativity, but also silence appears to have a role, for example in media, a negative one. The literature review demonstrates the contested nature of silence and the need for the development of a taxonomy of all aspects available in the evidence-based practice. That is, the plethora and the variety of literatures are showing the need of creating a taxonomy – the gap – and the need to systematise and categorise this lack of organisation. In order to create a more systematic schema which could aid the future of different identities of study, the best possible methodology must be identified. That is, the framework that the literature suggests as the most appropriate in order to fill the gap – a taxonomy because of the significant different considerations of silence – corresponds to a highly qualitative interpretative research. Therefore, the realisation of the need of this framework in order to make sense of the world is explained in the next chapter.

## Chapter 3 Methodology

The review of the literature, chapter 2, has shown the (sometimes contradictory) different roles of silence but it has also exposed that there is often a sense of confusion and misunderstanding of the term 'silence'. As Mazzei summarises, "silence is no longer considered as secondary to speech but is considered as an integral part of speech" (2007, p. 641). Silence is not just a medium to pause because of the need to breathe or think, but also a way in which to feel protected, to show control or respect. As the literature shows, different values and perspectives of silence are acquired depending on culture, ethnicity, sex, religion, physiology, sociology and communication. The review also suggests that silence is more than one concept, and at the same time, it involves different interrelated notions. In order to find qualitative evidence about silence and its uses, further research is needed. As Bruneau states, "silence as a communicative function is complex and profound" (1973, p. 42).

A study into the meanings of silence in society (phenomenon) is required in order to clarify the perception of silence, not least because of communicative purposes. An interpretative phenomenological research, "a qualitative research approach committed to the examination of how people make sense of their major life experiences" (Smith, Flowers, & Larkin, 2009, p. 1), will be undertaken employing an inductive grounded theory approach, case study and interviews. The qualitative empirical research – a multi-layered approach – will identify, firstly, silences in radio (the case study pilot) and secondly, the semi-structured interviews will then provide evidence to back up the results. In addition, the professionals interviewed will provide further information about silence in different fields of modern life, which can be cross-referred with the literature already learnt.

### 3.1 Previous Studies/Methodologies about Silence

Before starting to work on the interpretative phenomenological research, it is necessary to refer back to the research questions (see 1.3), in order that it is understood why the research is being carried out in this way. Before entering on this section, it is worthwhile to clarify that the older studies considered in this project reflect the language and ethical standards of the time.

In looking at previous literature published on the concept of silence (see 2), an inquiry about how silence acts in communication based on interviews and group discussions (a qualitative approach) and questionnaires (a quantitative approach), was observed. Using the medium of radio as an example, (as this medium was the best possible one – current and “blind” medium – to start examining whether or not silence has a role in media), there were experiments looked at the meaning of silence in talk radio (Rogalsky, 2003) – “American radio format primary based on opinion on behalf of the presenter” (Chignell, 2009, p. 56) – and even the use of silence in radio advertising (Olsen, 1995). However, again, apart from stating silence as a tool to create more attention and feeling, the results did not establish any further principles or systems. The researcher has looked for other possible investigations, similar to this one and although it was possible to read other studies about different types of silence, for example Bruneau (1973), Jensen (1973) or Kurzon (2007), it seems as if methodologies have never been put into place and that even more interestingly, there seems to be a lack of implications for future research.

There are examples of theses where silence – information held back – is analysed through interview and discussion (Kostiuk, 2012), or that differentiate pure and impure silence, applying silence in the contexts of medicine, law and art (Schwartz, 1996). Although both of these studies show the importance of silence in specific scenarios, stating its benefits in knowing how to employ it, still the lack of a taxonomical approach which could help in the future, is felt. Similarly, the majority of previous studies choose very specific and often usual content and participants. For example, one research involves psychiatric inpatients who have been set up in a room to “measure the effects of silence and redirection by the therapist on interaction and type of response” (Salzberg, 1962, p. 455). Another investigation uses surveys in a school where students were asked how they would respond if a peer is planning to do something dangerous (Syvertsen et al., 2009). Observations and interviews have been used as methods to try to understand silence and have shown that different meanings of silence, – transference and countertransference – appear in patients with psychological problems (Zeligs, 1961). Another example was the use of questionnaires to “elicit beliefs and attitudes about silence in the classroom” (Jaworski & Sachdev, 1998, p. 273), and the use of transcripts in a

self-study which evaluated ones' own practices and in this case, the teacher realised the lack of silence was a tool in teaching (Brandenburg & Davidson, 2011). With more interviews, the importance of the use of silence to negotiate some conflicts in relationships was shown, for example using silence as completeive (Oduro-Frimpong, 2011). Regarding more case-studies, ethnographic in this case where the research just shows silence as a tool, keeping quiet in order to avoid negative consequences (Lechner & Solovova, 2014).

Through all of these examples, the research has centred on silence, but the methodology has not evolved into theories nor systems. Among studies performed, there is one in particular, however, which was interesting in its use of grounded theory and its interviews as the method to improve psychotherapy performance. The participants in this study were seven patients and four therapists and after analysing the data along with memos created during analysis, the categories formed were grouped. As grounded theory, the research discovered six different pauses (Levitt, 2001), explanations and future investigations. Levitt's study influenced this present research because it offers the realisation of different categories of silence, along with the explanation of the methodology used (grounded theory). The order of the events helped this research organise its planning.

### **3.2 Why a Qualitative Approach?**

This study seeks to understand silence, the literature suggests that a deterministic approach could not be possible. To start with, the objective goes further than a descriptive analysis. A deeper understanding of the data is needed, looking "beneath the surface" (Braun & Clarke, 2013, p. 174). Another characteristic is that the taxonomy will be generated by an inductive research approach. This kind of approach does not consider that there is only one correct form of reality (in this case, silence). Instead, it believes that there are very different meanings of silence, even within the same person. The significant characteristics of this model are meanings rather than procedures or measures of behaviour.

The first question presented at the beginning of the thesis (see 1.3): "Is it possible to define it, in a systematic way?", and therefore: "Is there a possible

systematic approach to develop so it is possible to understand silence?” is not searching for a number, but for different perspectives and meanings. The questions about silence require interpretations. The literature studied in Chapter 2, showed us that silence is not just one thing. Critical reflection and interpretation are an essential component of any qualitative research, but even more so when the reader faces an interpretative phenomenological analysis such as this – where the methods, case study and interviews are used as a tool to “make sense of how the world is seen, understood and experienced from the person’s perspective” (Braun & Clarke, 2013, p. 24).

### **3.3 Interpretative Phenomenological Research**

This study is concerned with the way in which people make sense of their silences, how people perceive and talk about silence and communication, and how they react. As it has been shown, it is necessary to start with empirical research. This approach is about exploring experiences (Smith et al., 2009). The researcher observes and analyses individual cases to understand the data collected, often using semi-structured face-to-face interviews so afterwards, it is possible to analyse and reflect on what the participants have shared.

In order to reach the objectives and aims of the research (see 1.3), a specific design is required. This thesis is descriptive and evaluative, showing the meanings of silence from different perspectives (oneself, relations, and professional) as well as showing how silence is treated by media – all backed up by the literature review. This study of silence will later be explored with different methods, such as a case study of silence in a specific radio programme and qualitative interviews.

In addition, this research presents an experimental design. It sets out to find silences in a radio programme. The transcripts of the radio programme will consider every element (words and paralanguage where silence is included, pauses and interjections). The experiment is done to explore a particular event and the researcher has used coding to simplify the results. As Walliman states “research is about acquiring knowledge and developing understanding, collecting facts and interpreting them to build up a picture of the world around us and within us” (2011, p. 15). For this reason, several models, such as idealism and epistemology have been adopted. Silence is not just lack of sound,

it is an emotional experience and depends on the “activity of the mind” (2011, p. 16). The study is going to diagnose as many as possible views of possible realities regarding silence and showing as many as different categories of it. Reflecting on Kant’s transcendental idealism, this research is working towards the construction of knowledge out of sense impressions (Encyclopaedia Britannica, 2019).

Relativism must also be reported – that is, interpretivist doctrine where the researcher observes the silence inextricably bound into the human situation. The epistemological model refers to a theory of knowledge, and the researcher deals with the reliability of our senses and the power of our mind, questioning up to what extent silence interacts with the human mind. This philosophy adopts an empirical approach where knowledge is gained through sensory experience, using inductive reasoning. Consequently, the structure of the thesis is as follows. Firstly, it is needed to identify the phenomenon ‘silence in nowadays’, through observation and research questions. The literature will underpin the base of the study. The methodology will give the ‘construction’ and the methods will inform the best tools to form the research. The data obtained will be analysed and discussed along with the literature, so conclusions will be encountered. Recommendations and further research will then be announced.

However, Cohen, Manion and Morrison’s advice: “research does not always go to plan, so designs change” (2011, p. 117) must be heeded. Maxwell’s interactive approach to planning must also be considered, as each area shapes and alters the others (2005). It is not a linear model. The research is exploratory, and the participants are asked “what and why”. Moreover, the researcher has realised that although the question “what is silence?” could seem very simple, the answer is not so straightforward. This is not an ‘Action–Research’ methodology that is trying to solve a problem and developing a change (Sherman & Webb, 1988). It is not possible to create a simple theory of silence, the problem of the concept of silence is too complex. This research, therefore, does not intend to tackle the definition of silence but to build awareness regarding the possibilities and perspectives of silence in different fields.

### **3.4 Grounded Theory (pilot)**

The goal of this research is the creation of a taxonomy of silence, which should develop our understanding of the concept of silence further. That is, the research project works on offering a classification of silence, making sense of the world (Smith et al., 2009). That is why, it should be stated how the realisation of being in front of an interpretative phenomenological research took place and therefore, grounded theory could not be the method that originally was perceived, and how this reasoning occurred needs to be examined.

In the initial assessment, the use of grounded theory seemed to be an effective methodological approach. However, the method assessed showed that many concepts studied were already familiar, instead of being approached completely naïvely as it was thought at the beginning. It was, therefore, not suitable to carry on with this approach, so it was decided that a more interpretative phenomenological research should be carried out.

Focused now on the first method – a grounded theory approach – the steps are as follows. Before trying to understand people’s ideas about silence, it was necessary to examine silence in radio, since literature (2.9.1) and personal experiences stated that there was something missing or problematic about silence. The reason of employing radio is based on the ‘blindness’ of the medium. It was needed to block any other senses and focus on hearing, for example, visuals could jeopardise this investigation. As it was thought to explore from the beginning, with no preconceptions, it was therefore decided to employ a grounded theory style as a qualitative method. The researcher did not know what direction the research would take but perceived that it was essential to analyse a radio programme in order to carry out the investigation satisfactorily. Data was analysed through the process of coding (Kendall, 1999), but the pilot was not going to go further as a grounded theory method in terms of looking for relationships (axial coding). As Braun and Clarke explained “many researchers only complete the earlier stages of GT (initial coding and concept development)” (2013, p. 186) called by them ‘GT-lite’, as it is a small project and the objective of this first analysis is the focus on the evaluation of the possible research. The objective was to generate a taxonomy of categories from the data. In order to do this, GT will provide the structure to give us the necessary



categories. Although the researcher agrees with Corbin and Strauss (2008) that the study is concerned with the role of interpretation and meaning of the social world, it is needed to mention Glaser (1978) who favours developing investigations without the need for axial coding. The author described substantive (open) coding as a way to “generate an emergent set of categories and their properties which fit, work and are relevant for integrating into a theory” (Glaser, 1978, p. 56). Moreover, it is also emphasised Glaser’s words that “data should not be viewed through a predetermined framework, but rather, data interpretation and category development are driven by conceptual concerns in the data” (Kendall, 1999, p. 746) because it was therefore realised that it was not possible to carry on with this approach, there were conceptions already known. However, this first exercise was extremely useful not just in providing specific information about how silence is used in radio but also in helping to assess other approaches in order to realise which one is the most beneficial and accurate for this research project.

### **3.5 Paradigm Approach**

In order to answer the research questions (see 1.3) and to reach the aim proposed, the research will explain and explore silence in radio and in people's daily lives. First, the researcher will clarify what silence is perceived as, outlining why and how it is used in communication. This involves human, political, social, cultural and contextual elements. The research needs to describe what is happening in present-day society. The project will evaluate how silence is used in radio and in day-to-day life. As the research is highly qualitative and will describe observations of silence in present-day society, the researcher will not simply identify the problems, but they are going to go deeper to look for the causes. The methods later explained (case study and interviews) are used to provide clear qualitative analysis, conclusions and recommendations. Consequently, the types of silence will be categorised in order to understand their meanings. The research aims towards a taxonomy of silence, so that all the possible meanings can be illustrated with examples, to enable the reader to understand them. That is why a coding to disassemble and reassemble the data has been established in order to work on the basic pilot (a grounded theory approach) and on the interviews.

This research project needs to critically understand the role/s of silence in communication, including in radio. The first step is to classify the meanings of silence using an example radio programme (previously, having worked on the taxonomy of silence as observation of what the researcher could find through the literature). Once the researcher has completed this first analysis, this will then need to be backed up with data collected by experts in radio. Lastly, the method will have brought up not only conclusions but also recommendations, not only to be followed up by professionals but also by society in general. Undoubtedly, there will also be references that could be used in future investigations.

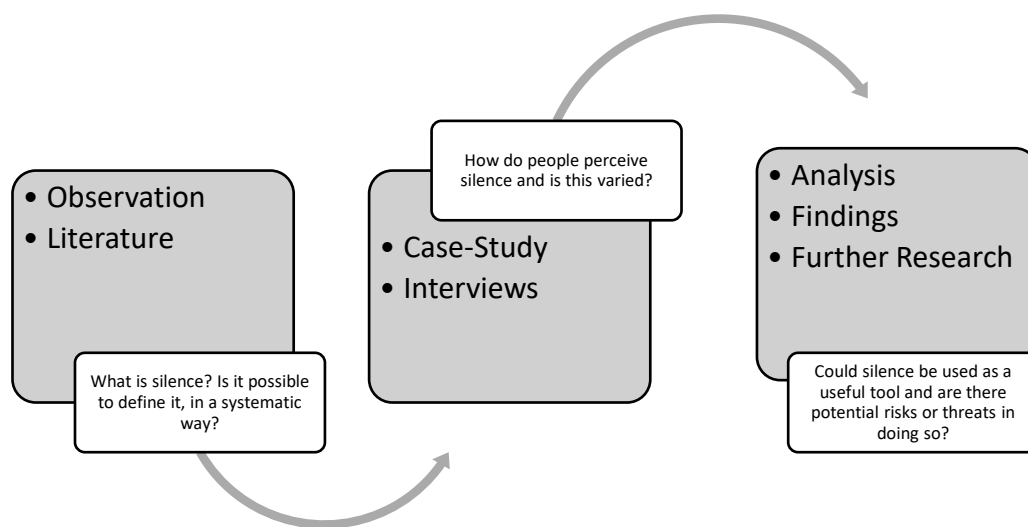


Figure 1 Research Activities – Research Questions

### 3.6 Ethical Implications

It is extremely important to consider ethical issues in research relating to the “real world” (Robson & McCartan, 2016, p. 3). This project follows the essential guidelines “all social science should aim to maximise benefit and minimise harm” (British Educational Research Association [BERA], 2018, p. 4). Cross-verification was needed to show validity, and codes and guidance have been followed throughout. Morals and ethics have also been proven to show reliability and validity. During observations, gathering information, collecting proof, interviewing and analysing documents, everything has been authentic and referred. Secondary data such as books, journals and articles have been used

ethically and research have been cited according to APA guidelines as a social investigation.

In terms of interviewing, the people selected have been those with expertise in the subject regardless of sex, age, culture or ethnicity. The researcher has been honest about the research and open when explaining the reasons for interview. The professionals in the subject have also been truthful and answered questions honestly and without any prejudice or for their own or their company's benefit. Furthermore, their consent has been required. Any person involved was made fully aware of the research in place and gave their consent to be involved in order to protect the identity of each participant. It should be noted that the radio programme used as a tool (from the BBC website), has not been altered in any way.

This research did not involve any vulnerable participants. Furthermore, the research looked at the 'Informed Consent' from the Journal *Social Research Online* (Wiles, Crow, Charles, & Heath, 2007) as well as the Ethical Guidance for Educational Research BERA (2018).

Statement of Ethical Practice (Appendix 3)

### **3.7 Methods**

The previous chapter explained how the methodology was selected, above all, giving reasons why the initially hypothesized direction, grounded theory, could not be carried out as a whole procedure. This was the case because of the predispositions, which were unknown at the beginning of the research. This section explains the tools selected in order to obtain the maximum benefits. Due to the fact that most previous studies carried out (see 3.1) did not delve deeper than aiming at categories and paradigms, there is a need to look systematically at the qualitative data (based on the case study and the interviews) targeting the generation of categories. The research tools do not intend to restrict the parameters of silence. Instead, the methods used in this present work are aimed to extend the understanding of silence providing a taxonomy of silence, which could help guide people. As already mentioned, the researcher is dealing with a systematic collection, coding and validation of data that might help to describe a phenomenon of interest (Abdel-Fattah, 2015).

It has also been cited that this research follows a highly qualitative approach. As Robson and McCartan state, this paradigm “emphasises the world of experience as it is lived” (2016, p. 24) so the researcher works on the formation of a taxonomy of silence, showing that there will be multiple perspectives of what silence means because “the central aim of [this] research is understanding” (2016, p. 25). This chapter explains the methods: case study and interviews, as part of the design of the research.

### **3.7.1 Case Study (Pilot)**

In order to understand silence, the researcher needs to know how and why silence is around people, a real-life phenomenon (Yin, 2009). It was needed to develop a strategy to study the vast amount of different silences. That is why – as an empirical research – a case study (or ‘pilot’ as it was the first practical contact with silence) was the ideal one to focus on the phenomenon, but even more, because one of the research questions (see 1.3), concretely the first one, refers to understanding silence. In order to do that, the project is employing a radio station as a method. Before selecting the case study, it was necessary to spend several months listening to public and commercial radio in the UK in an analytical way, to identify silence. Different packages such as drama, music, documentaries, news and politics were analysed in order to find a programme which could best represent UK society. It was a challenging task because in modern production ethics as well as in modern and global marketing, every moment in radio needs to be exploited. However, after having searched through many hours of empirical navigation, critical thinking, discussing and reflecting, a piece of radio drama was selected. In fact, the first method focused on the biggest radio drama in the UK and at the same time, the one which is embedded in the current generalised culture.

Once a programme was selected, the task of identifying how silence is treated began. The procedure in itself had several phases – observation and transcription to start with (firstly, writing the words down, secondly copying the paralinguage and thirdly identifying silences, establishing a very precise timing throughout). After these stages, the data analysis began with the categorization – firstly as a great feature so then it is possible to identify the most repetitive data, which then would be analysed again trying to come to conclusions. As

previously explained, this first exercise relied on a grounded theory approach, so the sampling was broken apart into lines, paragraphs and sections. Data was rearranged through coding in order to compare and dissociate the categories. As it was supposed not to have been any predetermined conceptions (at that stage, it was thought that there were not preconceptions), and the 'raw' data was interpreted so that the reader will be able to identify a "story-line" (Corbin & Strauss, 2008) in the use of silence.

A significant role of the use of coding is the concept of repetition. Although the case study is not going to use "axial coding" – "a set of procedures whereby data are put back together in new ways after open coding, by making connections between categories" (Strauss & Corbin, 1990, p. 96), the first and final theoretical coding will reveal repetition. As Flick, Kardoff and Steinke state, "repeated coding of data leads to denser concept-based relationships and hence to a theory" (2004, p. 19).

The results of the pilot (case study) will inform future questions, which indeed, will assist the research going forward, realising the modification of methodology and the need for other tools, in this case, interviews. It is possible to cross-reference the variety of meanings of silence from the radio piece with the literature. In addition to this, it is possible to appreciate some reversibility in silence, and because of that, it was needed to research further. Therefore, it was required to learn from other people's ideas and perspectives, and that is why the audio clip was used in the interviews as it is possible to learn in the following chapters.

Before starting to explain the background of the conversations with the participants, it must be underlined that the results of the case study are extremely significant in order to identify, set up the basis and understand what it is possible to hear (in a radio programme) in order that later, the whys and wherefores can be looked at in more detail.

### **3.7.2 Interviews**

The research needs to provide a better understanding of how silence works and how it is understood by society – second question in the research questions (see 1.3). The case study offered and explained the knowledge of what was known about the presence of silence throughout the 13-minute programme.

However, this is not enough, and the study needs to go further in order to understand more about this concept. Interviews were therefore chosen as the best method as they allow the reader to explore different interpretations, alongside explanations from professionals in the world of radio. This means that the reader is presented with a semi-structured interview as well as a “professional conversation” (Kvale, 2007, p. 14). A semi-structured qualitative interview is one where the participants are given the opportunity to discuss issues, assess and evaluate according to their experiences. This means that questions and answers cannot be strictly anticipated by the interviewer. That is, although there are certain topics (see table 3) that needed to be covered, the participants were able to discuss and suggest information and ideas that were not apparent beforehand.

Another feature worth mentioning is the fact that all the interviews were carried out individually and face-to-face. Another strength of face-to-face interviews is that of flexibility. Cohen, Manion and Morrison explain in their book that face-to-face interviews are remarkable as “flexible tool[s] for data collection” (2011, p. 409). Although there are not specific questions, the design of the interview method will be explained further in Chapter 5. As Rubin and Rubin (2011) clarify, the purpose of the interviews is to learn from the participants about their experiences and perspectives in their own words.

### **3.7.3 Validity and Reliability**

There are several characteristics which promote the validity and reliability of the methods used. Firstly, they will use criterion-related validity as the observation and the results of the radio programme will be demonstrated with interviews. Secondly, the use of these two different methods of data collection in the study, along with the literature reviewed, will make the research more in-depth. Moreover, the use of the audio clip in the interviews shows an integration of the methods. The triangulation will empower the validity (Campbell & Fiske, 1959). Moreover, the observation of radio over the three months increases reliability – considered ‘trustworthiness’ by Lincoln and Guba (1985).

Having explained the principles of the methods and emphasised that the literature review suggests that silence cannot be defined as just one concept – which means that it is needed a better understanding of what silence is –, it is

possible to appreciate once again that there is something missing or problematic in the context of silence. It is obvious that society is aware of the word 'silence' but there is a lack of understanding about what the term implies. For that reason, research is needed to find out what different types of silence occur during conversations with others and with oneself. That is why, something very specific, a 13-minute radio programme, is analysed along with interviews with experts of the environment, in this case media, who offer their views and expertise. The sampling number, that is, eleven interviews have confirmed new critical and even metacognitive views about silence. After the last interview, the saturation point was achieved.

#### **3.7.4 Boundaries**

The analysis of the case study and the interviews as cross-cultural research methods will increase the validity and reliability, but it is also certainly convenient to be aware of the restrictions of this investigation. Firstly, the case study is focused entirely on one just example. This could be considered restrictive by giving a subjective view but, as Flyvbjerg (2006) comments in their journal, universals are not so apparent in human conceptions. Also, the subjectivity while analysing the unique case study could present concerns – presentation and content (Merriam, 2009). Secondly, regarding interviews, it is known that this is a far more time-consuming method than, for example, questionnaires but it does provide more in-depth information in return.

Another advantage is that if interviewee or interviewer does not understand any question or answer, both parties are able to ask and clarify the data. In this type of method, it is essential to remain neutral. The interviewer cannot make oneself seem either a controlling or a passive person. A potential limitation could be considered in terms of whether or not the sample is representative. On one side, the case study used the example of a specific radio drama piece because – as it has been stated previously – it was needed to find a programme which allowed silence and it was also needed to find a programme which could be seen as a representation of middle-class society. However, the use of only one episode as well as the genre present limitations (see 4.6). A disadvantage that could have been considered while transcribing the interviews was that a third party should have been used when verifying the transcriptions. On the other

side, interviews, it was needed to learn from people showing critical and even metacognitive skills. Having said that, the participants were not prescriptive because of their keenness of silence. In fact, it was the opposite, the sample shows the disparity among the cases. As a qualitative research study, the results are not able to be generalized as the analysis does not fit neatly into standard categories. Having said that, as Dey writes, “even if we accept the (doubtful) proposition that categories are discovered, what we discover will depend in some degree on what we are looking for” (1999, p. 104). Even if the fact that this first observation is not a general, but a premeditated one, causing a social constructivism and being challenged, this research will demonstrate that the approach to data is systematic, contextualized as well as creative.



## **Chapter 4 Case Study (Data Collection and Analysis)**

After explaining the methods that are going to be used and the reasons for this research, this chapter offers the analysis and results of the case study (pilot) which was primarily going to form a grounded theory method (GT-lite). It was considered that – in order to verify that silence is more than “anything” (Tannen, 1985) as well as to reflect on meanings of silence and to show that it really is a communicator – it is necessary to find the best possible medium to let the audience hear silence. The literature review in chapter 2, concretely in 2.9.1, has given evidence that radio is a prime example of media where the auditory sound is much more amplified without contamination through the other senses, so it is obviously the best tool to study silence and reflect about its different facets. The qualitative study of a radio programme is presented below.

### **4.1 Overview**

The design of this case study will give the reader information on how silence is used and why. The interest is on a specific radio programme in order that the limitations and the intricacy of the pilot are fully understood. As commented previously, this method adopts a grounded theory approach in order to learn what it is possible to find in a radio programme. To achieve the best results, transcription has been employed very precisely. Gibson and Brown (2009) explain that transcriptions can be laborious, but it is an excellent method in order to have a good understanding of data. There is not just one unique way to transcribe. For this particular investigation, it has been identified that it is needed to transcribe, apart from the words, the silences, breathing and any other paralinguage. The transcription could involve ‘primary qualities’ – as analysed according to Dressler and Kreuz (2000) –, but it was noted again that there is no accepted universal way to transcribe the different levels of the voice (Ball, Esling, & Dickson, 1995).

### **4.2 Preparation**

After listening for a period of three months to both commercial and public English speaking radio stations in the UK, exploring different categories from music, comedy, politics, news to drama, the programme which was considered to offer the best range of meanings of silence is the long-running soap opera

*The Archers* on BBC Radio 4 (Baseley, 2019), which represents 20% of radio listeners in the UK, within 60% of the whole BBC Radio listeners (Rajar, 2018). Moreover, apart from BBC Radio 4 being the second most listened to radio station in the UK – only preceded by BBC Radio 2 (Cridland, 2016) –, it is listened to for 11.3 hours per person per week, which is approximately the same as all commercial radio in the UK, with 13.1 hours per person (Rajar, 2018). *The Archers*, described as “the world’s longest-running soap opera” (‘May 1950 - The Archers - the world’s longest running soap opera, History of the BBC’, 2013), after 65 years running still retains an audience of just under 5 million listeners, in comparison with its 9 million in 1953 (Thomas, 2016). The episode studied and chosen at random, was broadcast on the 1st November 2015 titled *Helen is in a World of her Own* and lasting 13 minutes. Many different kinds of silence were identified, presented as solo or linked to other communicative elements such as words and paralanguage. In order to recognise a considerable amount of the silences, the specific episode has been transcribed with the assistance of Adobe Audition, a program used in radio production, which allows for millisecond precision.

### **4.3 Guidance**

In order to carry out this qualitative analysis, the researcher has transcribed the radio drama piece (Appendix 1) as previously mentioned: words, silences, breathing, primary qualities of the voice and interjections, but also the timelines classified by Gibson and Brown as “indexical transcription” (2009, p. 114). As it is a radio programme, the minutes, seconds and milliseconds take up a very important part of the production and give the listener an indication of the rhythm of utterances.

This episode is structured into eight different scenes. Each scene has been separated, in order to be able to gain a better understanding of all the components of communication. This separation has been made in order to clarify how important nonverbal communication is in radio. The examples will show the significance of silence, underlining again the meaning that can be discovered through its use. Before looking more closely at the soap opera, it should be said that in the first instance, the content of the episode has been coded in order to simplify the material and in order to be able to work with it.

The list below shows the coding used and their meanings:

BMM: Breathing (meaningful) + music

BRE: Breathing (essential)

BRM: Breathing (meaningful)

EPL: Breathing (essential) + paralanguage

INM: Silence (interactive) + breathing meaningful

INT: Silence (interactive)

IPL: Silence (interactive) + paralanguage

MPI: Breathing (meaningful) + both silences (P&I)

MPL: Breathing (meaningful) + paralanguage

MUS: Music

PAI: Both silences (psycholinguistic + interactive)

PLG: Paralanguage

PPL: Silence (psycholinguistic) + paralanguage

PSY: Psycholinguistic

SPL: Both silences + paralanguage

WBM: Words + breathing (meaningful)

WIN: Words + interactive

WMU: Words + music

WPA: Words + silence (psycho & interactive) + paralanguage

WPI: Words + both silences

WPL: Words + paralanguage

WPS: Words + psycholinguistic

WRD: Words

XXX: Indistinguishable noise

The radio programme has been completely transcribed, taking into total consideration not only words but also paralanguage.

The content which is not pronounced has been transcribed in brackets.

The paralanguage has been divided into breathing, which could be for need (essential) or by purpose (meaningful); 'alternants' (graphics with and without name) (Poyatos, 1994, pp. 146–152) and 'differentiators' (Poyatos, 1994, pp. 87–140) which will adopt the term 'paralanguage' in this analysis; silence has been differentiated into two different types: psycholinguistic and interactive, according to Bruneau classification (1973). The third cluster, 'socio-cultural' has been omitted because, as shown in Chapter 2, if the silence is 'socio-cultural', this means that it is part of 'interactive' silence. However, once this analysis is complete, it will be seen that the differentiation selected ('psycholinguistic' and 'interactive') might not in fact be the best possible. In order to be reminded of the meanings of silence, 'psycholinguistic' refers to markers of the conversation such as the petition of feedback, asking for an answer, waiting for response, evaluation of the message sent, hesitation as what or whether not to reply and it could also denote physical impediment. The 'interactive' silence, on its part, implies feelings such as sadness, happiness, unpleasantness and pleasantness, aggression, violence, embarrassment, disappointment, fear, power or powerlessness, reflection, wisdom, suggestion, improvisation, creativity, imagination, control and self-defence, among others. Coming back to the word 'paralanguage', this word suffers much discrepancy in meaning. For example, Nöth states that "not all vocal signals beyond language belong to paralanguage" and cites "sneezing, yawning, coughing" (1995, p. 249). Poyatos adds sounds of "our environment" as possible components of the interaction (1994, p. 251).

Music as a background or as a complete element of a segment will be considered a code on its own (MUS) for the sake of clarity. However, any sound that is not understood is coded as XXX. It should be noted that it is possible that these sounds are used as filled silence, since it is difficult to get a complete unfilled silence. As John Cage considered, there is no such thing as absolute silence, something is always happening that makes a sound (2011).

Regarding 'primary qualities' (Poyatos, 2002, p. 1), the researcher has followed Dressler & Kreuz's system (2000) as below, although this structure was only employed on occasion, for example in the 1<sup>st</sup>, 2<sup>nd</sup>, 6<sup>th</sup> and 7<sup>th</sup> scenes, since the emphasis of the research is the understanding of silence:

? rising intonation at the end of the sentence

. falling intonation at the end of the sentence

CAPS stress or emphasis in the text

<> talk spoken slowly

= latched talk (no gap between two speakers)

[] overlap speech

o o spoken softly

*ITALICS* spoken loudly

(()) paralinguistic behaviour

Indeed, the transcription of paralinguistic behaviour is considered by Ward (2000) as naïve because there are so many different graphics that, on occasions, it is possible to identify different graphics for the same sound such as *hmm*, *mm*, for thinking. As well as this challenge, Crystal (1969) mentions that as a whole field, paralinguistic behaviour presents difficulties. Nevertheless, the research will perform a qualitative analysis to demonstrate the meaning of paralinguistic behaviour, particularly, silence.

#### **4.4 Challenges**

In carrying out this research, there have been several challenges which should be mentioned in order to consider future investigations. First of all, finding a specific software program for the transcriptions was problematic, particularly one that was able to record silence. Transcriber Pro, Express Scribe, Audacity, Adobe Audition 3.0 and Cs5 all caused difficulties. The first one only transcribes per second, so it was not precise enough for this exercise, and the second, despite having some positive aspects because it transcribes automatically, it does not recognise the silences. The last three programs were better because they count more precisely (in milliseconds). Although Audacity was free, Adobe

Audition 3.0 was chosen because it worked at the standard required. Adobe Audition Cs5 is more up to date but presents a lack of automatic transcription and recognition of silences when transcribing. Although Adobe Audition was able to count in milliseconds, this was a very laborious task. It would be advisable to use a more specific software (recommendations in conclusions) (see 4.6). Moreover, it has sometimes proved complicated to 'separate' words with other elements, such as paralanguage, silence, breathing and music. This was the reason for coding WPS, WPI, WIN, WPL etc., as well as breathing at the same time as silence, to show when breathing has a meaningful element or is just a physical need.

Regarding silences between words in a sentence, which have been named 'gaps', (see appendix 1), the researcher considered setting up the gaps depending on the duration, i.e. 300 milliseconds would it be named as '(.)' because it is less than 500 milliseconds and when the length is less than 900 milliseconds, it will be named as '(..)'.

A background of classical music or the noise of the farm, pigs, birds etc. is considered as a contextual link to set up the scenario. However, it is also possible to believe that this is there to fill the silence. Lastly, the ambiguity of the terms used to refer to silence, has led to another dispute which will be addressed as recommendations in conclusions (see 4.6). A better differentiation will need to be set up in order to show a clear representation in further research.

## **4.5 Analysis**

At the beginning of the episode, the broadcaster announces the programme, *The Archers* along with the theme track. This takes around 21 seconds. The music is the most predominant element in this first section (about 16 seconds long) although silence appears twice in order to emphasise the brand 'BBC Radio 4'. The theme music could have started up just after the words but the deliberate silence serves to accentuate the popular music, and therefore the brand. Although it has not been signalled, it is feasible to consider the use of "raising intonation" at the end of the sentence, according to Dressler and Kreuz's (2000) transcription system.

Table 2 Intro Coding Radio Piece

Row Labels	Count of CODES
MUS (Music)	1
PSY (Psycholinguistic)	2
WRD (Words)	2
Grand Total	5

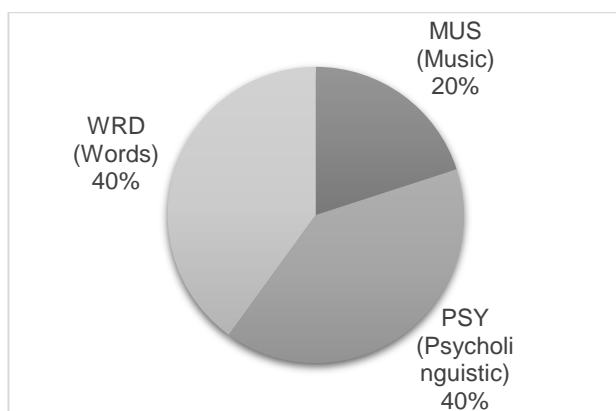


Figure 2 Pie Chart Intro Scene Radio Piece

The first scene lasts about 15 seconds, where the majority of the communication is produced in paralinguage (words are only spoken 3 times) as it is possible to see in the pie chart.

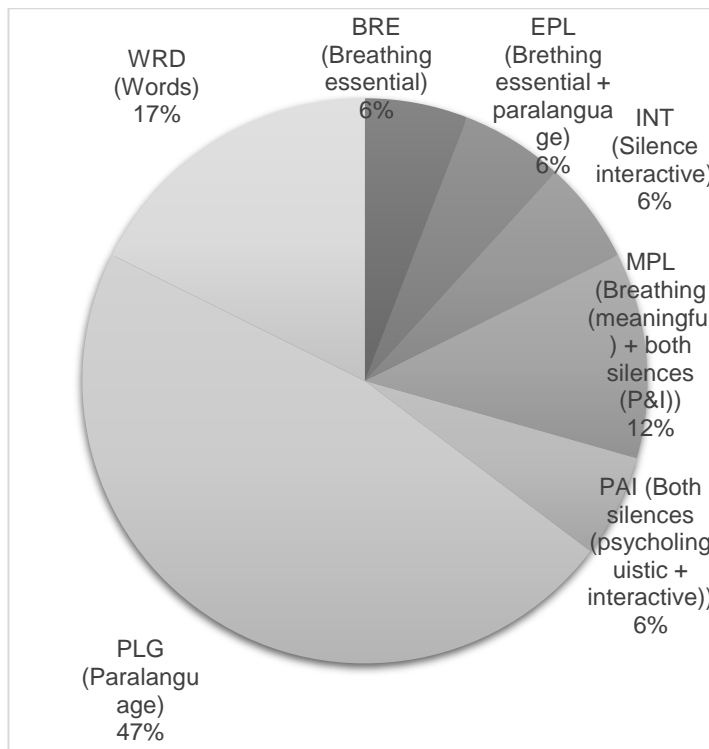


Figure 3 Pie Chart First Scene Radio Piece

The subject in this first scene is basically intrigue, fear and the feeling of being scared. The broadcast is able to create these emotions due to the different paralinguistic used: sound of the night, wind, strong breathing and silence. This last one enters into the category of 'interactive' because here is an example of 'silence as fear'. It is also 'silence as emotion' because this is what the programme is attempting to create for the listener. The feeling of being strong and trying to stay calm is also conveyed by the character's breathing although the spoken words at 28 seconds into the programme "Jill don't be silly" also help the listener feel that emotion. The 'primary qualities which are called "personal voice features" (Poyatos, 2002, p. 2) are appreciated when the main character talks and does it so slowly (the signs '<>' by Dressler & Kreuz (2000)).

The transition to the second scene is made using silence – the paralinguistic of the night from the first scene is also merged with the second but accentuated it by the sound of the sheets and heavy breathing, as the scene is also set at night. The silence is now categorized as 'psycholinguistic' because it is used as a marker of the episode, without leaving the 'interactive' category of 'intrigue and fear' (which is why the code in this case is PAI). The scene lasts 1 minute



and 8 seconds. It is plausible that there is more conversation in this scene (the “words” coding appear 28 times, counting one as words along with paralinguistic, WPL) in comparison with the first extract (the “words” were coded just 3 times), but the amount of breathing, paralinguistic and silence (49 as referenced in the pie chart, see appendix 1) demonstrates that communication is likely to be achieved here through nonverbal communication. The conversation between the characters is slow due to the confusion caused by the sleep-walking phenomena. The strong breathing (in 01:17) increases the feeling of nervousness and intrigue, which is also emphasised by the sound of the movement of sheets, framing the scenario on a bed (as if trying to get up off the bed). All this adds more ‘interactive’ rather than ‘psycholinguistic’ silence. However, the silence as a marker of the conversation waiting for response appears throughout the scene and at some points, the state of thinking and reflection (interactive silence) is combined (PAI). Other psycholinguistic meanings such as hesitation and lexical search also appear (‘I ... I [‘m] sure’ 00:58 – 01:00). Another part of the nonverbal communication are the interjections ‘eh?’, ‘shush’, ‘hmm’, which are considered “alternants” by Poyatos and one of its functions is to express “feelings and emotions” (2002, p. 200) which add meaning to the conversation. Without them, the ‘interactive’ feeling loses emotion. Moreover, this scene relies on ‘primary qualities’ to increase paralinguistic behaviours such as thinking and nervousness which can be illustrated as Dressler & Kreuz’s system (2000) ‘(())’ like stuttering speech as well as ‘<>’ to show ‘talk spoken slowly’. The male character also employs ‘o o’ as ‘spoken softly’ when he tries to make his companion understand that she is sleepwalking.

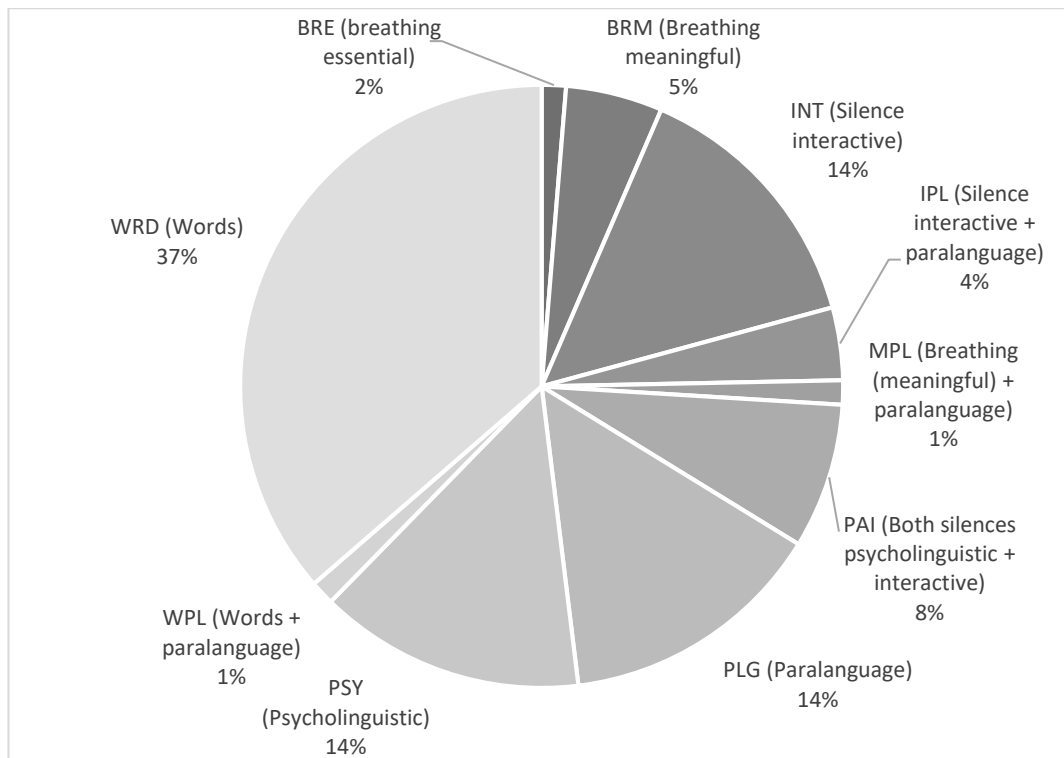


Figure 4 Pie Chart Second Scene Radio Piece

The third scene opens with the sound of a farm (lorry and cows) to set the act. Again, the use of the alternants, music, silence and breathing are the main elements in the dialogue between protagonists. This section lasts 2 minutes 16 seconds and it is divided into three parts. This is the longest passage in the episode. The ‘psycholinguistic’ silence appears as a matter of lexical search (“it’s quite... tricky getting the grab round to the end one” (01:54 – 01:57) and as a marker of speech, where characters are thinking what to say and what to answer. The ‘interactive’, appears as irony and annoyance: “because I am so amazingly skilful (silence) thanks love (silence)” (02.01 – 02:04).

The rest of the dialogue adopts a more psycholinguistic silence respecting the turn of conversation. Regarding the alternants, the speakers use ‘hmm, ah, oh’ to denote thinking and surprise. The second part of the scene is a conversation between two of the characters over the telephone (the listener understands this due to the ring tones which start this conversation). During this second conversation, the ‘interactive’ silence is more frequent than in the rest of the scene due to the feeling of fear and nervousness when the woman who has made the phone call asks and answers questions. The strong breathing (at 02:59) helps the listener to appreciate the state of stress and worry, which is

accentuated with some silences, coded as PAI because although the character is waiting for an answer, she is also reflecting, feeling afraid and looking for agreement: “but if I do it now (..) and you don't mind having lunch later than usual” (03:02 – 03:07).

The last part of this scene is another dialogue but a much more ‘psycholinguistic’ one in terms of silence, since it is principally a marker of the discourse. There still are some interjections of surprise (“oh!” at 03:36) and it is possible to appreciate that there is more word coding (73 times) than in the other scenes, but the nonverbal communication is still more frequent (95 times coded without counting XXX – sounds which cannot be identified). The noises of the farm (birds, lorries and cows) run through all the three parts of this second scene as a reminder of where they are, but there are some noises which have had to be coded XXX as their meanings were impossible to identify. As a way of concluding the scene, silence has been used as a marker of communication (psycholinguistic). Regarding ‘primary qualities’, these can be appreciated ‘spoken loudly’ signalling ‘?’ when the female character says “to the end one” at 01:57, to emphasise her anger; and the words “one more day” (02:20) to express relief; and as well as to show sympathy: “and you don’t mind having lunch later than usual” (03:02).

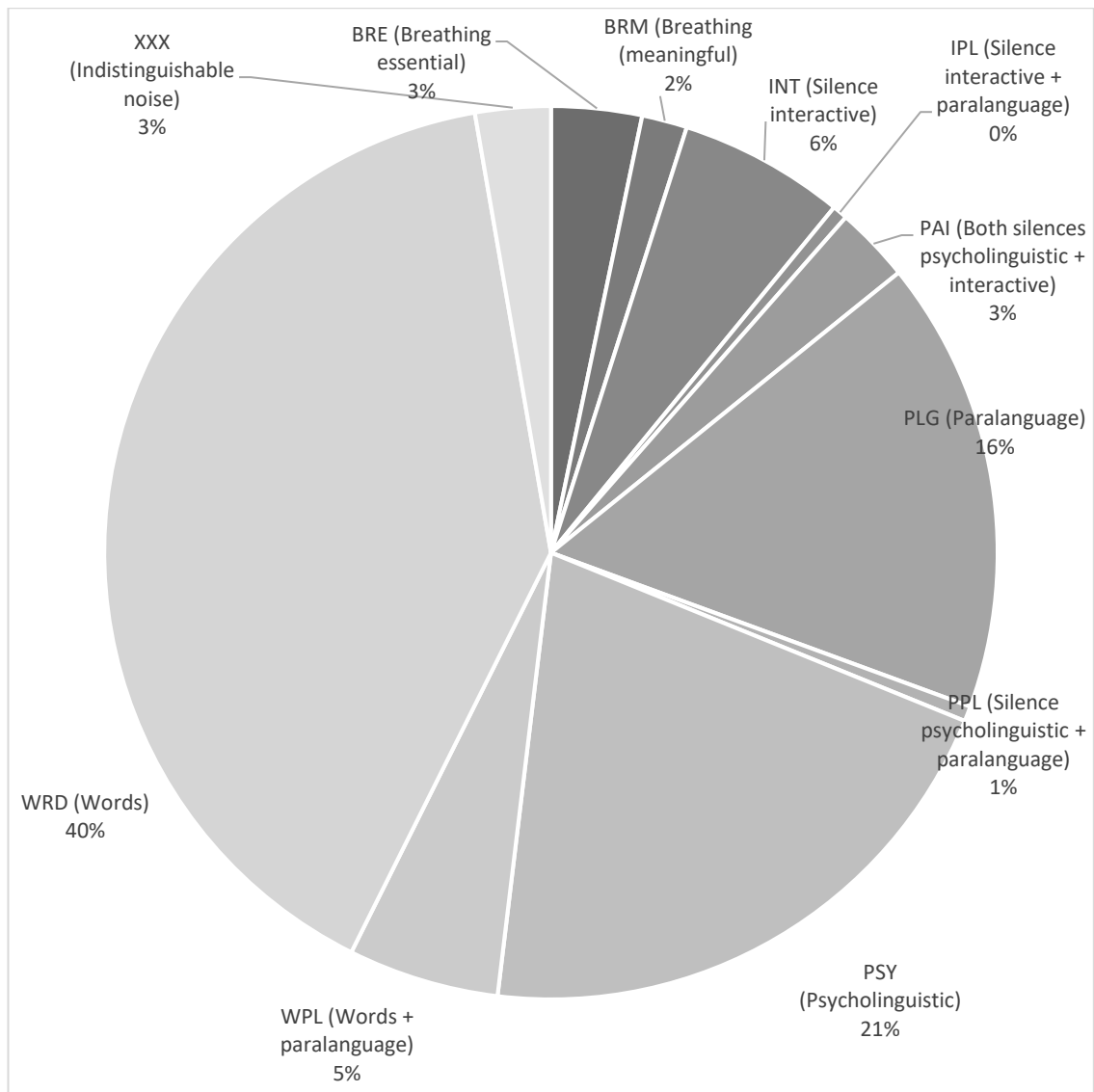


Figure 5 Pie Chart Third Scene Radio Piece

The transition to the fourth scene is introduced with the silence (psycholinguistic) previously mentioned, followed by the sound of plates to set the upcoming scene. The communication becomes more complex in terms of elements as they are more jumbled each time. During this 1 minute and 40 second period, it is only possible to hear the coding words 31 times as the so-called words are blended with paralanguage and silence (5 coded times): “still feel a bit (silence from 5:07 to 5:08) tearful when I look at the picture now” (05:07 – 05:09).

The ‘psycholinguistic’ (19 times coded), which is more frequent on this occasion, not only appears as a marker but as an expressive silence when trying to find the correct words to use “you did seem a bit fragile (silence) 04.43

– 04.:45)”. The ‘interactive’ silence only appears 6 times, for example, as a disagreement (“we didn’t exactly meet up” ... 04:51 – 04:45). The mixture of both types of silence can be appreciated during the phrase “never done it before” 04:19 – 04:20) as reassuring but also reflecting to herself. It should be mentioned that paralanguage is used quite often – 18 times on its own and once along with silence (SPL). This is the first time the code SPL is used to mean both types of silence (critical thinking and marker of the language). Also, between 05:09 and 05:10 there is a sigh – an alternant which Poyatos names as “alternant with name but without graphics” (1994, p. 150). For the purposes of this transcription, the word sigh has been written in brackets as it is not a pronounced word but is an example of ‘primary qualities’ of the voice. The scene counts on ‘rising intonation’ and stressing words i.e. ‘why-y-y?’ because of the discussion that the couple are having. Regarding music, it is possible to hear a clear MUS just twice, although as mentioned before, it is not possible to discard the use of MUS in the case of XXX as it is likely that the indistinguishable sound corresponds to the music.

The table and the graph of the fourth scene can be found in appendix 1.

The fifth passage begins with the background noise of a pub in order to set the scene. This 1 minute and 49 seconds is a typical conversation between friends in a pub. The words (30 times coded) are very much surrounded by paralanguage and silences, which are difficult to perceive due to the background noise of the pub so some noises have not been able to be distinguished (XXX). Among silence, the ‘psycholinguistic’ is the most used marker of language (19 times coded), to accentuate, prepare to talk and choose the right words. The INT has only been appreciated on two occasions, for example “well (.) if you, hmm, come over here” (.) meaning ‘silence as intrigue’. However, the example: “Jolene (gap at 7:02) has given me (gap at 7:03) this great present” (07:04), shows how the words and the silence are merged to show thought and feelings of excitement (WPI, although it could suggest just an interactive silence because of the feeling of enthusiasm or be seen as a silence to mark the communication).

Regarding paralanguage, it is possible to distinguish several interjections that show surprise “oh” (06:21), thoughts “hmm” (06:01) or keeping quiet, “shush”,

(06:08). The laugh, for example, is considered by Poyatos a 'differentiator' of communication (1994, p. 91) and the author explains that there are different kinds of laughter, such as "mockery" at 07:00 or as "evil" at 06:24. This type of differentiator has a proper name (laugh) and graphs (ha-ha). All of these components (interjections, breathing, silence and noises, which in fact are paralinguistic) increase the feeling of trust, to make the audience believe that what they are hearing is true. The scene concludes with the same pub noise as at the beginning. One relevant sign according to 'primary qualities' is the 'latched talk' (no gap between speakers), which it is possible to appreciate when the friends are talking (06:57) as they are excited, so it is almost difficult to understand what they are saying. Another primary quality of the voice is the idea of speaking so softly so nobody can almost hear (06:08).

The table and the graph of the fifth scene can be found in the appendix 1.

The next scene (1 minute and 5 seconds) starts with the sound of crockery setting up the scenario in case the audience had not heard the beginning of the episode. In that case, the listeners would think something like 'in a place with food'. However, if one had been listening to the production all the way through, one would have heard about the characters going to a pub (The Bull). At 07:45, the 'latched talk' mentioned before as quality of the voice is appreciable and signalled as =. Regarding alternants, 'hmm' is quite apparent as giving the impression of thinking and reflecting (07:52.600). Silences, on their part, are low, as 'interactive' and basically, only one of them is appreciable as denoting 'disagreement' (Oduro-Frimpong, 2011): "Rob I am fine (silence)" (08:31 – 08:33), although the other speaker exclaims with an ironic laugh in the middle of this example. The code PAI appears 4 times as 'intrigue' along with 'waiting for an answer': "quite inspired about the shop (silence)" (07:50 – 07:52). Breathing is fundamentally used as emphasising stubbornness (08:19) and stronger breathing could also be used to suggest excitement (08:12; 08:17). The WBM (wording and meaningful breathing) coding is not frequent but the segment: "anyway (.)" was previously introduced by the sound of silence as a way of stopping this conversation as it is going nowhere (07:40). Again, words are mixed with silence to emphasise meanings. The scene finishes drastically with simply the words "no arguments", and in this instance the words speak for themselves with no need for any paralinguistic, even metalanguage.

The table and the graph of the sixth scene can be found in appendix 1.

The next extract (7<sup>th</sup> scene) lasts 2 minutes and 8 seconds and gives the impression of being divided into two parts. On this occasion, there is no transition as such, because the previous scene finished very abruptly with a strong statement and this scene was opened with the noise of the pub setting the scenario. Also, both scenes are set in the same pub, so this could be a reason for the absence of silence as a marker. Although there is no transition, the pub noise increases the audience's feeling of continuity. Regarding the first part, the listeners can hear a conversation between two people where the silences are included between the words, as thinking, agreement and reflecting surrounded by the noise of the pub. More so, on one occasion (08:54), the breathing is strong as a sign of temper. The conversation that follows becomes picturesque by the paralanguage used such as laughter and other graphics as thinking, surprise, and astonishment. Regarding silences, once again the most frequently occurring is the 'psycholinguistic' as a guide to conversation but it is also possible to hear silence to indicate expectation or embarrassment i.e. "O (.) K that's too much information Uncle Kenton" (09:32 – 09.35).

The ring tone (PLG) which appears at 09:35 shows that another conversation is due to start. However, this new chat implies that the previous dialogue carries on but with a different subject (the problem of the "gear box packed in" (09:46). Prior to this, the conversation covers a leisure subject and it is possible to find some "INT" silences (silence as embarrassment): "Ooh hmm (..) oh go on show them" (09:08 – 09:10). In relation with the phone call, however, the conversation is basically 'Q&A' explanations between friends and family, so the 'psycholinguistic' silence, along with words, is the one that stands out: "It had (silence at 10:21) a barrier along the front of the clamp (silence at 10:23) with gaps in it" (10:21 – 10.23). To conclude the scene, the paralanguage (component of nonverbal communication) appears 46 times on its own, considerably a greater number of times in comparison with the other scenes. Regarding 'primary qualities', apart from stressing words, the use of 'overlapping speeches', signalled as [] appears on 09:23, making it difficult to hear what the characters say.

The table and graph of the seventh scene can be found in appendix 1.

The final scene lasts for 2 minutes and 15 seconds. The silence is heard as transition, following the sound of a door opening (PLG) with a background of classical music, setting the scene as an arrival home (following the 6<sup>th</sup> passage). It is possible to hear meaningful breathing as annoyance (10:49) (the partner does not want that the mother (his partner) is disturbed by the child). After that, the sound “shush” (PLG) indicates an instruction for the child to be quiet and the silence ‘INT’ (at 10.51) shows disagreement when the child talks. After some words, the silence appears again but this time as ‘psycholinguistic’, waiting for answers. The words are mixed again with silence: “it’s ok (gap at 11:00). I wasn’t sleeping” (WPS). The woman carries on talking and explaining herself. After that, the breathing appears (11:09), implying impatience to get the answer, but certain paralinguage “eh” gives the impression of thinking about the answer. Moreover, classical music again from 11:23 gives the feeling of tension between the characters, increasing this with the use of silence, which apart from waiting for the answer, shows reflection and disagreement: “eh, (gap at 11:24) darling when we say we” (WPA, 11:24 – 11:25).

There is another significant moment at 11:48 when meaningful breathing appears along with the music (BMM) in order to start making a statement from the male character. Between his arguments, the female character just pronounces interjections ‘hmm’, indicating thinking or trying to talk. It is possible to hear low intonation at 12.14, as the female character tries to agree with her partner as she feels helpless. The hard and tense voice of the male (part of the “laryngeal control” (Poyatos, 1994, p. 53) produces and increases the tension. The final breathing along with silence ‘INT’ (12:31 – 12:33) increases the feeling of demand. The passage concludes with classical music again, functioning as silence in order to mark the conversation. Overall, this scene has a multitude of different coding, where everything – breathing, silence, graphics and words – is joined together to create more meaning than just words. To finish off the episode, the familiar theme music of *The Archers* is played for 25 seconds.

The table and graph of the eighth scene can be found in appendix 1.



## Results and discussion

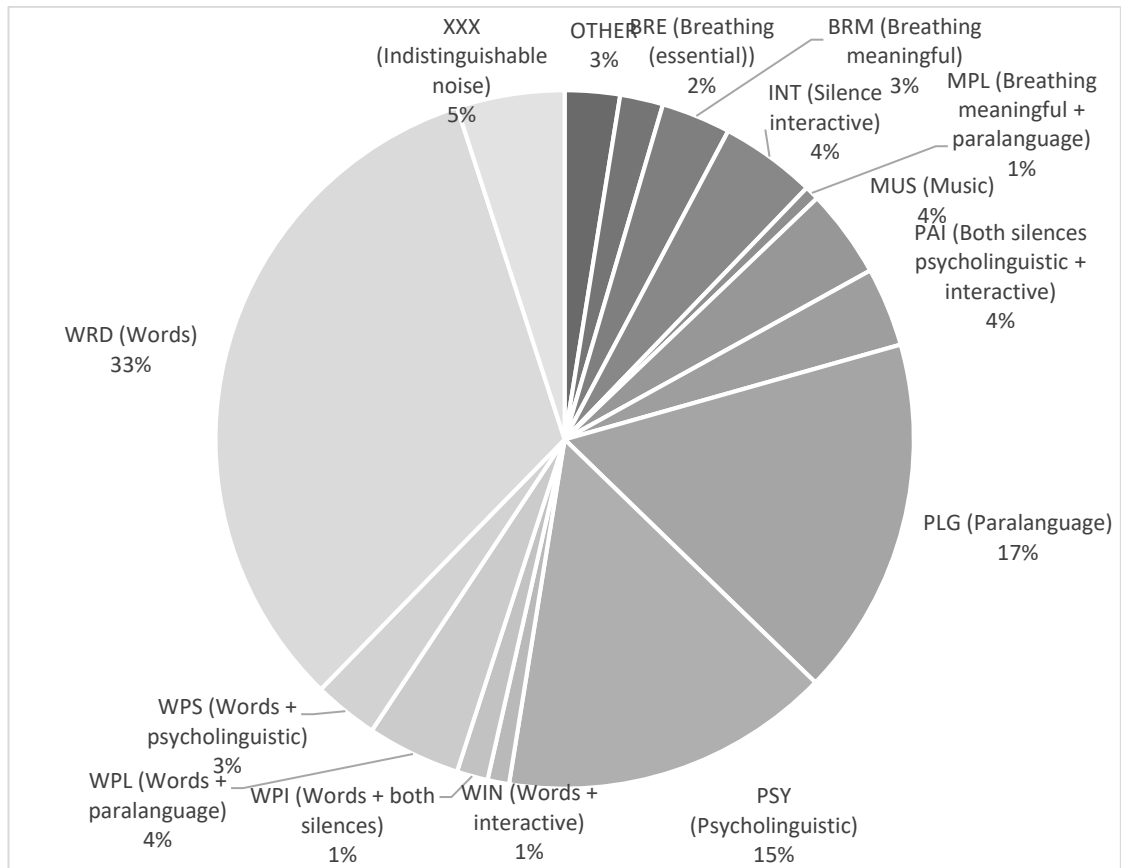


Figure 6 Pie Chart Entire Radio Piece

One of the highest acknowledgements from this case-study, which is represented in the graph above, refers to Birdwhistell's statement: no more than 30 to 35 per cent of the social meaning of a conversation or an interaction is carried out by the words (1970) (see 2.1). In order to understand the results better, the code "OTHER" comprises the following coding: BMM: Breathing (meaningful) + music, INM: Silence (interactive) + breathing meaningful, SPL: Both silences + paralanguage, WBM: Words + breathing (meaningful), WMU: Words + music, EPL: Breathing (essential) + paralanguage, MPL: Breathing (meaningful) + paralanguage, PPL: Silence (psycholinguistic) + paralanguage, WPA: Words + silence (psycho & interactive) + paralanguage, IPL: Silence (interactive) + paralanguage. All these codings only present a little appearance throughout the programme and that is why, it was needed to group them so the graph is more focused on the most relevant categories.

This experiment has shown the importance of nonverbal communication in comparison with verbal communication. Although the majority of coding has

been words, the combination of different kinds of silence ‘psycholinguistic’, ‘interactive’, and the mixture of both (138, 40 and 33 times coded, respectively), plus paralinguage (150 times coded) is higher than language. Another finding is regarding music and sound effects, which are employed to replace silence, for example as a transition. As Hand and Traynor explain the importance of the sound effects in radio (2011), sounds such as these are obviously essential in radio because the main function is to help set the scene for the listener. Basically, the sound of music acts as in the same way as the sound of the farm or the sounds of the night.

Regarding words joined to other elements such as interactive silence (WIN), paralinguage (WPL), psycholinguistic (WPS) and both silences together (WPI) (in total 80), it can be seen that each phrase that is presented with some nonverbal element makes the story more realistic for the listener. The following example shows how silence is used with the objective of creating attention. As well as preparing to ask a question, the silence could also indicate suspense: “So, Dave (gap at 9:53) has to cut back on the cigars eh?” (WPA) (7th scene).

There is some coding with very few examples: both silences and paralinguage, SPL (04:15), 4<sup>TH</sup> scene, where it is possible to appreciate silence and hear the sound of plates in the background, as a meaningful element. On this occasion and based on the previous sound of crockery, which is louder, it was possible to identify a gap where the background was very smooth, meaning that the silence is there for a reason. Moreover, this silence could be considered ‘psycholinguistic’ and ‘interactive’ because on one hand, the protagonist is thinking about what to say (lexical search) and on the other, she is critically thinking what to say nervously and is feeling worried (as it is possible to appreciate due to her voice here compared to how it sounds in previous scenes). The same situation arises with the coding music and meaningful breathing, BMM (11:48 – 11:49), last scene. Here, the breathing is meaningful so it is accentuated as the previous paralinguage “oh” and the words “what happened last night?”. In respect of the breathing, it is necessary to clarify that more ‘meaningful’ examples of breathing have been found, BRM (29 times coded) rather than essential ones – BRE (18 times coded). This could be because as radio professionals, the actors should know how to control their

breathing (MacLoughlin, 2001), so it is believed that when the breathing is heard, it is more likely to be deliberate to indicate some purpose.

Another example of 'breathing' is in coding WBM (words + breathing meaningfully) which has only been recoded twice i.e. "Anyway + breathing (07:40)" and WPA (words + paralinguistic + both silences), which has only been recorded three times – "eh (gap at 11:24) darling when we say we". It should be explained that regarding the gap, both types of silence have been considered because of the difficulty of analysing the sentence: silence as a marker where someone is trying to think what to say, silence as a more complex view by means of a disagreement, or silence indicating thinking in a more reflective way. The researcher did not see the need to have a code for 'other' right at the beginning because in this first pilot, it was necessary to know all about the transcriptions in order to assess the range of importance of each element.

One unexpected finding was the reality of how silence is used to create identities and behaviours. To be more specific, one of the main characters has a 'possessive' attitude towards his partner (Hilmes, 2007). This, of course, is appreciated due to the wording but, after studying the transcript, the silence and the other paralinguistic are main indicators of this attitude.

With all these findings, despite the challenges mentioned before, this analysis of the episode of *The Archers* has shown, first of all, that silence can definitely mean very different things, and secondly, that in every single communication, paralinguistic seems to be present in all its elements. Furthermore, it has shown that both nonverbal and verbal sounds and silences are needed in order to produce effective communication. As Bruneau explains "silence is to speech as this paper is to this print" (1973, p. 18). Silence and speech need each other, they are not antagonists.

## **4.6 Conclusions**

This stage of the doctoral research study has been a first attempt to establish what is needed in a programme in order to cause reactions from the listeners. As commented in 3.7.4, the choice of a work of fiction presents restrictions on the results of the analysis, for example, conscious and intentional silences.

There have also been other challenges as mentioned, such as the encounter of finding the right software to record silence in transcripts, which should be replaced with a more specific program. Different components of communication have been analysed and as a result, it has been possible to identify the possible absence of 'primary qualities'. It is true that these are trying, throughout the conversation, to add more meaning to the words, but as a study of the effective use of silence, the researcher has not been able to concentrate on these so much. Therefore, it is proposed that for future analyses of silence, the primary qualities could be omitted because these could be conditioned by different factors such as biological, environmental, physiological, psychological, socio-cultural and occupational (among others) attitudes from the speakers.

This assessment of silences has been certainly challenging. At the beginning of the analysis, in the 'introduction' scene, the silence shown was called 'psycholinguistic' because of its role as a marker of communication. However, on reflection, it could also be considered 'interactive', because it causes emotion and curiosity. This reflection has also been present in other silences throughout the programme and that is why a more specific naming system is needed. That is why, a case study presents disadvantages too, for example, the lack of the limited sampling case.

Before the transcription exercise, the researcher doubted the clarity of using just two terms as silence meaning a lot of different things as Bilmes states "silence has no internal structure, there are as many kinds of silence as there are relevant sounds" (1994, p. 79). However, after the research, it is considered that the problem is not so much the distinction of just two silences but the names 'psycholinguistic' and 'interactive'. At first glance, it helps to have just two different silences, but it is still possible to look deeper and explain them further. The real challenge was more in relation to the names that Bruneau (1973) adopted. The author classified 'psycholinguistic' as referring to the markers of communication and 'interactive' to the relations and reactions between speakers. The Cambridge Dictionary defines 'interactive' as "involving communication between people" ('Interactive', 2018). This leads to a consideration of different names when talking about both different codes. Regarding 'psycholinguistic', an option that potentially could be referred to as a marker, because every psycholinguistic silence is a cue in the conversation.

'Interactive' silence could be better understood as, for example, the 'emotional' stage. If upcoming investigations happen, however other names could also be considered. Moreover, it is needed to bring into consideration that there could be a different perception between coding among people who are carrying out the work. Not all the coding is exact, as not all the silences can be determinist. There is not a formula for silence.

This pilot suggests that many of the concepts that were raised in the taxonomy informed by the literature review are sound, but there remains a lot of ambiguity. In order to see if the proposed taxonomy is systematic and sound, further investigations and more in-depth qualitative analyses and narrative about silence need to be employed. The examination of other radio programmes, such as news or political commentaries, would add a very different dimension to the study of silence resulting in many differences as well as similarities, and the result would be a classification between variances and resemblances. However, although this new study would be encouraging and it would add an extra evidence-base, time limits could constrain the effectiveness of such an investigation. Furthermore, and based on this present analysis, the case study has informed that a more specific analysis of the meanings of silence is needed. That is why, the following interviews offer personal thoughts and opinions about the considerations of silence.

## Chapter 5 Interviews (Data Collection and Analysis)

The analysis of a radio programme (chapter 4) informed about the different classes of understanding silence. This highlighted the need of further research. As an interpretative phenomenological research, it is needed to employ interview-conversations because it can provide in-depth information about the way to use silence in media. The purpose of the interviews is to let the speaker talk about the themes proposed and to learn from their knowledge, as topics arise which will not have been anticipated by the interviewer. It is important to emphasise that one of the themes was the playing of the radio programme analysed in the case study in order to compare their views both among the participants and in contrast with the analysis executed as a first method. The participants were chosen in most cases as an evolutionary component, although opportunity and referral have also been followed.

The researcher stands before a phenomenon which needs to be interpreted. The literature provided many different and often contrasting theories and interpretations of silence. The case study gave the reader an overview of silence and showed that all those silences are not empty of meaning. However, this information needs further endorsement so the research would benefit from interpretation from contemporary people, explorations, thoughts and experiences in order to supply valid and trusted data (triangulation).

### 5.1 Preparation

Although these interviews will not employ set questions, it does not mean that preparation is not required. On the contrary, organisation is the key. The author took the advice from Braun and Clarke about asking “What I am trying to find out with this [theme]?”, “does this question help me to answer my research question?” (2013, p. 85). As an initial plan, the researcher wrote down several topics.

Table 3. Interview Headlines

- |   |
|---|
| <ul style="list-style-type: none"><li>• Background (what they do and how radio is embedded in their life)</li></ul> |
|---|

- Background in radio (when do you listen to the radio, how many hours, what kind of programmes, why these kinds of programmes and stations)
- Attitudes towards radio (emotions and feelings vs other forms of media)
- Silence day-to-day (notions about it, positive or negative)
- Hearing silence in radio (could you hear silence, what does it mean to you, feelings about it)
- Example of *The Archers* (what can you hear, feelings, emotions)

Charmaz (2004) explains that a qualitative interview does not need to be treated as fixed at the start of data collection. It can evolve across the entire process if new issues arise (Gubrium, Holstein, Marvasti, & McKinney, 2012). This is quite usual to happen in a semi-structured interview, “a flexible and adaptable way of finding things out” (Robson & McCartan, 2016, p. 286).

## 5.2 Sampling

IPA studies do not require a high number of participants, but because it is needed to gain a full understanding of each contributor, the depth of the analysis is critical. Also, every case is equally important. As Pietkiewicz and Smith state “the main concern in IPA is [to] give full appreciation to each participant’s account” (2014, p. 364).

The reader is faced with a cross-case analysis, as the selection of participants was raised via a prior investigation about both radio academics and radio workers with different backgrounds and different work environments, in order to “enhance generalizability or transferability to other contexts” (Miles, Huberman, & Saldaña, 2013, p. 101). All the participants were unknown to the interviewer since this could risk making the process being taken less seriously. Another advantage of cross-case is that it deepens understanding and explanation (2013) because different participants will show diverse views, making the study more complex but at the same time, more real.

Eleven media professionals have been taken part in this study. The group includes different genders and ages from 30 to 80, including early researchers

to professors in media. This choice presents potential limitations (see 8.2) such as social, income and language clusters but the focus of the research is to understand a refine notion and therefore, it is needed to interview individuals who can offer an articulated answer to a complex issue. The interview has been designed in most, based on the case study. Therefore, all participants had to listen to a sonic event (the same episode used previously in the case study) in order to find out what their opinions, feelings and thoughts are about the short piece. This concrete task was allocated towards the end of the interview when rapport was already built, so that the interviewee felt more comfortable in answering the questions and therefore willing to talk more. This last statement, long talks, could also become problematic, which will be looked at when working on the analysis.

In reference to the previous section validity and reliability (see 3.7.3), it is important to highlight that not just the interviews were the best method to use due to the literature examined, but also that the knowledge acquired by all of these conversations were enough to satisfy the representation (saturation). Having said that, it is obvious to understand that, as an interpretative research as this one, more interviews could have been followed up but logistic limitations should also be acknowledged.

### **5.3 Collecting Data**

The reason of doing interviews is to get rich, detailed and real experiences from the participants. In order to do this, the interviewer needs to allow time and space for the participant to respond. Although there are no difficult themes involved, some answers need thought and therefore silence is respected. Particularly important when the research is about understanding silence.

The discussions have been recorded, because they need to be transcribed in order to get maximum veracity when analysing. Nevertheless, during the interview, some written notes were also taken. Although the coding process of GT is more rigid, the interviews as part of the IPA are also going to be coded. After the first coding, themes will be developed. After working with all the interviews, other sub-themes will appear as a product of analysis. The analysis continues through the collection of data during other interviews, which is beneficial as it brings new thoughts forward into subsequent interviews.



Despite being time-consuming, the interviews will be transcribed as verbatim. Although the purpose of these interviews is to ascertain whether the candidates understand silence rather than whether they use it, silences and other gestures will nevertheless be identified.

The interviews were done in offices, face-to-face, which gives maximum control over the interview. They lasted between 30 to 60 minutes, and straight afterwards, data was analysed in the same order: background, radio notion and sonic event. All interviewees contributed diverse ideas.

#### **5.4 Analysis (First Considerations)**

As this study is trying to understand silence, the interviews will provide the reader with different ideas, experiences and models of construction of communication, since the candidates are all professionals in media (and most in radio). Although one of the drawbacks of this method is that it is highly time consuming (requiring preparation of the interview, meeting interviewees, interview, transcription, analysis). Nevertheless, it is the most highly recommended form for IPA, as it is needed to gather experience and opinions from professionals who can also contribute to give their knowledge about the results of the case study done previously. The researcher is attentive to the emotions but also to the real professional opinions. The interview will be semi structured with themes written down, but allowing open answers, so the reader will acquire very different and meaningful information about silence. Also, different professional experiences of the interviewees will lead to a good variety of individual approaches and answers.

As a qualitative study, in contrast with a quantitative study, the researcher did not need to have completed all of the interviews in order to start analysing them. In fact, the researcher started to work on the data produced from the interviews as soon as possible – this is a good technique making the interviewer appear more familiar with the data, helping to generate more attention to ideas. The transcription is a necessary task in order to prepare the data for analysis. The reader could observe the indexical transcription (Appendix 2). As previously stated, the transcription exclusively records the words, as what needs to be examined on this occasion is content only. That is, IPA and GT focus on the words spoken by the participants – “what was said rather than how it was said”

(Braun & Clarke, 2013, p. 169). However, the punctuation has tried to follow the participants' rhythm of the conversation. As Braun and Clarke express, transcription is a 'representation' of the reality (2013, p. 162) so nothing has been changed. In this qualitative design, the coding process starts after the transcription, when NVivo software will be employed in order to work with the data. As the interviewer knows what is needed, the coding will be done as 'selective', meaning that the researcher will be able to identify the information required. This way of coding differs from the case study since GT "seeks to understand a phenomenon in its entirety, and selects data on that basis" (Braun & Clarke, 2013, p. 211), whereas IPA "seeks to understand a phenomenon as it appears within the dataset collected" (Braun & Clarke, 2013, pp. 211–214). In the analysis itself (see 5.5), it is possible to see more questions/themes worked in detail. However, continuing with the design of the interview, the reader could appreciate that the 'background question/theme' has always been present as an opening question. The rest of the themes/questions form a basic structure, beginning from the more open, easily answered ones to the more complicated that may require more thinking.

After one interview is done, the interviewer started revising the interview, coding and undertaking memos. Also, it was considered whether or not the interview has positively helped to answer the research question, whether it could have been better and how could it be improved for the next interview. The questions offered by Braun and Clarke (2013) helped to get a better understanding about what the data meant.

Table 4. Braun and Clarke's (2013, p. 205) Questions:

- How does a participant make sense of their experiences?
- Why might they be making sense of their experiences in this way (and not in another way)?
- In what different ways do they make sense of the topic discussed?
- What kind of world is 'revealed' through their account?

## **Coding**

Before starting the coding process, it must be highlighted that the size of content when coding between participants is not being assessed because as a highly qualitative, semi-structured interview, it is not possible to create results on this criterion. Each participant's responses are completely different from another so it is not possible to quantify their answers. Once the data is transcribed and the researcher has read the data several times to become familiar with the different information collected from each participant, the analysis carries on with the coding. Before commencing the first coding, the researcher has precoded (underlining, bolding and colouring) as Layder (1998) suggests. Also, the researcher started adding notes as Saldaña (2015) recommends. As it is the first step of the analysis, each interview was divided between large areas ('fields') of content.

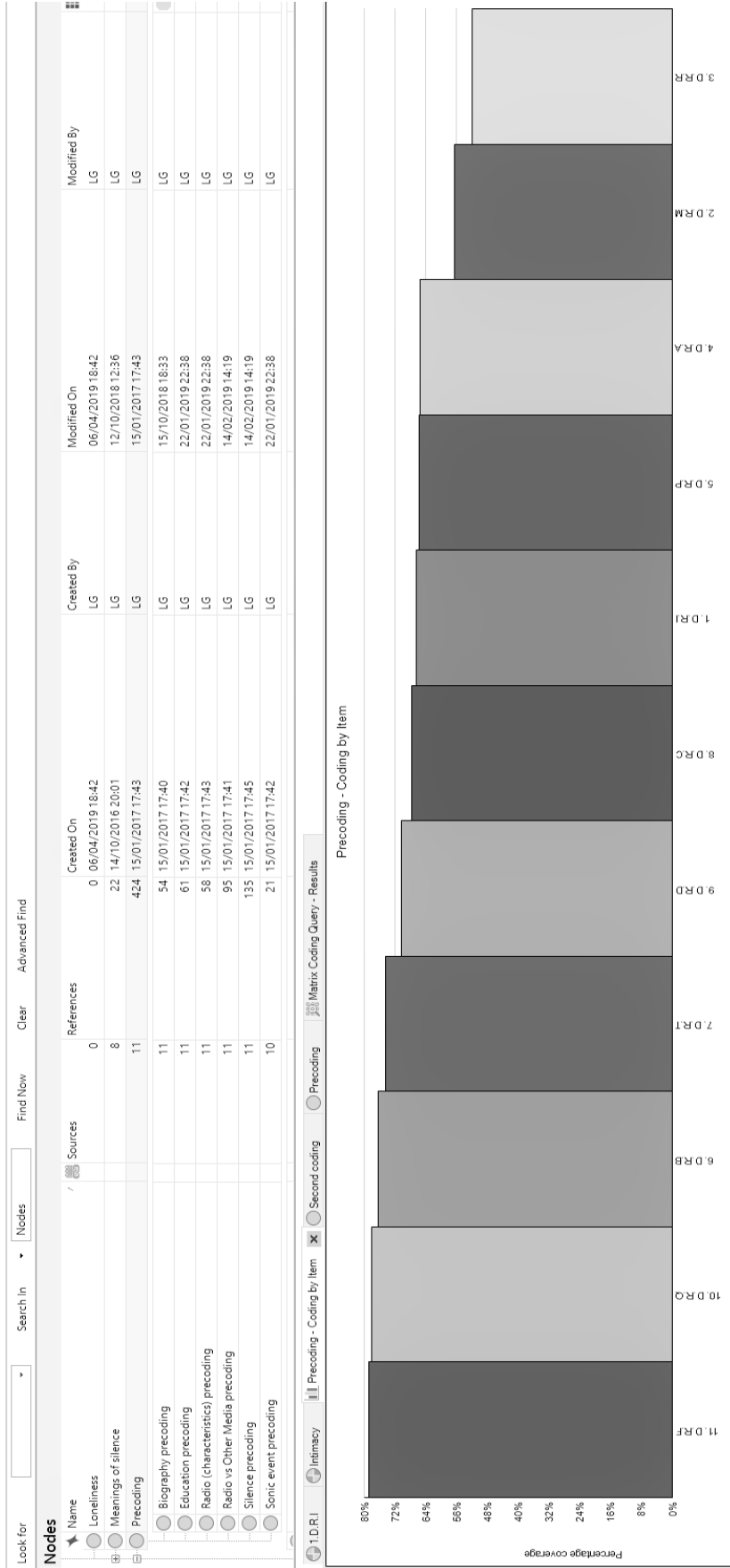


Figure 7 Example of Precoding

The initial coding phase includes coding words and sentences relevant to the subject. From the outset, the researcher analyses the data, actively and critically making sense of it and trying to understand it. Braun & Clarke recommend, “note down your ideas and observations and then put them aside” (2013, p. 206). As the participants have been given topics to talk about, there is a huge amount of narrative to deal with. At the same time, IPA would acquire more meaning when using “In Vivo” (also called ‘verbatim’ coding), using quotations from participants to increase veracity: “maybe it is a bit scary to find yourself in silence” (D.R.I). The researcher agrees with Saldaña (2015) and uses versus coding because of the “identif[ication] in dichotomous or binary terms” (2015, p. 137). The precoding section had already identified two wide fields ‘radio versus other media’. These “dilemmas” (2015, p. 139), highlight two concepts which will lead to further discussion, that will enrich the investigation. When coding the first participant, the need to use ‘simultaneous coding’ was realised, due to the fact that sometimes the data could refer to two different ideas. It is also necessary to use sub-coding on occasion, as some terms need to belong to a bigger cluster (Gibbs, 2008).

The content of the discussions can also be arranged by concepts. At the beginning of the study, the researcher did not know what was going to be produced or even if anything significant was going to be found. The positive outcome was that the participants showed a great deal of interest in the subject and contributed to its findings. The initial coding of each interview was looked at again, underlying more specific coding. Some of the participants will cover more fields than others. One of the main discoveries on closer examination was the realisation of a common area from all the participants: ‘lifestyle’. Emotions have not been reflected in all participants’ answers, but some of them have used examples which showed emotions such as surprise or annoyance. It has been observed how some participants show confusion in their answers, a mix of cognition and emotion (phenomenological study) (Eatough & Smith, 2006). The “analytic story lining” has been created for the benefit of the qualitative research, showing the conditions and consequences of each of the participants (Saldaña, 2011). For example, the first participant felt curiosity about the subject, whereas the fourth started with a pessimist attitude but later, was one of the most enthusiastic participants about the possibilities of silence.

DATA ANALYZE QUERY EXPLORE LAYOUT VIEW

Word frequency

Coding Matrix

Matrix Coding

Run Query

Store Query Results

Other Actions

Look for:  Search In:  Cases Find Now:  Clear Advanced Find

1. D.R.I  Intimacy  Matrix Coding Query - Results  Second coding  Preceding  Click to edit

10. D.R.Q

11. D.R.F

Annotations

See Also Links

1. D.R.I

First of all, I would like to know a bit about you, what you have done so far, I know that you are a doctor at Bournemouth University but tell me a bit about yourself.

OK, I have worked on radio, doing music radio shows as well as being a journalist, doing interviews and packages and things like that. In my academic career I did my BA in Media Production in Sunderland, my MA in Radio in Goldsmiths and my PhD in Sunderland.

My PhD is in radio and I have written about **intimacy** and what we mean when we said that radio is **intimate**. In that sense, silence is part of it.

I have written some stuff about **interference**. And I think this is kind of relevant because it is sound there.

Sometimes you will consider it to be not wanted but I think it is important to have it there. So maybe again it is some overlap you may be interested in. And right now, I am a lecturer in Audio Production here at BU. I teach all undergraduate levels in Media Production although I have done a bit of work here in BA Radio.

Also I heard that you belong to the centre of media research

Oh yes we have very interesting research discussions about the history of radio

Item	Content
1	= D.R.R (in intimacy)
2	He/she doesn't have a specific programme
3	= D.R.R (in silence scary)
4	= D.R.A (in podcast)

Figure 8 Example of Annotations of 'Intimacy' (it is also Possible to Differentiate Nodes by each Participant)

After this first coding which has explored the participant’s psychological world of beliefs, their identity development and emotional experiences (Smith et al., 2009), the research is ready to commence theming (see figure 9). At this stage, the coding must be reorganised: some of it will merge with others, the different meanings of silence are collected in the ‘style of life’ theme and some, such as the information about ‘podcasting’, will be dropped. Every code and every piece of data needs to be interconnected. Packer explains that the themes never simply ‘emerge’ for the data; it is the product of interpretation (2011, p. 78).

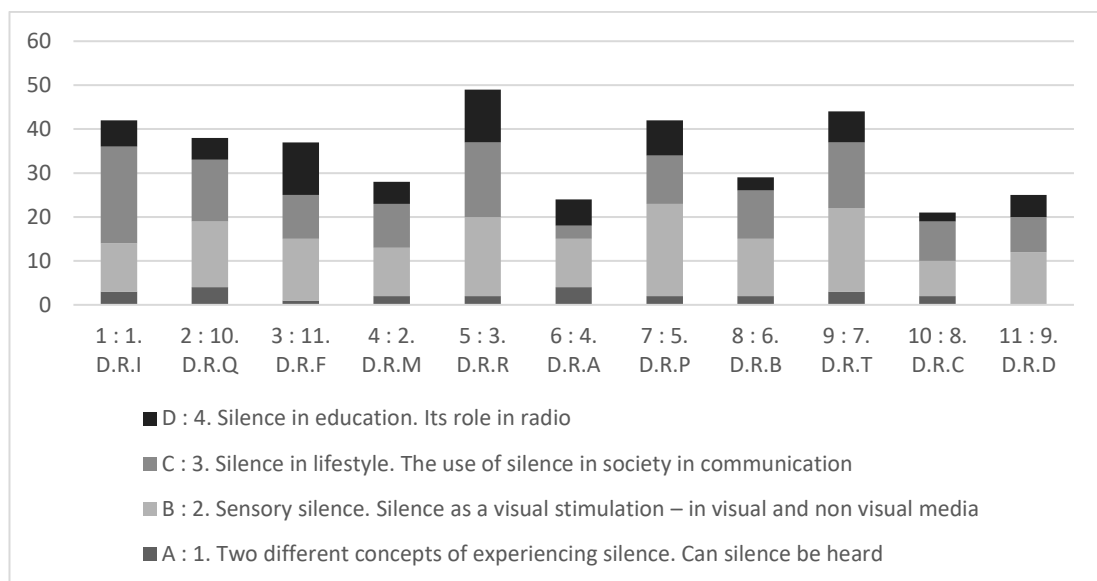


Figure 9 Themes of Second Coding

This graph illustrates what has been collected from each of the participants. After the creation of memos and annotations in order to reflect more about the data, four themes have been classified. Dey advises that when constructing theory “we do not categorize and then connect, we connect by categorizing” (2007, p. 178). Although the research is purely and highly qualitative, the software offers the possibility of carrying on learning more about the data.

Table 5 Explanation of the Graph

	A: 1. Two different concepts of experiencing silence. Can silence be heard?	B: 2. Silence as a visual stimulation. In visual and non-visual media	C: 3. Silence in the style of life. The use of silence in society in communication	D: 4. Silence in education. Its role in radio
1: D.R.I	3	11	22	6
2: D.R.Q	4	15	14	5
3: D.R.F	1	14	10	12
4: D.R.M	2	11	10	5
5: D.R.R	2	18	17	12
6 : D.R.A	4	11	3	6
7 : D.R.P	2	21	11	8
8 : D.R.B	2	13	11	3
9 : D.R.T	3	19	15	7
10 : D.R.C	2	8	9	2
11 : 9D.R.D	0	12	8	5

## 5.5 Analysis of the Interviews

Before starting the analysis of each participant, the researcher will create a “story, coding conversations and practices”, which will be interpreted (Goodall, 2000, p. 121). Also, the researcher agrees with Creswell: “no more than 25-30 categories, and combine them into the five or six major themes” (2013, pp. 184–185). As a note, with reference to the transcriptions, the paragraphs (short



paragraphs sometimes) have been established in reference to the participant's pauses.

### **5.5.1 D.R.I**

The first participant was chosen because of their knowledge in radio but also because of their experience as new scholar. The researcher wished to begin the discussion with a young participant who could bring different values to radio and its uses. D.R.I's consideration and knowledge of silence was impressive as the so-called silence contributed significantly to the completion of their doctoral studies, since when they have been working in radio.

D.R.I reported to have been listening to the radio for most of their entire life – as a student, and as a worker, being a DJ, creating news packages and broadcasting interviews. They completed a BA, an MA and also a PhD. At the time of writing, they were researching radio at a radio centre. This ongoing interest in radio attracted them to become involved in the conversation with the researcher about understanding silence.

The most repetitive aspect that was present throughout the interview, was the link between 'intimacy' and silence in radio. The participant explained that their PhD was on radio and intimacy, considering silence as "part of it". However, another term used was 'interference'. The participant implied that, in radio, not just noise or sound, but also silence could be perceived as "interference", saying that as soon as they realised this, they began to understand that silence could be used "in a very interesting way". They found that there was a possibility that some listeners could perceive silence in radio as interference, rather than the traditional understanding of interference being noise or sound. In order to explain this statement, the participant talked about Podcast radio. They listen to public radio and independent radio, remembering a particular case of silence – the 'technique' of waiting without feeling any anxiety. In the radio programme, the silence lasted a whole one minute, meaning "someone wants to make a point". Indeed, more than just silence as a marker of communication.

After this statement, D.R.I started to reflect that "silence paradoxically is a very loaded thing, loading with meaning" and even more, the participant laughed when stating "silence can be incredibly loud". These statements are extremely relevant for the present studies so have been coded as 'silence', emphasising

their definition as silence by the participant. For example, they commented: “if you say something and I am in silence, maybe it means I am thinking or maybe I am in shock” as Levitt (2001) explains that silence could occur when thinking about which words to use. Also, in silence, the participant explained, “you can hear the tiny sounds that you do not hear when there is a lot of noise around” such as a heart beating, breathing or the hum from the fridge, unnoticeable when there is a lot of sound around. And again, they repeated “silence is loaded with stuff, which is quite paradoxical”.

The participant’s examples of silence are surrounded with silence as a marker of communication although they also represent silence as emotion. This is exactly what the reader can relate to in the seventh scene in *The Archers* (Appendix 1) “Oh you really don't wanna know Mum (.) oohmmmm”. The silence (PAI) refers to a feeling of embarrassment and as a marker of communication. The participant declared that they do not listen to any Radio 4 programme in particular, although that station is the one they are used to listening to. Above all, documentaries and “whatever is on in the morning” – so possibly *The Today Programme*.

After the participant talked about the silences which a person is able to hear when there is stillness around, they mentioned that “it is not very often [when] we are in these quiet environments, especially when you live in cities”, which relates to the statement of Hofmann (2013) that nowadays there is such a need of noise that people struggle with silence. D.R.I carried on explaining that when being used to a situation of not having any silence around makes the person feel “a bit scary [when finding oneself] in silence”. The researcher considers coding as narrative but at the same time ‘evaluative coding’ as they are explaining and giving opinions based on their experiences. Furthermore, the participant reflects that this situation of unwanted silence could be a reflection of “intimacy and loneliness” as when watching television or listening to radio, the person “feel[s] that someone else is there with you” and the term presence is highly required because “someone is broadcasting for us” and the participant explains that the feeling of nothing reminds society of “death, there is nothing coming out from there”. The word death also refers to Zeligs (1961) who also mentions silence as symbolizing death, which is an example of silence not being wanted.

Coming back to the term 'interference' and silence, D.R.I. explained that from their time as a radio DJ, the producers and presenters worried that if listeners hear silence they may switch off. They remembered having "something playing" in the background all the time. However, they also confessed "I don't quite agree that it should be that way, but we live in a very fast pace in society". They believed that this fast pace is what makes the listener unable to cope with silence.

The researcher recognises that the fast pace of modern life, "in this day and age", makes society in need of "something" all the time, without realising that silence can provide that "something", as Tannen (1985) explains in her book.

Another example is given when hearing the silence in one of the programmes of an independent radio that the participant listens to. They recognised "brave[ry] in using silence to evoke emotions, to make a point", as the example of *The Archers* previously showed, when in the first scene, the listener is able to hear the emotional silence between: "Come on (.) Jill don't be silly" (INT), silence as fear, as being scared. However, they can distinguish two different silences: "the silence that you do not want and the silence that you want". For example, when doing an interview and the interviewee pauses, this could indicate surprise or shock, or it could just be for allowing time to think. Another example regarding the notion of shock refers to one episode of *Desert Island Discs* on Radio 4. When a popular actor was asked a difficult question and they kept silent – as DeVito (1989) explained that during interactions – silence can express emotions. The participant considered that this was a particularly "strong piece" and demonstrated a natural silence that "you cannot script".

The participant added that silence could be "a prompt for people to speak", and discussing with students, the participant considers that it is highly recommended that students are given time to think and reflect. This can be related to philosophers such as Gauguin, Augustine and Socrates, who consider "silence" a medium for students to express themselves (Caranfa, 2013). D.R.I explained that their students do an exercise in the classroom on being quiet and trying to identify what they hear. The participant explained that this is a very good way to "appreciate the intrigues of their sonic environment".

Returning to the participant's previous studies on 'intimacy', they realised that the seconds of the sonic event at the end of the interview made them believe even more in the concept. The participant explained that when the listener cannot quite hear, they would lean into the computer, stating "it is a very, very embodied thing". D.R.I continues, "when we want to be intimate as a radio presenter, I get closer to the mic, we speak quieter". They informed that the same action happens to listeners. During the play, the participant heard whispers and the noise of the sheets of the bed very quietly, which caused some confusion.

The last topic for discussion was that of television compared to radio. The participant explained that radio seems to grab listeners' attention with silence while television is the opposite, "being very loud". They commented that "when you are watching television and the adverts come up, they usually get louder than the programme you are watching". They said that it is as if the television is trying to shout at you. In radio, it is different, the participant states that it is about intimacy. When radio gets quiet the presenter speaks closer to the microphone in a whisper. The participant said that may not necessarily be silence but is an example of being deliberately quiet. The researcher uses 'versus coding' as there is a clear comparison between television and radio.

Finally, D.R.I emphasised that television creates a frame, providing the full picture of reality, leaving little to the imagination. In contrast, "silence in radio is part of creating that mental image" as Cantril and Gordon explain in their book that each listener produces a unique psychic experience by "creat[ing] an imaginary picture" (1935, p. 209). Having said that, they acknowledge that this does not just apply to silence in radio, it depends on genre, and should be a combination of elements, all of which are important. They also realise that the space between the words is as important as the words themselves.

### **5.5.2 D.R.M**

After the knowledge acquired from the first participant, it was thought to be recommended to interview someone with a depth of experience in radio, so the second participant is manager of a community Radio Station with 25 years' experience within the industry. Even though D.R.M's passion in radio is music – CHR (Contemporary Hit Radio) – they showed a great appreciation of the role

of silence in radio, realising that the open interpretation of silence can be a very effective means of communication.

D.R.M began by commenting that they did not really appreciate radio until starting to work with it. Then they realised they were “born for radio” and commented that from that moment, radio was “like a drug”, that they could not give up. However, D.R.M explained that they no longer feel this way, as their current role is in management so rather than being a presenter, they now oversee other departments such as finance and marketing.

The participant considers that radio is characterised by its “feel good factor” exemplified first by music, enhanced by news and entertainment. Another aspect of radio valued by the participant is that of its “immediacy”. They explained that until the Internet arrived, radio was the fastest medium although with the arrival of social media, radio cannot be claimed to be the quickest medium anymore. When talking about ‘immediacy’, the researcher understands that this concept is linked to today’s lifestyle. The participant explains that there is the need for everything to be fast paced in modern society. D.R.M thinks that modern people live life “in the fast lane and society does not like to be forced to slow down”. The researcher relates D.R.M’s observations with the definition of Griffiths about today’s world being a “fast-changing, globalised world” in her theory that it is difficult to be an educational philosopher today (2012, p. 397). This also relates to the need for silence as well as speech in education, as Caranfa (2013) explained in his article. The participant feels that in radio, “dead air should be avoided”, explaining that if hearing silence, they would think that “something is wrong: the presenter may have messed up or forgot to put the mic on, or press the button for the next song”. Nevertheless, the participant agrees that silence “can be used very effectively in radio”, saying that “if I am about to tell you something but then I pause and I wait a bit, it builds up the intrigue”. The same feeling occurred in the sixth scene from the episode of *The Archers* examined before, when one of the characters stopped speaking without explanation “I got (.) *quite inspired about the shop* (.)”. The first silence (PSY) as the character is thinking the words to explain himself but the second silence (PAI) shows that they don’t want to carry on with the sentence at the moment but are looking for a reaction from the other character.

However, the participant stresses the need to be careful when using silence in radio because radio needs to have a pace, a flowing circle with ups and downs. D.R.M mentions the term 'The Wall of Sound' explaining that in radio, there should be always something playing in the background, when speaking or when linking songs in order to keep pace. But again, they reiterate that silence "if it is used deliberately and used purposely works very effectively" as it contributes to the act that the mind is active, trying to create meaning or picture. The participant calls this 'Theatre of the Mind', suggesting that "when you've got sound, a sound effect and the brain has to make its own picture out of it, that is a very powerful thing". The participant justifies their opinions evaluating the context (narrative and evaluating coding).

D.R.M creates advertisements for radio and explained that they are usually asked to include as much information as possible in the advert: name, postal address, telephone number, webpage, etc. However, they try to explain to clients that there is no need to explain everything, the advertisement needs to be creative, to make the listener think. They insist that "less is more". The participant explains this using the example of a radio advert from several years ago. This was the commercial for the product Kit Kat which opened with a great shout, followed by three seconds of silence. This was followed by a voice saying: 'have a break, have a Kit Kat'. They explained that this advert makes you wonder, makes you stop and think. Again, the participant accentuates the importance of imagination: "if you can create a picture in somebody's mind, you have them". The participant referred also to another commercial, this time a print advertisement which used a whole blank page – the print equivalent of silence – with just a line at the bottom, reading 'Boots. Lots of them. Macy's'.

The participant explained that in both of these commercials (Kit Kat and Macy's), silence "grabs attention", echoing the role of silence in commercials outlined by Olsen who states that "silence is similar to white space in print advertising" (1995, p. 29). The effect is produced by the contrast: blank space with a little writing, shouting and quietness. D.R.M clarified that in radio, there is a pace to build, since "nobody wants to be barraged with sound all the time", reflecting the previous statement regarding the circle with up and downs as well as the fact that "just pausing for effect or sometimes even talking quieter for effect work brilliantly". This in turn can relate to Jaworski and Sachdev's article

(1998) about the use of silence and quietness in the classroom to facilitate the process of learning and as a strategic communicative resource for teachers as well as students.

The researcher was interested in hearing the participant's thoughts about whether they teach students and new presenters how to deal with silence. D.R.M explained that, as mentioned at the beginning, there is the need for a fast pace which means that new generations feel the "need to be occupied all the time, doing something, and talking fast" so the participant needs to teach them to slow down, pausing between each story. Otherwise, they point out, "the listeners would think you are still talking about the same thing". A presenter must try to "get words off the paper into the brain of the hearer", referring again to the 'Theatre of the Mind', specifying the advantage of radio is "that you can see with your ears".

Subsequently, when the participant listened to the episode of *The Archers*, they comment that "your mind starts to make the picture: it sounded as if almost he was talking to himself, 'someone is not answering back'" in the first scene when one of the characters is asking 'Helen (.) Helen (.) (man's bed rustling and gasp) (.)'. The first silence (INT) expresses emotions, such as worry and confusion, while the second silence (PSY) appears as a marker of communication, wanting to know what is going on. Moreover, it could create some intrigue (mentioned before) for the listener. They observed that silence is very powerful as Burgoon, Buller and Woodall stated in the book, "kinesics and vocalics are the two most powerful nonverbal codes" (1996, p. 67). The participant insisted that especially in radio drama, "you can't create effective or real drama and not have silence". The reason for that, they explained, is because as in life, while speaking there is much silence between one person talking and the other: "we don't talk tat-tat-tat, there are gaps". D.R.M stated that after listening to the piece: "I was pulled in, I was drawn in, I was intrigued, that is what it (silence) achieves".

In contrast, the participant explained that although they watch TV at night, the creative part of the brain does not engage as much as in radio because you do not need to interpret the information since the visual sense does for the viewer. As a habit, they watch TV at night and D.R.M says that it suits them, not to have to think too much in the evening, because by then they are tired, and they do

not wish to use more mind power. They considered that TV is “engaging in a lazy way” (versus coding). The researcher wanted to know the participant’s thoughts about silence in television, but D.R.M explained that the effect that silence produces in radio was not the same with television because with that medium you still have visual sense, so while it is in silence, there is an image there for the viewer to engage with and try to figure out. Instead, in radio, your vision sense is your brain which is creating the image itself, so the “brain is still trying to fill in the gaps”. The participant concluded therefore that “for radio, silence works more effectively than for television”.

### **5.5.3 D.R.R**

After the two first participants, it was necessary to collect more information with further experiences from someone with good knowledge of radio who could have worked both in radio and television.

D.R.R has a great involvement in media as they started to work in this field in the 1970s. In the early days of their career, the participant also experienced the world of television for a short time, but soon began to work at one of the biggest broadcasting companies in the UK. D.R.R became a producer of one of the most listened to radio programmes in the country and is now a university lecturer.

Thanks to these two different careers, the participant is able to talk and explain both situations particularly with reference to the treatment of silence by professionals and students. During the whole interview, D.R.R showed a deep connection with silence and its meanings, despite confessing beforehand “I'd never thought about silence, and the importance of silence”. This conversation stands out because of the amount of narrative and because of the examples given while explaining the reasoning. The participant was deeply involved in the conversation and in the thought process.

D.R.R started by explaining that while they were working on television, a job in radio came up and it was then when they started to realise the “autonomy in radio” – what the participant stated, “really appealed to me”. D.R.R explains that radio does not need as many staff as television in order to create a programme. In fact, only one person can make a programme: “as a producer it is just you” and this really attracted the participant. Moreover, D.R.R claims that “there is



something very much magical about radio: the lively of it, the fast turn round of it, and the intimacy of it". Chignell describes liveness as "the quality of most radio output that conveys a sense of being live, whether or not it actually is" (2009, p. 87). The scholar also adds "magical" to the definition of radio (2009, p. 28). In contrast, the participant does not feel the same when working in television.

During the interview, the participant speculates why this should be and concludes that the magic comes about with the feeling that you are being talked to personally, as well as the fact that "you can't see them, so you imagine, you are imagining the world". Crisell dedicated more than a chapter to the subject of imagination in radio, "if the word-sign does not resemble its object the listener must visualize, picture or imagine that object" (1994, p. 43). The verbatim examples that the participant included, show more veracity when talking about radio versus television (versus coding). They explained that when working on a popular radio programme, the job required them to listen to the radio all the time and they found out that when playing Radio 1, 2, 3, or 4, the World Service, or local radio, they were able to pay attention to the programme while at the same time managing to do other activities such as sewing or knitting (in contrast with television). This is another advantage that Crisell comments in his book *Understanding Radio* where the author discusses the flexibility of radio "the listener is free to perform other activities while he is listening" (1994, p. 11). D.R.R does acknowledge, however, that listening to radio when someone else is talking is not possible. Nowadays, the participant listens to radio as much as possible. Preferably, they would listen to Radio 2, 3 or 4 as well as other networks. One specific programme is highlighted as a particular favourite because it gives a real feeling of being included – "Lisa Tarbuck on a Saturday night, because she is so engaging, she is talking to me".

The participant explains that there are times, with radio, when "you are sat in the car, you can't get out because you are so gripped by the way the atmosphere has been created or the story is being told". Sometimes, D.R.R states, the interview is just "breath-taking" because of the questions and the very emotional answers. The participant describes the feeling of listening to an interview when the presenter asked a very "dangerous" question that "pull[ed] you in" and continues that when you are listening to the radio, you create

pictures – “radio is a fantastic medium for telling stories”, as Crisell writes “appeal[s] to the imagination [because] the listener is compelled to ‘supply’ the visual data for himself” (1994, p. 7).

Furthermore, the participant gives examples where silence is a relevant component of a radio programme, in contrast with their feelings at the beginning of their career, confessing “I hadn’t even thought about what silence meant”. For example, the interview where the Archbishop of Canterbury, Rowan Williams, kept silent for 12 seconds after being asked if the war in Iraq was ‘immoral’. The participant believes that “silence is very disconcerting”. Moreover, D.R.R adds another meaning to silence: “silence is quite scary”. They recall, for example, a time early in their career when they produced a programme that was about to be broadcast and suddenly realised that it was one minute longer than it supposed to be. The studio manager had decided to trim all the gaps out, so the programme kept within the time frame. The feature was about an “intimate” subject which could lead to “embarrassment” and the producer explained that “the whole point of the programme was the silence”. Looking back now, the participant realises the silence “was so intrinsic” to the programme’s meaning that without any pauses or silence, D.R.R exclaimed “it sounded like a joke!”.

Since then, D.R.R has appreciated “the importance of silence”, but as a producer, realises that staff do not always understand or respect silence. D.R.R remembers having to explain the role of silence to colleagues. The participant has memories of having to write in capital letters “this ends in a very emotional [way], please wait, don’t come in too soon, wait, give a couple of beats, listen to the end, reflect”. Otherwise, the participant explains, the automatic music that was kept for use in cases of unwanted silence, would kick in, in error, too soon.

The participant values silence and believes that “it’s a natural pause, if someone told you something and you’re moved, you [would not] speak straight away”. However, D.R.R also agrees that members of society may not notice silence is there or appreciate that silences are “supposed to be there” and maybe even “[they] don’t want to listen to it”, they feel impatient and do not want to wait. That is why the participant talks about two different classes of listeners, those who want to hear silence and those who do not. For example, “Radio 1

does not do silence at all, everything is music". Nevertheless, the participant spoke about on one occasion when listening to radio, there was silence although the radio was not broken, explaining that "there is something extraordinary to have 2 minutes silence on the radio because you can hear silence, it's not dead air, it's very different, and it sounds very different". The participant suggests that silence could hint that "something bad could have happened", explaining that it is possible not to know why silence is there, but silence could well be a reason.

Another example about the use of silence that the participant commented on was from Jenni Murray. D.R.R explained that this broadcaster knows "how much silence means, how long to leave silence and when to jump in". They also explain that, faced with "a difficult question, she (Jenni Murray) would wait". Indeed, this is what happened in an interview when a personal question was asked to Jilly Cooper, who opted to keep silent. In a similar way to the silence of the Archbishop of Canterbury, mentioned earlier, "the silence told everything, the silence was the answer", the participant assures. Another example mentioned was a very emotional interview with the wife of a soldier killed in Afghanistan. The conversation was very quiet but very moving: "it was very trite" the participant remembers. Another feature had been scheduled to be broadcast but as a producer, they took the decision to drop this and carry on with the moving piece as "it was worth much more than the other".

D.R.R considers that the ability to use silence shows experience, claiming that a "braver student who uses silence shows maturity". The interviewee admits that, when teaching, most of the students would produce a music piece but should consider thinking about how to use silence. As a new lecturer, the interviewee personally realised that silence is very important in education but confessed "I have tried to avoid silence totally because I have been so worried that the students would ask me something that it would make me feel foolish". The participant ponders that silence is a very important matter that students should consider. However, D.R.R does not allow any silence in their teaching because they do not feel confident using it as a teacher, although agrees that there are teachers who are very confident and know how to use it correctly. However, the participant does feel confident about its uses in radio.

The researcher was interested in viewing their expectations in radio so that a comparison between the other participants could be established. The participant expects to be entertained and informed by a programme “it must be so fascinating”, and that is why they mention that the act of moving or dropping features is quite usual, since, radio is not scripted, “it is live, electric, unexpected and this is one of the joys of radio”. The participant insists “you are making decisions all the time”, describing how, when editing, “you are looking for something”, which the participant calls the “golden moment”, something that is surprising but that must be understood, something that amazes and intrigues you. D.R.R mentions “the voice getting quiet or maybe soothing very surprising”, “lights and shades”, as any programme needs balance, “levity and gravity”, which is how the listener gets “pulled in”. The producer explained that they produce an arch of the programme and plan the questions to ask but that the rest is unplanned and that is why “it is scary”. D.R.R emphasised that the silences commented on above are natural and at the same time unpredictable.

Further to the idea of ‘natural silence’, the participant commented on radio drama, where silences are scripted but “they still are very moving”. On listening to the episode of *The Archers* that has been studied, the interviewee noted a lot of silence used, commenting “that is a really skill when you know [how] to create that attention, that atmosphere so you are really drawn in”, and described how they pictured the scene: “it’s a late night, she is not in bed, something is wrong as well, something edgy, emotional”. Nevertheless, the participant also pointed out, “it could be a happy silence as well”, reaffirming the capacity of silence.

Although radio is the participant’s preference, D.R.R admits watching television sometimes but comments that the experience is very different. D.R.R does “not feel that the television is talking just to you, but it is more aware of the bigger audience”. Radio, the participant says, makes it possible to imagine, since “you can’t see”. For example, in section fourth of the Pilot (Appendix 1), one of the actors suggests “well (INT) if you (hmm from 7:26 to 7:27, length 0:00.266) come over here” referring to ‘intrigue’ and ‘surprise’. “TV doesn’t have that sense. In TV there is never really silence”, which is why “radio is very special”. However, the participant makes a positive point about television, noting that “you can still understand what is going on even if people talk to you. In radio, you cannot”.

#### **5.5.4 D.R.A**

It was needed to speak to someone with more technical knowledge in order to learn the meaning of silence from that perspective. This participant did not know much about radio until they had to produce a radio programme for an assignment while studying electronic engineering. They had been employed in various companies working on the technical side – predominantly in television and video – until they got a job as a tutor in radio production at university.

D.R.A enjoys radio and listens to it every day. Radio 2, Talk Sports and 5 Live are the favourites, followed by Radio 1. However, the participant confesses that they do not get to listen to their own choice of radio station as often as they would like due to family preferences which mean that commercial Radio is played more often. They explained that often – for example on a short car trip – they may not be able to listen more than one song because of all the adverts, traffic news and competitions. In music, the varied play list of Radio 2 makes it the preferred station. The programme that D.R.A likes to listen when being at home on their own or late at night is a comedy radio programme on the iPlayer. The participant also listens to a specific radio programme in the morning.

The researcher wanted to know more about podcasting as the first participant had expressed enjoyment in this. However, D.R.A did not show great enthusiasm, stating that it is “disintermediate”, and without quality control and also that “some are really good and many of them are really awful and very long as well”. Harris and Rea state a “lack of environmental control” in the current Web 2.0 and virtual world technology (2009, p. 141). Nevertheless, an advantage was noted, “a podcast is in theory forever”. The participant also mentions that podcasts are sometimes compiled by editing clips from regular broadcasted radio shows and “the interesting thing about podcasting, the thing that makes it unique it is also the thing that it can make it terrible”. The participant does not agree that podcasting is ‘the future’ as it was widely thought 10 years ago. Through professional experience with the students, the participant observes that although most of them are studying Journalism or Radio, they do not listen to podcasts but prefer to listen to the radio via the station app on their phone.

The researcher was intrigued as to why the participant had stated their preference for radio over TV. On one side, D.R.A prefers radio because of the logistics required to make a radio programme. In radio “you just can go off and do it”, without much physical or material work. Television, in contrast, requires a lot more preparation, lots of staff and much more expensive equipment which will often have to be hired, whereas radio just needs a phone to record on. Above all, the participant highlights the notion of radio as a solitary occupation: “you don’t have to depend on anyone else, you retain full control”. For example, D.R.A enjoys creating or altering sound effects (one of the components of radio). In contrast, “you cannot really do this in television”. This sense of control mentioned is linked to the ‘autonomy’ described earlier on by D.R.A.

As D.R.A explained their enjoyment while creating and altering special effects, the researcher wanted to go further and asked about other elements of radio such as words and silence. To that D.R.A answered that as a Technician Tutor in Radio, they teach students how to delete silence, explaining that “the conventional wisdom is to avoid silence at all cost”, above all in commercial radio. However, D.R.A acknowledges that “silence has a place”, for example in dramas or in interviews on programmes such as the ones the participant listens to in the morning. D.R.A comments that “pause for effect” can be used during an interview, saying that it “probably takes a lot of experience to know how to use silence” and that “it takes someone brave to actually include silence deliberately”. The participant refers to “two different types of radio: speech and music”. The first refers to documentary, news reporting and drama (such as the Pinter’s play *Victoria Station* (1986) that they had studied at university) and this is where D.R.A can see that silence has a role to play. However, faced with a silence in music radio, the listener would think that “something has gone wrong, something has happened” – either a technical failure or the presenter gone missing. The participant explains the view that “silence equals failure” so that is why music radio stations try to avoid it. Also, D.R.A explains that “people would see the job of radio as filling the silence, filling it with some sound”, which means “not leaving any silence behind”. For example, in documentary programmes for a younger audience, on Radio 1 or 1Extra, there is a rule of changing the music bed every 20 seconds. This keeps the pace moving, since “perhaps silence does not go with the pacey presenting style”. However, D.R.A

also thinks that the acceptance or rejection of silence depends on the attention span of the listener or rather what the broadcaster perceives the attention span of the listener to be.

As the discussion continued, the researcher realised that the participant left a small gap (thinking) and confesses that although they teach students how to remove silence, D.R.A has found a role of silence: there are cases when after editing pieces, “you need to get a bit of silence from elsewhere, copy and paste it in over that edit to stop it sounding unnaturally joint together”. McLeish and Link also talk about the importance of silence in radio production: “there is little point in increasing the pace while destroying half the meaning – silence is not necessarily a negative quantity” (McLeish & Link, 2005, p. 31). Moreover, D.R.A commented that silence is hardly ever “dead silence”, because unless you are in a studio recording, there will be incidental, background noises. However, the participant was pleased to have found a role for silence in their teaching, agreeing that “certainly there is a role for silence”. Although the interviewee considers that nowadays “we do not use it that much, we do not mention in its own right”, D.R.A stated, “I definitely think there is a place for it”. They refer for example, to the ‘silence as thinking’ in fourth scene of *The Archers* case study “err (PAI) maybe once or twice as a teenager” to convey thought but also embarrassment.

The researcher realised that the participant was inside the conversation, trying to think and reflect so the radio piece was played. The participant listened to the production of the selected radio piece with full attention, saying at the end “it is interesting because silence is actually ramping up the attention rather than being nothing, actually you are thinking”. Also, D.R.A states that when nobody speaks, “you are thinking something bad is happening”. Sometimes, the participant feels ambiguous, not really knowing what is happening but confesses “it is [an] interesting use of it (silence)” as you are trying to find out what the silence means. Furthermore, the participant can listen to sound effects but reflects that “generally they are not during the silences”. D.R.A is imagining a scene where “two people are lost in the forest, it is dark in the middle of nowhere, they cannot see each other, they are not separated from each other, but they are not together either, no one replies” and wonders “‘is one of them alright?’ something happens to one of them?”.

D.R.A continues, saying that silence is an interesting “device to increase the drama”. The participant states that it was possible to present the script in a Q&A without silence, but it would not have made the scene “effective”. The participant states “I am able to visualize in the mind, all that you can see is in your head”. They even comment that this environment is “perhaps a more threatening kind of presence” and the participant confirms “yeah, that is all done through the silence”. And again states “if that silence was not there, that would be just a straight piece of dialogue, and it would be nowhere near as tense”. The participant also adds that the silence gives you also “time to think”, and time to picture it in the mind.

After the sonic example, the participant considers how this scene could have been done in television (versus coding) but concluded that “the only way you can do that in TV would have to be all in darkness on the screen at that time”. D.R.A used the example in the film *Jeepers Creepers* (Salva, 2001), about a monster trying to catch some kids. During the first part of the film, the audience could not see the monster and that was really scary but as soon as the monster was visible, the tension disappeared, and it became “just a normal cheesy, horror film”. This shows how in radio “the monster, with evil on their mind” is hidden, whereas in television, the scene would need to be blacked out to cause the same tension and reaction.

The discussion of television and radio preferences continued. They explained their family TV-watching habits where “the majority rules”. However, the participant repeated that when being alone at home, “I often switch the television off and put the radio on”. Furthermore, the participant believes that if the majority prefers to watch television, it is because “it is easy”.

D.R.A concludes with a phenomenon that no other participants had thought about before – that “television is becoming a secondary medium now” because people are doing other things while they watch television”, raising ‘social segmentation’ (Katz, 2000). The interviewee confesses that while the television is on, every member of the family is simultaneously doing something else (evaluative coding), whereas D.R.A believes, listening to drama on radio requires more thoughtfulness, so maybe “you are in bed and you are not doing



anything else” and then, radio comes “back to the primary medium” because “you are giving [full] attention”.

Previously, after D.R.M introduced the idea of announcements, and having read articles about the role of silence in advertisements such as Olsen’s investigation (1995) into the effectiveness of silence or music in recalling the information sent to the listener, the researcher thought that it was necessary to find out more about the world of radio advertising.

The researcher sought to explore views from technical radio staff who could either reinforce the ideas found so far or add further opinion to the discussion. It was this that introduced D.R.P to the conversation, a move which ended up being one of the most challenging for the interviewer because they doubted the role of silence in radio. However, this seemed to be contradictory with this participant too, and after reflecting on the topic, they stated at the end of the conversation that now “you have left me thinking about things I have not been thinking before”. The reader could observe less examples but more technical arguments which have been coded as versus (radio vs television) and verbatim, which will inform the subsequent evaluative coding.

### **5.5.5 D.R.P**

As it has been introduced, another conversation with someone experienced in technical radio was recommended. D.R.P has been dedicated to radio since 1975, when commercial radio started, first as a radio presenter for a local band show and soon afterwards as a producer of commercials, working for advertising agencies and at the time of writing was self-employed. The participant has also taught as a ‘guest lecturer’ on radio production courses in universities and colleges around the UK and has helped with the industrial input in order for new courses to gain accreditation.

One of the first topics that the researcher wanted to find out from D.R.P was why radio is their passion. The answer was very clear: “it is far less intrusive”, explaining that in radio the listener can do other things at the same time as listening. The second distinctive feature noted about radio was that it is “a personal medium”. D.R.P confesses to having a transistor radio on almost all the time, starting with the news in the morning. The participant explained that radio acts as background noise in the house but when there is something

interesting, the ear picks up on it and you focus on that. D.R.P calls this “two stages of concentration”.

As a commercial producer, the participant admits listening to commercial radio quite a lot (because of their job) but Radio 4, 2 or 6 Music gets put on too. However, the participant does not play podcasts because “I don’t have time to go back and listen to”. In the case of something interesting that they have not had time to listen to, they will instead research it in a different way. D.R.P’s attitude to podcasts was pejorative.

The participant acknowledges watching TV, but only at night-time. D.R.P explains that when you watch television, this is the only thing you do, whereas when listening to radio, you can do other things, as has been explained before, “radio fills the room, you can go around, and you don’t have to actually be looking at one direction”. They clarified that the reason of watching television at night comes from the idea that “you collapse” after working all day. The participant carries on saying that you cannot do anything other than looking at one single spot in the room. Another reason to watch television at night is that it is habitual. D.R.P explains that since childhood, they have observed their parents watching the television at night so that is why, they do the same. The participants’ children, now grown up, also perform the same habit.

The researcher was very interested in knowing the reasons why the participant enjoys producing radio adverts so much. D.R.P explained that it is a job that gives immediate results since it does not take long to write, record and hear back the work. The participant adds more reasons, such as the fact that you do not need so much paraphernalia to produce a really good radio advert. They reflected on the essential elements required to create an advert, stating the need for a good writer and a good voice. Also, D.R.P emphasised the importance of making the listener think.

At this point, the interviewer was inclined to question the producer about the role of silence in radio adverts. To begin with, D.R.P did not show much conviction about its use, believing that if silence was used for a significant length of time “it would cease to be effective” and people would think that something had gone wrong. For example, according to the advertising guidelines, the participant explains, “silence shouldn’t be more than 3 seconds

long”, otherwise, the automated transmitter will be set off so the usual thing to do is to play something in the background, so the transmitter does not trip. However, after having said this, D.R.P reflected that “silence can be really good”, for example it can be very successful in commercial radio because “you are not used to hearing silence in radio [so] that makes you pick up your ears, grabbing attention”. Moreover, the participant explained their frustration when creating an advert and the owners of the ad ask for as much information as possible to be packed in. There is no silence and they all want everything about the product or the company to be said in seconds. Moreover, D.R.P assures that in these cases, producers “edit breaths out so people have longer sentences without actually breathing, but this is not natural”. And the participant reiterates that in this day and age, there is no need to explain everything about the product because the shoppers will have a computer to look at so the intention should be to “make the listener interested in the product and make them wonder”.

While the participant was explaining silence in advertisements, they mentioned that presenters seem to have “a fear of silence” and that is why they do not allow themselves to slow down, in case the audience thinks that they do not know the answers. For example, D.R.P talked about politicians and how difficult it is for them to be quiet because if they do, another politician will ‘jump in’ without letting anybody get a word in. Moreover, D.R.P explained that there are stations, for example in Radio 1, where the presenters are wary of silence for the fear that its slow pace will lose listeners. In contrast, radio drama can use silence in a natural way, reflecting normal conversation without such a fear. The participant does not think that there is a fear of silence in documentaries either. For example, when using questions and answers, the silence to think should be retained because “it come across as a clear answer, creating a true picture”. In contrast, if the silence is taken out, D.R.P suggests that this will be detrimental to the listener’s understanding, giving false impressions. When D.R.P was asked about the challenges of producing a drama programme on Radio 1, D.R.P answered that the producers would need to create “a drama appealing to 15 to 25-year olds” and it would have to be very fast paced because “this is what they want”. The researcher wanted to know if that audience could cope with silence and D.R.P suggested “they probably can but they are used to more

hectic piece of visual and audio based on computer games which are fast moving and loud”.

The participant introduced the idea that silence in drama can be used in a natural way. D.R.P was asked to listen to the same section of *The Archers* as the previous participants and as soon as the radio play was stopped, the first impression of the participant was the lack of silence. D.R.P was not able to hear silence, only the gaps in between which, D.R.P considers completely necessary in order to build up the attention of the natural pace of the night. The participant also reveals that because of their job as a producer, they do not think there is silence there, but instead hear lots of sound effects, such as the owl, breathing, wind etc. D.R.P concludes that “there is very little true silence on radio” emphasising that, above all, “if there is no sound there, we will have internal noises in our heads”.

It was understood that from a producer’s point of view, there is no such thing as absolute silence, but the participant did not stop here. The participant stated, straight after, “in documentaries, drama and in the right way in adverts, silence and putting the right gaps in is extremely important”. D.R.P continued explaining that it is not acceptable to cut silences because in a normal conversation, there are gaps such as when a speaker is thinking about the answer or making oneself understood so as to help the listener comprehend not just the meaning of the words but also the attitude of the speaker.

After interviewing this participant, the researcher understood that silence is not just one thing, but also different concepts in different moments in life. D.R.P is a producer, so the researcher could appreciate two different views: in a practical exercise, their mind is set on looking for sound effects when analysing a segment. In contrast, when talking about silence, D.R.P considers that there are a variety of meanings reflected in radio. Above all, the interviewer realised that D.R.P was referring to silence more as psycholinguistic (a marker of communication) than emotional – another attitude that could be based on the technical side being a producer.

The researcher was satisfied that they had found a participant who contradicted with the previous participants’ views on silence and was keen to establish

further conversations with other professionals and academics in radio to gather more views on how silence is perceived.

### **5.5.6 D.R.B**

Another participant who had a lot of experience in radio was D.R.B. The interviewee is a professor of radio and a former radio practitioner. The interviewee told the researcher that as a child, they discovered that “radio is a very interesting thing”. Like D.R.M, the participant describes being “bitten by the bug of radio,” stopping their studies to work in radio. When they finished their bachelor’s degree, the participant wished to return to radio, so worked for a radio station overseas and after that, in a commercial radio. After more than a decade working in radio, their teaching career began: 10 years teaching radio in a school before completing an MA and a PhD and then working at a university.

The researcher was interested in hearing about the radio environment at home where the participant was growing up, to see whether or not the participant’s fascination with radio came from their childhood. D.R.B explained that as a child, their parents only listened to Radio 3, but said they managed to hear Radio 2 when was played by a staff member in the house. They also remember listening to Shortwave Radio, American Forces network and Radio Caroline, although as a teenager, Pop Music was their favourite. Nowadays, D.R.B listens to the radio “almost all the time”, with Radio 4 the most played station, followed by Radio 3 and Classic FM. Among the programmes listened to, *The Today* programme stands out as well as *PM* and *Woman’s Hour*.

The participant had not mentioned television, stating that they have the radio on almost all day, only to report that “there is time for radio, there is time for television, I do not see them as competition” adding, “there are people who say to me ‘I never listen to the radio, television is much better’ and I do not understand that”. The participant commented that they watch television at night, at the end of the day when they “are tired, so just sit down and my mind does nothing but watch the television”. This reflects the views of other participants, such as the previous, D.R.P, who spoke of “when you collapse” and D.R.M who describes watching television as “a lazy way”. The researcher wanted to find out more about the reasons for watching television at night. D.R.B explains that television is a box which is an obvious focal point in the room so “we look at it

as well as we listen to it". D.R.B continues that at the end of the day, they just want to sit down in a comfortable seat and watch a bit of television. The participant said that at the same time as watching television, you can talk to your friends, which seems to imply that with radio, you cannot do these things as you need to concentrate to understand what it is being said. The participant talked about two concepts: radio as a secondary medium; and radio being a more stimulating medium because "television gives you the full picture". Therefore, the audience do not need to employ the mind to create the scenario. Instead, "radio uses sound, silence and music in order for you to make the picture". It is understood that each listener is creating their pictures, which are different in each listener's mind. This idea goes back to the notion of radio as a more personal medium. D.R.B does not undermine television as they profess to liking it but consider that "the intellectual and cognitive demands are different when you compare radio and television".

After the participant mentioned sound, silence and music in order for the listener to make a complete picture, the question "how much silence could they hear?" was asked, and D.R.B's answer was "not a lot", which caused speculation as to whether the participant seemed to be muddled about what silence is. The participant considers that silence can be heard in concertos of classical music, in documentaries and dramas. In classical music, there is silence in form of punctuation between different movements of a concerto, but the participant explains that this break is usually broken by other noises such as coughing. In the rhythm of the radio station, it is a "respectful silence", which D.R.B defines as a 'convention'. However, the researcher wonders why the participant does not see the silence between notes. After this first definition of silence as a marker of communication, the participant mentions silence as being effective in drama, for suspense or emphasis as well as punctuation. Regarding documentaries, D.R.B mentions how silence can be used to punctuate, as a marker of communication, but also explains that silence can act to emphasise, for example when "leaving a sound hanging or leaving a word hanging before the next word or the next sound comes, could actually increase the effect of that sound of that word".

D.R.B discussed another meaning of silence, as indicating that "something is gone wrong", which they relate to "the fear of silence", explaining that this

feeling is so strong that radio producers have installed computerised devices to prevent silence which will automatically set off when “the signal coming from the studio falls silent after several seconds”. The researcher understands that one of the reasons of this “fear of silence” is because as D.R.B considers “our society tend to race from one thing to another”. For example, at Radio 1 the pace is fast, and silence is not allowed. Moreover, the participant talks about advertisers, who, on one side, do not really like silence because they are paying for 30 seconds so “if there is nothing there, why I am paying for nothing?”. On the other side, the participant believes that to be able to make a powerful creative radio commercial, silence should be involved.

Silence can be also uncomfortable in day-to-day life, for example if somebody is talking but suddenly stops. The participant explains that “I will probably wonder what’s the matter, have I offended [that person]” so they consider that silence needs to give more clues in order to be understood. D.R.B also mentions that it can be a tool for police officers to find out more information about a suspect. When the suspect hears silence and the police officers do not fill the gap, the person can feel intimidated and finally, will give information. This commentary links to Freud’s statement in 1905, that “he that has eyes to see and ears to hear may convince himself that no mortal can keep a secret. If his lips are silent, he chatters with his finger-tips; betrayal oozes out of him at every pore” (1997, p. 69). The participant finished off by stating that “silence can have all sorts of layers of meaning” but when mentioning radio, D.R.B states that radio is ideal for providing company. However, they do not think silence is wanted in radio. The researcher is now wondering if silence is not able to give company.

The researcher wanted to hear the participant’s thoughts and views of radio drama in order to verify their opinions. After the example was played, D.R.B said that since there was a lot of background noise in the piece, silence was not completely heard. However, they talked about the way ‘pauses’ gave the imagination of the listener the chance to start “painting pictures”. They reiterated they could not hear a lot of silence but again, stressed that “the effects of the gaps in the dialogue make us want the next piece even more”, creating suspense, as the listener only has a certain amount of information for the mind to work on. After these considerations, it was found a discrepancy in what and how long the participant considered silence to be. For example, D.R.B states an

important concept, “silence can be used creatively, can be used intentionally, but when silence is unplanned or when silence is unwanted in radio, then it is a fault”.

After all the interviews, it is observed that the concept of silence is a challenging one, as it has previously been written about by other authors. At the present time, the reader can appreciate various different values towards radio and silence. It was therefore considered that the study would benefit from the input of someone working in radio as a drama actor, in order to understand what happens in a radio drama studio and find out how silence is defined by an actor.

### **5.5.7 D.R.T**

The next participant, D.R.T has been a radio actor since the 1980s, having worked in television and theatre before that. In addition, because being an actor does not occupy all day every day, the participant developed a particular interest in people and a desire to help, which led them to study to become a Doctor in Psychology, and now works as a researcher in a youth mental health centre. This has given an added dimension to the conversation, allowing for a deeper analysis into media and society.

At the beginning, the participant commented on their love of being an actor, above all in radio, because of the challenges that arise due to not having visual cues. This sharpens the mind, stating that being a radio actor is “all very cerebral”, and explaining the need to particularly emphasise the voice during performances. D.R.T considers that radio is a great medium to show the different ranges of the voice and pauses (lights and shades), stating “for me, radio is that subtleties making you believe it, making it real without us reading the script”. The participant explains that as actors, they are allowed to take control and if needed, to pause more, although there is also a time limit that they must be aware of. In contrast, D.R.T does not think the effect of the voice and pauses are the same in television, even without looking at the television.

The participant listens mainly to Radio 4 and 4-Extra programmes, such as *Today* and *Woman’s Hour* although dips in and out of different programmes throughout the day rather than turning the television on. This is similar to the other participants, only watching it at night, “passively, staring at it” without really absorbing what is being watched (“it is mindless”). In contrast, the



participant considers that listening to the radio is an active process, “a two-way thing”. D.R.T states “I like the feeling that the listener will be active in the process”, while they do not feel engaged in the programme with television. The participant says that it is typical to sit down and flick from channel to channel but find there is nothing to watch so they switch the television off and turn the radio on, commenting that “there is nothing more luxurious, I don’t think, than lying and listening to an hour-long play”. D.R.T explains that they feel absorbed with the play and compares it to reading a book. The participant mentioned that even with *The Today* programme, *Woman’s Hour* or a financial programme, they feel engaged “I don’t think it’s any other media apart from reading that does the same”.

One of the topics which relates to an earlier discussion is the consideration of television. Like others, this participant acknowledges watching television but only during the evenings because “television is easy”. D.R.T spoke of the passive act of sitting in front of the television and “let[ting] it wash over you”. They agree that it is relaxing at the end of the day, but they also mention the act of watching television as a habit. Another advantage of radio which was also discussed by D.R.T was that the listener can do other tasks at the same time as listening to the radio, unlike television, which requires you to sit down and watch. It is noted, however, that when watching television, the viewer is not always able to remember what they have supposedly been watching. In contrast, D.R.T states that what you hear in radio, “gets in there” (pointing to the head). The participant explains how radio becomes a part of you, describing “radio is very personal”, term already mentioned by D.R.I. Furthermore, D.R.T explained that television is not as personal since the “visual cues trump anything else”, explaining that when you are looking at one focal point, your mind concentrates on that central point whereas when you do not have images, your mind creates them: “I have pictures in my head”. The participant explains that there are fans who do not wish to know what the actors look like because they have pictured them in their brains. This ‘picture’ or interpretation is unique to each listener, reinforcing the idea of “radio as personal”. The participant confesses that this is one of the positives and delights of radio, again relating the “independent and unique” pictures to reading.

Previously, the participant had explained that pauses are respected, and the actors have control of them. D.R.T confessed never having really thought about this until now but emphasised “we do use pauses” in the programme. They continued, stating that there are many possibilities and opportunities to use silence although “there isn’t such a thing as [total] silence”. D.R.T explained that there is always some background, some noise, so everyone has a different concept of silence and speculates that “achieving true silence is perhaps impossible” so if there is noise in the background, for example, some people would say “it is still”. Another part of the discussion which made the participant reflect was about the most important elements in radio. At the beginning, they talked about the importance of an interpretative voice which ‘performs’ rather than simply reads the lines. However, when the concept of ‘absence of voice’ arose, the participant agreed that being bombarded with information does not let listeners engage fully, so silence is seen as an opportunity to “reflect a bit more deeply on what they are listening to”.

Although it is challenging to find a definition about silence, the participant believes “silence is comfortable for me, I don’t need people around me, I am happy with my own company”. D.R.T expresses that silence could be defined as when nobody talks and if this is the case, the participant is completely happy not talking for a while. Furthermore, regarding opportunities and benefits of the silence, the participant mentions that when talking to the family about meditation, a relative described going on a ‘silent retreat’ where there were still things going on around you but there was no talking. The most surprising experience about this, the relative revealed, was how “when you have been for three or four days without talking, there is a tendency to continue”, which D.R.T thought “it’s quite interesting” because nowadays people in the society tend to need to hear sound.

Another role of silence, that D.R.T explained was in psychology. The participant explained that they practise ‘mindfulness’ which is “about being silent and still, quiet and concentrating on the breathing”. They comment that this brings great benefits and that they can see how calming, the act of being quiet and sitting in silence is. D.R.T states that it is “quite powerful, there is a great need for that kind of space [but] we don’t do it enough”. The researcher understands that the participant started to use mindfulness for the benefit of themselves, but they are

now “hoping to use it for research: people who’ve got mental health problems, depression and anxiety”. For example, the participant thought that silence could be a useful method as being a barrier stopping a person engaging in negative thoughts. In the past, the method used to tackle the condition of ‘hearing voices’ at night was based on blocking the voices out with music by wearing headphones. However, the participant now believes in the power of addressing what the voices are saying and allowing them to be ‘heard’. D.R.T stated, “this is what silence could do with thinking”. The researcher interprets the role of silence both as reflection and power. If the patient is able to face the voices with silence, they will be able to listen to what the voices are saying and analyse it. D.R.T carried on explaining that mindfulness will allow the person to see the thoughts, which change during the day and let them go. Therefore, “just being still” and silent will produce the feeling of not being pressured by filling a space, but rather to see the way your mind works, the fluctuations in mood and allowing them to dissolve. This is similar to when D.R.I states that “the space between things is as important as those things”.

The participant’s perceptions of radio in young people was another topic which came into the discussion. D.R.T explains that young people are more inclined to listen to music on radio, rather than listening to a drama programme. However, the participant acknowledges having young fans. D.R.T thinks that a person’s habits in radio and television depend on what they observe at home. They remember when they were young and that (for example) their parents listened to radio dramas. Some of their fans have said that they started to listen to the programme at home with their parents when they were little and carried on listening by themselves at university. In contrast, the participant realises that “radio is seen as a bit old fashioned” and that young people prefer to listen to music and be surrounded by noise. D.R.T explains that “it’s a reflection of society” – in spoken radio, the listeners hear words and pauses whereas in a music station, there are no blank spaces, so the listeners do not have the need to fill the space out. That is why, although the researcher was conscious that the participant did not include the spaces between the notes as silence, D.R.T carries on talking about the “reflection of society” commenting that “we are bombarded with noise, everywhere: in a lift, at the end of the phone waiting”, which means that “people are frightened of silence”. The participant explains

that people have an expectation of answering quickly and human beings do not want to wait: “we are not used to silence”, clarifying that people are bombarded with all sorts of noises, for example, children have the constant noise of toys and computers. The participant thinks that as the human species, “we feel the need to fill the gaps” because silence is considered “unnerving” – “a scary place to be in”. The participant gave an example – “we are chatting like this, you are asking me a question, and I am feeling the need to talk, instead of thinking, thinking and then responding”. D.R.T states that it takes “confidence not to fill the gaps” and that is why D.R.T sees society as not appreciating the benefit of just being still.

D.R.T’s responses towards the piece of a radio drama played to the other participants were extremely positive towards silence. In the chosen piece, D.R.T claims to have found much more silence than expected. The participant detects a “lack of dialogue, noise, with short little bursts of speech interspersed with silence” allowing the participant to “paint a picture”. This comparison to paintings is in line with Jaworski’s contemplation of silence (1993). D.R.T once again describes radio as “being personal, drawing a picture in my head”. The participant confesses that “although [the play] has been produced, it goes back to the interactive element with the listener – “that’s my picture”. Moreover, the participant comments that the “picture is painted not only by words – there were very few – but by the gaps between the words” and stresses “what wasn’t said, rather than what was said”. With television, in contrast, the director is the one who decides on the picture and this, again, is why the participant loves radio, explaining “you can interpret things in different way” whereas in “a television programme or a film you get what you are given. It is served on a plate, it’s a bit lazy”. In contrast, the participant states, “radio offers in abundance” and refers back to the beginning of the interview when they mentioned that pauses in television do not present the same effects as in radio.

D.R.T lends a unique perspective to investigation, not just as a radio actor but also as a psychologist, providing data which is extremely beneficial for the study in terms of trying to find out how society reacts to silence. After this discussion, the researcher felt that it would be beneficial to hear from a person who is not an actor but who has current radio professional experience. The researcher had already spoken with D.R.M who is the manager of a community radio, but to

find someone who works in one of the biggest radio industries in the UK, so that the reader can appreciate a different concept of radio and silence.

### **5.5.8 D.R.C**

Since childhood, the participant was used to listening to the radio – mainly Radio 3 and 4 – at home. D.R.C began their career as a journalist for a newspaper but changed to radio after becoming tired of finding out that they were always being beaten to news stories by that other medium. The participant had also worked in television but decided to return to radio. One of the reasons for this was pragmatism: “in television, you are there as long as it takes to edit a piece. With radio, I know what time I’m going to be home, [or] how long I am going to work”. D.R.C says that two main characteristics of radio are flexibility and immediacy.

The conversation focuses on radio and the function of silence in it, and like other interviewees, this participant did not think that silence presents a role “I am not too sure where the place [for silence] is on radio” but as the discussion progresses, the participant also acknowledges that “silence is powerful” as demonstrated below. Also, the participant has a significant experience in radio as a producer and one of the distinctive benefits of having talked to them is their knowledge in producing both live and recorded programmes. In addition, this conversation backs up a great deal of ideas that has been said by other participants and so adds further credibility to the study.

Firstly, D.R.C discusses some key characteristics of radio. The participant uses adjectives such as ‘autonomous’, ‘personal’ and ‘intimate’, explaining that a voice on the radio is “speaking to one person, it’s one person you are talking to”. Some people listen to the radio with earphones, which is “very intimate”. D.R.C carries on explaining “you can talk about a personal experience or you can be talking about a war, and you can be talking about the biggest issues in the world, but still the medium doesn’t change”. When talking about a tragic event, radio allows the listener to “get a very intimate human personal experience” by hearing the voices speak of it.

Returning to the subject of ‘flexibility’ in radio, the participant talks about its differences compared with television. One of the compromises that television presents is because of its pictures, television is “demanding someone to sit

down and follow through". The researcher understood that D.R.C was referring to the concept of radio as a secondary medium compared to television. The participant carries on explaining that "television is led by pictures", so the producer is always worried about how they are going to tell the story with pictures. They continue explaining that it could be the case that you have a very good story but unless there are pictures, the piece cannot go on air. The participant carries on explaining "you have to draw the audience in with the pictures first". In radio, however, "the story is paramount". D.R.C is conscious of the fact that radio could also become "primary" if when listening to it, something is "really gripping", so people stop doing what they were doing. The participant reveals that some listeners "tweet saying 'I stopped the car, I couldn't get out of the car until this finished'". D.R.C remembers a listener who wrote that the shirt they were ironing was burnt because they could not concentrate on what they were doing.

As well as the above characteristics, the producer explains that it is also important to show a balance between "light and shade" (as discussed by other participants such as D.R.M, D.R.R and D.R.T). The interviewee explains that if a serious item is playing on the radio, it is necessary to play some lighter content, so the radio keeps grabbing the listener's attention, providing a "good flow, range". D.R.C mentions the example of an actor talking about their insomnia problem on *Woman's Hour*: "voices are important but obviously with something like [that], you need music". The participant explains that the producers need to get into a drama studio and imitate what is like to be in bed tossing and turning. D.R.C explains that the radio needs to describe this "sort of despairing that the actor couldn't sleep". As D.R.C states, "that's the good thing about radio, you can build in, it is not just voice".

Silence can also be an element to include when compiling the programme. D.R.C considers silence as significant "if you're interviewing someone who is talking about something very personal to them". D.R.C mentions examples such as stories about children, bereavement, where it is important to include silences and pauses, because they will take the place of an emotion and these pauses can also indicate the difficulty in answering the question, being unable to find the words. The participant talked about the interview with a famous actor and how the actor pauses when talking and being emotional. D.R.C emphasises the

need for the producer to keep those elements, pauses and silences because they were “the actor’s hesitations, how the actor felt about it, how difficult it was to talk about it”.

Talking more about silence, the participant says that they do not see the role of silence in reporting political events or in phone-in programmes, but states that silence has a place in some programmes to reflect. Moreover, straight after stating this, D.R.C stops and considers “again it comes back to somebody telling a very emotive story, about something that it happens to themselves, a very personal experience, then silence is part of that person’s story”. In relation to political programmes, the participant does not think that politicians want silence, they are used to soundbites, to be asked by journalists for a 30-seconds ‘hit’. D.R.C also considers that “they want to come across as being authoritative, they want to come across as being someone who is across the brief” so there is no place for silence. The participant states that “they would want to get the crowd on their side” but silence seems not to be the right tool for this according to the participant. In the past, politicians did use rhetoric and silence to gain the crowd’s support but nowadays it seems that silence is not being understood.

D.R.C then raises an issue that has been touched on by other participants in the study (the inexperience of new producers and the need to save time in broadcasting). The participant states that when you are new to radio, it is common to edit out gaps in an interview. Even more, when time is restricted, and you need more space, so the hesitations are also deleted. The difficulty the participant highlights is that doing this means that “the speech sounds very unnatural because whenever we talk, there are natural pauses in a conversation”. That is why, D.R.C repeats, it is necessary to reproduce hesitations, repetitions, pauses and all. Otherwise, D.R.C reiterates “it would sound robotic, it would not sound natural”.

The participant then went on to state that “you have to be careful with silence” in relation to the audience and their expectations. D.R.C talks about programmes such as *Dead Ringers* where the main focus of the radio play is different from other programmes, and so silence and the other elements will be treated in a different way. Sometimes, the participant acknowledges, silence could be

wrong. The researcher realises that this interviewee is highly focused on the audience and genre. D.R.C mentions that an audience picks up quickly on silence in live radio, stating “the audience like to hear about things going wrong in live radio” which is why the use of silence brings an added challenge and why at the beginning of the discussion, D.R.C struggled to find positive roles in silence.

Among all the different genres of radio programme, the participant was confident to state that in drama, “silence works really effectively”. One of the roles of this silence that the participant reveals corresponds to the imagination. D.R.C states that “it allows the person listening to fill in the gaps, you don’t need something explained to you, radio is in your head, your imagination paints those pictures and silence aids you in doing that”. That is why, when the radio piece was played, D.R.C commented “the silence gives you the space to imagine you’ve got the stillness of the garden, silence is used really effectively because your own brain is filling the gaps, you can picture it, the silence really helps”.

To finish, the participant returns to emphasise the importance of the audience’s expectations, which, for example in drama, are very different to those in a discussion programme. The researcher understands that silence can be problematic but in programmes such as discussions, D.R.C had already shown that silence is needed to allow reflection and is a way of realising that the speaker needs that space to think “how I am going to answer this question”. Also, to make a radio programme natural “you need to have pauses”, which seems contradictory to D.R.C’s first opinions of silence, as the previous participants who present a similar pattern. Later, D.R.C reiterates that silence “can be very effective but it depends on what type of programme you are creating” and came back to say that silence is very personal and helps let an intimate situation flow.

After this discussion, the researcher realised that it was needed to find someone with a lot of experience in radio theory who was also, a radio fanatic. Interestingly, the person approached has developed difficulties listening to the radio so now depends on the television, to their shame, as D.R.D describes.



### 5.5.9 D.R.D

This participant owns wide experience in radio. Firstly, D.R.D taught media at university level but was also seconded by a well-known broadcasting company to learn about radio production, which when the year was up, they taught at the university and went on to write books about radio broadcasting and radio history. Unfortunately, having been an avid radio listener for most of their life, the participant is now almost deaf, which means that television is now their main preference of media. This does mean however, that their knowledge has been widened even more and therefore, D,R.D is able to analyse it better, in comparison to radio.

The most commented on feature was companionship. The participant explains that radio gives you “social interaction without social obligation” and adds “if you are really lonely is kind of better than nothing and if you are not that lonely is less than real companionship, where there is no interaction”. However, the researcher mentioned that nowadays the phone-in offers that alternative. D.R.D agrees, stating that this was a frustration in the old days but that luckily now, producers have overcome this situation “developing a great consciousness”, involving the listener in real communication but also implying that the presenter knows their situation: “good morning, ladies and gentlemen no doubt you are on the way to work today”. Also, the participant explains that radio is very acceptable company when going to bed and the person still wants some sort of companionship, not only if you are single or lonely, but also D.R.D mentions personal circumstances, describing how “my partner often falls to sleep with the radio on”, stating that “the consumption of media very much depends on their physical circumstances of their lives and their daily routines”. Coming back to the idea of the lack of social obligation, the participant explains the benefit of “media/mediated companionship” – “the fact that the listener does not need to smile or look interested, you just switch off if you are not interested and pick up a newspaper”.

Another characteristic noted is the facility to imagine. D.R.D explains this with the example of the play *Mary's Slight Ache*, by Harold Pinter in 1958. The participant reports that there are two characters who refer to a third character but it not possible to know if this character actually exists or is a figment of the

couple's imagination. The listener is made to imagine and "that really shows radio in the greatest strength" compared to other media such as theatre, film or television, where you would have to decide how to present that character. In contrast, in radio "you are not obliged to fill it with visual, with images". The participant also mentions the book as another medium of communication which does not have the distractions of an image because the information is on the page, allowing the reader to imagine. In radio, D.R.D explains "I hear only your voice which encourages me to concentrate in what you are saying" whereas, they explain when visuals are used, "there is a lot of more noise in the signal". Instead, in relation to television, "it is all noise and distractions", describing that when television producers are making serious programmes, they have to keep the visual in mind, "which for matters of intellectual interest, vision is irrelevant. You don't want vision, it doesn't matter". In contrast, the participant considers that radio "is a much more intelligent medium", stating "you can do much more serious, worthwhile things in radio [than] you can in television".

The participant regrets that their deafness means that they are no longer able to listen to radio, explaining that listening to the radio was "a kind of background activity" that they can no longer enjoy. That is why, the participant depends on television, comprising images and subtitles, "slightly to my regret". When watching the television, the participant explains that it is easy to get distracted by the images – what the presenters are wearing, why the other person has a nervous twitch etc, demonstrating that all such information is irrelevant. This is why, the participant refers to it as 'noise' and further states that the level of discussion in radio is more serious than on television.

It is understood that the participant considers the image a barrier to being able to concentrate on speech and so, it was questioned the fact that D.R.D presented "radio as a background" and their views about the term "secondary medium". The participant explains that radio is able to offer both possibilities. An individual can concentrate on radio as a primary medium, as it was in the past when radios were not portable, but also it can be used as 'background noise', such as when "you might go to a shop and there is a noise coming out of a wall, which happens to be a loud radio and nobody is listening". The participant states that it can be the case that radio is also "rubbish" and not so intellectually engaging, considering both extremes are possible, "I always think something

like driving or cooking is a great example of primary activity because it is not so intellectually engaging” and the participant gave the explanation that it is possible to pursue activities – the saucepan with water going to boil or driving and someone pulls out on the driver – at the same time as giving a substantial amount of attention to the radio, even listening to serious discussions on it. The interviewee finished by stating that although it seems a contradiction (radio is a secondary medium but also it is a very intelligent medium), they explain that even so, it is possible to pay attention and learn from serious topics. In the same way, D.R.D commented that it was usual to drive the car in the mornings with music on (‘accidental listener, dictated by the personal circumstances of each one’) and in the evening to play radio as the primary medium but where it was possible to knit or do other activities at the same time.

Nowadays, the participant understands that television is played in the evenings as an entertainment in the way that radio was in the past: “it offers images as well as sound. It’s ideal for that”. Even more, D.R.D continued, “it is visual, people want to see, shout, it’s the great demand-supplier of our age, spectacle, we must see things, you must show me things, I think that’s how we are”, and that is the reason why “silence is not so much another stimulus” for most people. D.R.D goes on to explain that people go to a bar or to a gym and they want music, to hear noise coming out of the speakers. In modern life, silence is a pretty rare commodity, for example, the participant mentions the noise made by traffic on the road in modern civilisation “cheaply and in abundance”.

The participant explained “it is boring, it’s dull and possibly make us think how awful life is and how depressed we feel”. However, D.R.D acknowledges “I personally quite like silence” although they realise that now they have to live with it quite a lot of the time. But even more, the participant understands that “silence could mean so many different things, in so many different contexts”. For example, D.R.D mentions that silence could be very eloquent in radio drama or in a memorial radio broadcasting as well as in a memorial service, consisting of a minute silence, for example, for victims of war. In these scenarios it can be very powerful, particularly in radio, “if people know why that silence is there”. Otherwise, the researcher understands that the participant was referring to the silence as wrong (negative), which translates to listeners switching off the radio but also D.R.D considers the two senses of silence, as a

precondition for thought and a complete vacuum where “there is nothing going on”. After these definitions, D.R.D clarified “you can’t so easily do that with language”.

Having said this, it should be noted that D.R.D previously stated that the most important element about radio was words, because “some type of verbalization” is needed stating that “silence has to be very carefully packaged and contextualized” but then, the participant reported that “silence could be very powerful, very elegant and eloquent”. In the same way, D.R.D wonders what to think if you play the radio but there is silence, answering that the person would think that the batteries are flat or that it suggests malfunction, stating that silence is only derived from the significance of the words or music. The researcher suggested that between words, there is silence to which the participant answered “indeed” and soon afterwards stated that silence can contribute to the meaning of other elements in radio, and it is a two-way street, those words contribute to the significance of the silence and agreed placing silence as a frame “silence is the surrounding, it is the wall for a picture”. Even, silence could represent a person, as commented before in Pinter’s play *A Slight Ache* where the author plays philosophical games, in this case about the nature of reality. The participant considers that those examples show silence as intrigue and they become “quite eloquent” but D.R.D also acknowledges that not everybody will understand or be interested in this but only an “intelligent reflective audience” could follow these “games”. The participant also gave a more everyday example: when someone does not say a word but the person next to this individual says: “cheer up X! It’s not that bad, is it?” The person on the other side could infer that X is miserable although nothing has been said. This could be an example used in different radio genres, but above all in radio drama. D.R.D explains that the person is present even though they do not say anything, the listener will know they are present because the other actors have said something in reference to that character. D.R.D states “the listener will have to describe their significance by their silence”.

At this moment, the participant states: “there are various kinds of silence. There is silence which is total and there is also implied silence” (such as the above example). However, even though the individual thinks they hear silence, D.R.D explains that “what we are getting into there is the editorial role of the brain in

the sense that we probably very seldom hear absolute silence”, explaining that when people think they hear a silence, people in fact hear a silence with a few meaningless noises, which our brain in effect instructs us to ignore. For example, when a person offends another person who then keeps quiet and although there is a car driving past, “still there is silence because we unconsciously dismiss and edit out what is not significant, so I would agree that in absolute terms silence is probably almost non-existent”. However, D.R.D keeps repeating that “there are silences and silences”.

The participant also talked about the uses of silence. For example, as a device to focus attention: “if I shout at you and shout at you, you become kind of anaesthetized to it, but if I studently whisper, the change of stimulus [will make it] more interesting than all the shouting”. However, D.R.D acknowledges that silence exists in time and “if too much time elapses after the context has been stated, people either are going to be bored or if someone turns into the programme without hearing the contextualization of the programme, [will] try to find something else”. The participant goes on to say, “I certainly can envisage uses for silence”, explaining that in some circumstances it could be wrong to speak but in others, “it’s not noble to be silent”. Therefore, D.R.D states that everything depends on the reason why and the purpose you are going to describe silence, what do you want silence for. The participant also agrees with silence being advisable as a therapeutic treatment (D.R.T’s major finding). In radio, the participant states “silence is a resource, quite a powerful resource” because silence can be very “pregnant”, and draw the meaning from the context, above all, in drama.

The researcher realises that this participant often changed their views about silence throughout the course of the interview, which lessens the value of what they were saying. However, they also define it as powerful and valuable. When talking about their past teaching in radio, D.R.D remembers how they would “point out to students that sound implies existence on radio and silence implies nonexistence”. This statement could explain the theory that young people do not want silence: “teenagers are only in their second decade of their lives so there is still a wonderful novelty about it to experience, the more of it, the better – the more noise, the more colour, the more sensation” and therefore, D.R.D states that silence is not particularly attractive for them. In contrast, the older

population develops an appreciation of silence: “interestingly it is usually elderly people who have had a lifetime of noise who don’t enjoy that sort of stuff so much”. D.R.D also mentions the idea that “inside your mother, you hear things” implying that the human is used to sound from the beginning and that is why they find it difficult to cope with complete silence. However, D.R.D goes further, stating that “we all became from silence – before being conceived – and we assume that when we die, we return to silence” and that is why, the participant considers that most teenagers need to experience busyness, activity, “the more we can see, the more we can taste, the more we can hear”. Thus, D.R.D reiterates that there is “too much noise in the signal” explaining that this is what producers do because this is what the viewers want. In the same way, advertisers want to sell things and that is why they shout about them. The participant states “they attempt to grab your attention” (D.R.P’s consideration). The researcher reflects on this statement, realising that too much noise could make an audience stop thinking clearly, managing to get what the producers want. However, the studied literature has taught us that silence could be very powerful, for example in radio advertisement in comparison with the use of music (Olsen, 1995). The participant explains that television needs to be continually ‘filled’, “giving people things to look at and the audience needs also words to make sense of those images”. D.R.D emphasises that “television dislikes gaps, a vacuum” but understands that it is nonetheless possible to make sense of the images without words. However, in radio, D.R.D reiterates, “silence is total because not only can you hear nothing, you can see nothing” and adds “silence could be indicated but it may not be very firmly and clear” so the listener has to work to make sense of the silence. The researcher links this to the personal characteristics of radio and the imagination as D.R.D states that the listeners will bring “their own meaning to the silence because in a way silence is audible too. It is a sounder”.

After being introduced to the theme of silence in music by participants such as D.R.B, the researcher saw the need to approach another person with experience in music and an appreciation of the value of silence.

### 5.5.10 D.R.Q

The next participant was a lecturer of music and is now a conductor of a few choirs. The main topic of this interview was their belief in the value of silence in music, considering it to be equal to notes and explaining that music needs both.

First, D.R.Q explained that silence is part of the soundscape, emphasizing “it is as integral as notes”. They could not comprehend how to perform music without silence because it is part of the music itself. The interviewee explained that silence can be very poignant, not just as part of the music, but also “at the end and at the beginning of the piece, quiet[ness] can be an important part. Silence can be very poignant”.

D.R.Q talks about the effective use of silence in music, for example, when the composer carries on with notes, and suddenly pauses but “it hasn’t finished”. They talk about silence as anticipation, wondering what is happening when the listener or audience does not expect a pause, considering silence as both the expected and unexpected. This raises the subject of silence as “aesthetic” and at the same time as being “tremendously thrilling” because “you are thinking you are going on and then there is a break, absence, silence and then the composer enters in a different key”. The researcher points out this controversy of silence, how it can mean more than one thing and represent various and even contradictory ideas. The participant calls this example “a real sense of expressivity: it has been this momentous movement, a surge of sound, and then suddenly the silence”.

The participant repeated several times that “silence is very poignant” but not just in music. D.R.Q explains that when having a heated argument with someone or with a lover, or even on the phone, how “silence can be very poignant – by not answering the question, you are actually saying more”. Moreover, silence could serve as a framework, for example, mentioning music again, explaining that when hearing silence within music, the individual is in the world of music so silence does not make the individual distracted but rather focused. This is ‘silence as an artistic purpose’.

Another idea worked by D.R.Q was the meaning of silence as scared, which was mentioned it three times during the discussion. The participant indicates that musicians, presenters and society in general are scared of silence. Firstly,

in the late 19<sup>th</sup>, earlier 20<sup>th</sup>, it was common for an orchestra to make sound all the time without stopping. Likewise, radio broadcasters do not want to use silence in case of negative reactions from listeners – the fear it can create of not knowing what is going on, thinking that something went wrong in radio, stating “they are very conscious of moving quickly from one item to the next and hardly allow time even for a breath”. The final group of people who seem to want to avoid silence is the general population. The participant explains that “[in] the 21<sup>st</sup> century we are bombarded by anything, so you only have to lift up your phone” and “I think we are afraid to get away from things”. This reflects the view of ancient philosophers, that humans are reluctant to stop and listen to themselves. In contrast, silence is found in arts or for critical analysis and for finding the self (Caranfa, 2013).

When the participant was asked to listen to the radio play and identify what they could hear, D.R.Q considers that there was always something playing. As they mentioned before, radio workers try to avoid silence and D.R.Q realises that silence is quite difficult to reach. For example, the participant mentions that when being outside, it is difficult to hear nothing – “you never get complete silence”, but the birds, the motorway, the wind, etc. Firstly, D.R.Q defines silence as the absence of any man-made noise but realises that strict silence should also include the lack of environmental noise. The researcher asked about the consequences of this actual situation of needing to hear something all the time, and the participant replied that it was a shame, but emphasised also the new idea that the absence of speech or white noise could be considered as the silence that the researcher is trying to examine.

After saying that silence is not wanted nowadays, the participant reported that silence in church is accepted, stressing that in that context “it is very valuable”. D.R.Q talked about personal circumstances and explained that “sometimes there are too many words”. The participant likes to “sit there [and] reflect on things”. They feel comfortable with silence, but they also understand the difficulty to do this in radio. D.R.Q consumes radio as their prime medium but understands that silence in radio could be problematic. However, the participant acknowledges that silence in television could work better because of the presence of image, although they realise this is not usual to happen as it is possible to hear sound effects anyway.



The participant gave several examples where silence in radio could be difficult, mentioning a radio show playing the *Wafting of the Leaf*, about a babbling brook trying to move slowing the listeners down. Another example of silence in radio was on *The Morning Service* on Sundays, although D.R.Q appreciates that it is not possible to leave time for silence as prayer, contemplation and reflexion in radio. The participant mentions The Remembrance Silence using two minutes without talking on the 11<sup>th</sup> of November at 11.00am, doubting about the exact duration of the two minutes, wondering if as a listener you still hear sounds, for example the wind and again considering the possibility of believing that the radio is broken. D.R.Q comments that “silence is quite complex”. Even in a religious ambience, the participant notes the common occurrence of suddenly hearing a siren blasting. In this case, the own individual needs to frame the situation, separating the events, as reportedly previously but D.R.Q finally wonders “do you ever get that sense of nothingness?”.

Following the discussion, the researcher learns that D.R.Q seems to realise that silence is wide and abstract. The participant affirms “we are in a world where there is very little true silence” referring to “white noise”. However, in music, when talking about the “thickness of music and the extravagance” of it, the participant claims that silence is part of this music because “there isn’t a continuous noise” but then D.R.Q also states, “there isn’t a complete silence”. In contradiction, the participant talked about John Cage, a musician who “uses silence particularly”. Harold Pinter was also mentioned as a play writer who dabbled with silence in radio plays, which is even more difficult than in theatre plays where at least you have a visual element.

The researcher was curious about the importance of images and D.R.Q explicated the difference between radio and television in their opinion. They clarified that when you are in front of the television, it “is all done for you, you don’t have to think about it, you don’t have to imagine, keep the kids quiet, and I think it is laziness”. However, D.R.Q prefers radio, stating “radio is a sublime thing, your imagination is just going on overload, it’s wonderful, I love it” but admits that radio nowadays is “underestimated, people have got out of the habit of listening to radio” because “it’s easier”. D.R.Q has the radio on all day, between Radio 4 and Radio 3. A curious thing that the participant revealed is that “being a musician, I cannot have music on the background. Music can’t be

background". The participant plays Radio 4 when cooking and does not need to pay attention to the radio, although they wake up with *The Today Programme* because it brings them up to date with "good levels of interviews and [it] challenges politicians". Nevertheless, D.R.Q admits watching sometimes television, but only at night, "to unwind".

Another interesting aspect of the interview was their views about teaching music. At the beginning, D.R.Q did not show any potential educational benefits in teaching about silence. The participant was quiet about it stating that "this is not something that you teach, [but] you experience it". However, as the discussion continued, the participant adds "I would encourage my students to be using [silence] effectively in their compositions. As a conductor, I use silence in various points to build that moment of suspension". The participant sees silence as a way to add intrigue and had strong opinions about today's society. They point out that in a big city, "where do you get silence? In times of Socrates and Plato it is easier to be silent". The participant finishes the interview with a rhetorical question: "in a relationship, can you be silent together? Do you need to endlessly talk?" The researcher explores these questions in the field of meditation, comfort and as D.R.Q defined, "silence is something that it is very hard to obtain".

### **5.5.11 D.R.F**

The thesis could benefit from another conversation with a young musician who also is in contact with young students. Throughout the conversation, D.R.F was extremely aware of the importance of silence not just in radio but in society due to the modern way of life. The participant considers "the lack of confidence" as a reason for avoiding silence.

D.R.F describes themselves as a musician and teacher and also refers to themselves as an avid radio listener. Apart from explaining the characteristics of radio, very egalitarian medium, a cheap and accessible medium (also D.R.A's considerations), Radio 3 and Radio 4 are their usual stations, but they also like to discover new stations around the world, from conversational to those playing jazz. The participant does not see any distinction between music, radio and technology and their enthusiasm is so strong that they enjoy DX'ing, looking on the Internet for more frequencies, short and medium, proving to be a listener

consumer. D.R.F describes radio as “being a soundtrack of my existence”. When at home, marking or working, the participant finds it impossible to listen to Radio 4 because “I get sucked into the programme” so they need to play Radio 3 instead. Interestingly, it can be noted that D.R.F’s uses of Radio 3 and 4 are the opposite of D.R.Q’s, who is not able to have Radio 3 on as a background but rather Radio 4.

At night, the participant does not usually play Radio 3, but Radio 4 which later at 0000hrs becomes the World Service. However, D.R.F changes again to Radio 5 because the World Service “put some weird stuff on, depressing stuff, [...] it is not great to listen to drift off to, again it pulls you in”. The participant was asked if the reason of switching the radio on at night was related to company and the participant stated “it is a happy side effect” but also the researcher understood that the participant feels awkward when the radio is off as they state “it is odd because I can’t hear anything”, emphasising the idea that people feel the need to be hearing noise all the time. D.R.F also considers “some people will start to listen to the radio at night because they have to listen”. The researcher understands this as being a habit.

As the participant mentioned that radio has the capacity to make them concentrated and focused on a piece being listened, D.R.F also clarifies the term “secondary medium” being not just concerned with radio but also with television “because of our phones”. However, it is true that the participant understands that talking to someone while listening to radio can be more problematic than watching television because of the visual clues which help with television, asserting, “your brain is filling the gaps, whereas in the radio, there is nothing to fall back on”. D.R.F states that radio uses different elements, not just voice or noise, but silence, music or speech rather than “just noise in the background”, which adds to its value to the extent that, when listening to Radio 3, they will sometimes rewind what they have been listening so that they can think back to it.

One of the elements discussed was the existence of silence in radio. The participant explains that different radio stations have different amounts of silence, “which are deemed acceptable”. For example, Radio 4 does not use silence as much as Radio 3. D.R.F talked about silence as a marker of

communication which for example, separates two movements of the symphony. As a listener of Radio 3, D.R.F is used to this rhythm. On other frequencies, the listeners will expect to be “banging [their] head with sound all the time”. In Radio 4, the participant is familiar with silence in drama, poetry or slow-moving documentary for dramatic effect. D.R.F reiterates that silence is powerful and that society does not value it enough, commenting that silence should be used more in teaching and in mental health issues.

The participant talked about radio and television in order to gain a better understanding about their differences, and to appreciate how to employ or do not employ silence. Firstly, although stating “radio is very important to me” and confessing to hear radio “in a heartbeat”, D.R.F also thinks that television is brilliant as a medium but notes that it has “sadly diminished these days”. The researcher sees a comparison with D.R.Q in the views of how much television requires from the audience. Both participants only watch television unless it is something they really want to watch. D.R.F says that “television is an incredible medium but takes too much of you, consumes too much of you and I am not someone to sit down and just watch telly”. However, they gave one example of a case where television is played in preference to radio: “when there is a sudden news, a terrorist attack, or a major national disaster, although I am a radio person, I want pictures”, although D.R.F agrees, “actually it is not really pictures for ages, it is just people talking on the scene, but you are still glued to it, watching it”. A link can be seen between these views and those reflected in Jaworski, Fitzgerald and Constantinou’s article (2008) who discuss the need for images when broadcasting a major disaster. D.R.F states “there is something with the immediate image in a fast-moving medium”, and considers this as an advantage of television, that it is “great for just losing yourself in”.

The immediate image provided by television to radio’s detriment led to a discussion on the role of imagination in television and radio. The participant explains that in moments of great catastrophe “you do not want to have to imagine, you want pictures”. However, D.R.F affirms enjoying imagining with radio in any other situation, stating “in radio, the pictures are better, but you need to work hard to make the pictures”. Returning to television, the participant states that the primary goal of the medium is not to make audiences imagine but to show a complete show, carefully constructed where “everything is too

slick”, and the spectator is given a presented reality where the imagination is guided. D.R.F continues, saying that the producers, editors and directors are “well aware of that and they manipulate it” – and accuses advertising and reality TV of abusing this. In contrast, the participant talks about radio programmes such as *Moral Maze* and *The Today Programme* where “you can hear people in real time responding to the question”.

Following on from the topic of ‘imagination’ and the participant commenting about manipulation in adverts, the researcher was interested in how silence is perceived in media and society. D.R.F feels “we’ve got nervous about silence” referring to one of the meanings of silence mentioned by other participants – the “fear of silence”. D.R.F explains that today’s producers will try to eliminate silence, even producing fillers (hum, hiss) to indicate tension, or will edit these out “inserting lots of noise, subtle noise which some people find it very off-putting”. However, D.R.F expresses concern: “TV doesn’t have to be like that, it is unfortunate that TV has evolved in this way”. At the same time, the participant remembers how television was challenging, stimulating and triggering the viewer’s imagination as it has done in the past. D.R.F remembers the series *The World at War* (1973-1974) where there were no sound effects on the top of the newsreels, but “tons of silence”. They carry on explaining that there were gaps, archive footage with no sound saying that “it was interesting because of the silences” and expressing disappointment at the way things are today – “it is a shame, it didn’t need to go on the way it has gone, we took a turn at some point in the 80s”.

Although the participant still thinks that there are programmes who can still make the model of old television, D.R.F states, “it is very rare” and could only identify one programme *Tomorrow’s World* (1965) that used silences in this way. The participant explains that today’s programmes avoid silence, replacing it with noise because of society’s lack of confidence and to the extent of the interpretation of silence as death. The participant explains “the absence of stuff is important” but this shows confidence. D.R.F states that, for example, teachers do not practise silence because they think this shows a lack of confidence, something that D.R.R’s personal experiences could affirm: “I have tried to avoid silence totally because I have been so worried that the students would ask me something that it would make me feel foolish”. D.R.F explains

that people are not used to their own thoughts or their own imagination and that is why coping with silence is challenging. The participant gives the example of the musician John Cage (see 2.4) and his composition 4'33", reflecting that the audience could not deal with silence. D.R.F explained that Cage gave the idea of going to an anechoic chamber and became aware that there is no such a thing as silence: "you can hear the blood pumping, the breathing". At this point, the researcher asked the meaning of silence and although D.R.F values silence and believes that it is needed, the participant supports Cage "'there is not such a thing'" unless you are dead. D.R.F relates the scenario of the Apocalypse Trident submarine which moves around, deep underneath the waters of the Atlantic. D.R.F explains that if the submarine cannot tune in to Radio 4 for a given number of consecutive days, this is a reliable sign that Britain has been hit by a nuclear attack and should retaliate. This is an extreme and very significant definition of true silence.

The participant's answer suggests once again that the subject of silence is a difficult one. Furthermore, D.R.F thought in silence after the rhetorical question was pronounced: "who knows when we die if there is silence or not".

Afterwards, the participant suggests this definition: "silence is the absence of sounds which we deem to be meaningful". After that, D.R.F refers to what people would consider silence: "the absence of oral clues in our environment [which] give us information and interesting stimulation". However, the participant still carries on talking about the importance of silence and the characteristics of it, as intimate: "it is very powerful because of its intimacy". Moreover, the participant says that silence can be different depending on the place (environment), for example whether in church, desert, moorland or heathland. Even so, the participant underlines that there may be places that are not silent but where the individual can feel silence because they are able to ignore the other sounds, for example in the sea ("you wouldn't necessarily be aware of the waves").

After D.R.F's mixed views about silence, the radio piece was played and the participant states that definitely could hear silence. The participant explains that it is possible to hear gaps and the silence is used to "suggest break down". Moreover, the silence of the "evil character" increases the sense of malevolence and manipulation as well as creating tension. As it was explained with the

example of avoiding noise and hearing silence in the desert, D.R.F expresses that it is not the sounds of the scene what are focused on, but rather the silence, which in fact, it is not silence but the brain assimilating it as 'not useful' noise: silence. D.R.F carries on explaining that the gaps, the silence, is powerful because it makes the listener think about the situation. In this case, D.R.F states that this is the objective of the producers and that is why, the fillers ("sounds that we don't normally pay attention to") are not edited out.

Previously, the participant talked about the way in which modern society demands constant noise but D.R.F also reveals that there are producers who understand how much silence to include in order for the objectives of the programme to work. As some of the other producers such as D.R.P explained, advertisers do not want silence or low noise, but demand lots of information and sound. D.R.F agrees with this statement using the example of salesmen who do not allow the customer time to think, "they don't want you to think, they do not want you to keep you in silence to reflect, they want to keep on until you just say enough and I've hit the buffer, I'll sign" and considers that for some people, "it is very easy to divert you into their agenda". The researcher understands that the participant is talking about professionals knowing how to get an audience or buyers, "bombarding" them with noise. Nevertheless, the participant recognises the need for silence in order be able to think but believes that society in general chooses noise. They talk about going on the train and looking around, where everybody is on a mobile phone. The participant states "we don't like our own company anymore, we aren't used to being on our own anymore", explaining that people are uncomfortable not just with the silence of others, but also with their own thoughts and imagination. D.R.F states "the world has got noisier, and you are not left alone with your own thoughts". The participant carries on stating that people are not been given the space or time to think about their own thoughts, or allow their thoughts to wander – referring to mindfulness as has also been reported by D.R.T. Furthermore, D.R.F considers that there is an avoidance or lack of exposure to silence in people's lives, which is a change from the past. In today's society there is "always something going on, always something to attract us [and] stimulate us".

The researcher appreciates D.R.F's reflections on the use of silence nowadays – "we don't spend enough time in society considering silence", which makes the

participant point out different areas where silence could be a resource. D.R.F has mentioned the artistic and dramatic potential that silence brings, for example in the sonic event played earlier. Also, D.R.F talks about the power of silence in education, including its value in arts (music) as well as the power capacity in mental health. In these cases, the participant states that silence forces one to ask “why”, “what does the silence mean” and therefore, the participant states “we should care about silence”.

D.R.F has already mentioned that being able to work with silence means having confidence in what the person does. D.R.F cited Churchill as a “great orator”, referring to him as an example of someone from the past who used silence effectively – “I bet they knew what to do with silence” because “it is a very powerful rhetorical tool when making speech”. However, in their opinion, current politicians do not use it, reflecting that the politicians (or their interviewers) do not give the opportunity (to the audience) to think. D.R.P and D.R.C also referred to this issue of current politics, stating that another person will start talking without showing a respectful silence. In contrast, D.R.F considers silence far from being “a sign of weakness” but “a sign of strength” repeating that “confident teachers [will] be able to be silent”. The researcher is again reminded of D.R.R describing the worry of being silent as an unexperienced teacher – not knowing what to do with silence – and D.R.F gives the example of asking a question and not giving time to respond. In contrast, the teacher is nervous and after asking the question, carries on talking to fill the space. Focusing more on teaching, D.R.F mentions the importance of pausing when teaching as a way of encouraging the students to reflect on what they have heard. The participant also highlights the benefit of silence as allowing time for the said material to “sink in” and reflect and “go over it consciously”. D.R.F also considers silence as a tool to make students be quiet or stop misbehaving, so silence is employed to get the attention.

At the same time, the participant realises the importance of silence in music. When teaching jazz, it was noted that even the best students want to fill all the space due to a lack of confidence. However, D.R.F explain the importance of using silence as a resource, stating “we don’t do it enough in music teaching”. They consider that using silence and stopping for a bar or two after a strong phrase outwardly showing confidence, even if “your fake your confidence”.



D.R.F goes on to state that silence is about framing space, as D.R.D also suggested. Moreover, the participant includes silence as a medium to create controversy – for example as Harold Pinter, who “plays picturesque pauses” in drama did, but silence could also be part of improvisation in music. D.R.F points to the musician Stockhausen who starts his album recording with seconds of silence before the orchestra starts up. The participant says that the musician is “unusual” but also states that “silence is unusual” and therefore “powerful”. For example, the participant remembers a lesson which was at first glance, bizarre – “at university, in my first week, the musician Tim Steiner, told us to lay down and listen to the sounds of the universe”. D.R.F says that they listened to sounds never heard before and the researcher remembers D.R.I who asked the students to be quiet and listen the world around them, in a similar way, in order to produce a radio programme.

The participant not only refers to silence as a “great educational tool”, but also, as they have already mentioned, being a positive factor for mental health. Like D.R.T, the participant talks about the importance of “reconnect[ing]” with ourselves, “to have faith in ourselves as people who can generate ideas and have thoughts that are worthy of imaginations”. D.R.F considers it imperative to “regain [one’s] sense of the self”. From this point, the participant talks about childhood and how children are constantly stimulated from such a young age that they are not used to thinking for themselves and therefore, their own imagination does not develop. D.R.F expresses concern that nowadays it is difficult to ‘unplug’ yourself, believing that the self is not able to hear the own individual “internal dialogue”, with the possible exception of when in church. This constant stream of information has further consequences. The participant highlights the fact that nowadays the younger generation suffers from witnessing poor public speaking techniques. People read into the scripts, look downwards and have no eye contact, which enforces further the argument to remember the possibilities of silence and its rhetorical tool.

Another problem arising because of the way society is bombarded with noise is that of noise pollution. The researcher learns that constant noise can cause deafness and D.R.F explains that today’s way of life could present two tragic consequences. One of them is tinnitus, which sometimes occurs due to damage to the ear from constant loud noise and the other impairment is deafness. The

participant talks about 'epidemics' of deafness – that in the end, the researcher understands, could lead to an unavoidable, constant silence.

## **5.6 Challenges and conclusions**

Having completed the interviews, it is important to acknowledge that this third strand of empirical work has generated even more detail and has allowed to be even more critical about what has already been collected in the literature (first strand) and in the analysis of the radio piece (second strand) as it is possible to appreciate in the next chapter. Therefore, this method shows that it was needed for the benefit of the investigation. The interviews offer additional layers in augmenting the understanding about silence and indeed, the development of the taxonomy.

Nevertheless, there were some drawbacks. For example, interviews can be time-consuming, not just for the interviewer but also for the interviewees as they have to stop doing other tasks. Another possible negative is that the study only covered 11 different opinions, which could be considered limited. In order to create a more professional environment, it would have been ideal to carry out the interviews in a studio rather than in offices where, on one occasion, it was possible to hear some noise. Particularly because the study relates to radio and silence, the lack of access to a recording studio could be considered another drawback. As it has happened with the case study, transcribing the interviews was another challenge on occasion. For example, the interviewees sometimes did not finish their sentences while talking, which was problematic and increased the time taken for each interview, in order to establish coherence.

More challenges will be discussed after the interviews have been examined thoroughly along with other limitations throughout the thesis (see 8.2).

## **Chapter 6 Findings**

After the analysis of the interviews, which has been aided by the precoding and first coding of the interviews, it is time to develop “pattern codes”, which are inferential codes that identify emergent themes (Miles et al., 2013, p. 90).

Before examining the four themes, a short paragraph for each participant will highlight the most relevant ideas.

### **Interim (by participants)**

#### **D.R.I**

The first participant emphasised the concept of radio and intimacy, explaining that silence is an element that increases the feeling of closeness that radio brings. However, D.R.I warned that in present day society and the fast pace of modern life, silence is less welcome. Despite this, the participant was impressed with all of the uses and meanings of silence spoken about, trying to use memory on how silence can be used but also about the differences between television and radio, explaining that the former could use silence much more than the latter does because of the visual component. D.R.I confessed that television seems not to employ silence, which reinforced the idea that silence is not generally wanted in society. This explains why television does not use it as a device. The participant finished off the dialogue realising that silence is present everywhere, stating “the spaces between the things are as important as these things”. The interviewing technique noticeably developed as the interviews progressed. In the first interview, the researcher realised the benefit in asking the participants for their thoughts on the meanings of silence, and so the following interviews will little by little show more maturity when dealing with the conversation.

#### **D.R.M**

The most relevant part of this interview was the view of silence as imaginary (‘the Theatre of the Mind’). D.R.M highlighted the power of silence to create scenes and emotions. Like D.R.I, this participant commented on the fast pace of society, which leaves little room for silence. D.R.M also refers to television as a lazy medium compared to radio. The second participant was a very good speaker and had a good understanding of radio. Although the interview skills on

behalf of the researcher were improving at this point, nevertheless long sentences were used on two occasions, which made the interviewee answer rather curtly.

### **D.R.R**

This interview stands out for the variety of different real examples showing the use of silence in radio for diverse purposes (embarrassment, sadness, power, powerless, opposition). The participant showed considerable engagement with the subject, even though they tended to talk without finishing the sentences as they were trying to express so many thoughts at the same time. Nevertheless, they did display a great deal of knowledge and expertise in radio. At the same time, they were honest about their lack of experience in teaching but managed to offer another classification of silence, this time, in education, considering it very significant. Television was compared with radio, enhancing the second medium as a creator of pictures, highlighting the resource of imagination, which silence helps to promote, unlike with television, which is not seen as autonomous or intimate.

### **D.R.A**

This particular conversation attracts attention due to the participant's capacity to reflect on the subject. Not only that, but it was noticeable how their first impression of silence changed as the discussion evolved. Above all, when the short piece of radio was played, this was one of the participants who analysed the scene most thoroughly. They realised the role of silence, and appreciated meanings, for example in creating a feeling of tension, rather than being simply "nothing". Another characteristic that the participant explored, referred to radio as the primary medium, with television as secondary. This was another meaningful finding as in the past, radio was considered predominantly secondary – playing a radio programme and concentrating solely on it, listening to both voice and silence. At the same time, the usual view of radio and silence as a medium and a tool to imagine and create pictures was also raised. Despite appearing to be negative about the importance of silence at the beginning of the interview due to their job as detector of silence to eliminate it, this was one of the most serious conversations. The noticeable change in their opinion as the conversation developed was highly significant as was their attitude of reflection,

not just on silence in radio, but also as silence as a complete area for potential research. This was really encouraging.

### **D.R.P**

One of the topics that makes this interview stand out from the other conversations is the technical background of the interviewee, which led the focus to physical engagement. Apart from stating that radio is very personal and is preferable than television because of the advantages of being a secondary medium, the conversation was focused on the existence of silence. Their expertise in production made it difficult for them to analyse silence as more than a material element counted in time and in reality, a difficult “sound” to perceive because of the ongoing “internal noise in our heads – white noise”. However, D.R.P’s examination of the radio piece showed a good analysis of the number of sound effects. The participant also appreciated the relevance of silence in radio, including in advertisements, explaining that it can be a very efficient tool. D.R.P highlights silence as a marker of communication, emphasising the value that silence has in order not to create “false impressions” as it happens in advertising when producers delete silences so as to increase the number of words used. This practice from publicity is also used by presenters and politicians, but this seems to be due to fear caused by a lack of understanding of silence. It is thought that when confronted by silence, the audience will switch off the radio or will start talking, referring to the fact that silence is misunderstood in society.

### **D.R.B**

The most interesting observation from this participant was the consideration of ‘pauses’ in radio but, interestingly, the presence of ‘silence’ is minimal. Apart from stating that radio is more intellectual than television whilst maintaining a neutral position regarding both mediums, D.R.B talked about the existence of silence in specific radio stations (Radio 3 and Classical FM) but considered this to be a convention developed over the years. However, as with many of the participants, modern lifestyle reflects the fast pace of the other radio stations, above all Radio 1. Continuing the acknowledgement of ‘pauses’ in detriment of ‘silence’, the participant once again found pauses in the radio piece to create pictures and therefore, to spark the imagination but also to generate suspense.

Regarding the consideration of silence, the participant agreed with the other candidates who stated that silence could also be assumed an error, and so create a negative impact. However, another positive meaning of silence uncovered for the participant referred to the resource in inquisitorial procedures.

### **D.R.T**

From the beginning, this participant was very engaged in the conversation. Like D.R.A, they showed a lot of interest, emphasizing the cerebral characteristics of radio as a medium. The most notable characteristic of this conversation was D.R.T's definition of the qualities of silence in areas such as psychology and education. The individuality of radio (personal medium) in each listener was valued for the participant, especially in comparison with television. It was also interesting to see how the interviewee realised the facility of radio in terms of primary and secondary medium. Without naming the concepts, they were astonished that radio could be used in different ways to "dip in and out". Throughout the conversation, the topic about imagination was one of most discussed and analysed. D.R.T explained that the mind can paint its own pictures and this will be different from any other person. It was interesting to note that, even as a radio actor, they had not appreciated that there was so much silence during the play until now. Furthermore, the ability of the participant to picture even "the cold" of the scene was poignant. Another interesting observation was the view of silence increasing the sense of "stillness". This participant was comfortable with silence and encouraged others to practise "mindfulness", particularly nowadays in this fast-paced society.

### **D.R.C**

This conversation was considered the most challenging interview because the answers sometimes diverged from the question. Aspects of silence were asked but sometimes their reply failed to give clear information about their views. This fact emphasised the participant's lack of confidence regarding the role of silence in radio. However, the conclusion about the effectiveness and creativity suggested by the participant gave more credibility to their opinion about silence. D.R.C was able to 'see' and imagine when listening to the piece of radio ("see the garden") and they illustrated the power of radio by giving the example of a listener who could not carry on with the journey but stopped the car because of

the emotion it was causing. In contrast, D.R.C defines television as a medium which demands visual attention. The producer stated the importance of “light and shade”, elements to form a good radio programme, an idea that had also been suggested by other participants, showing that silence could be used to create the emotion.

### **D.R.D**

This conversation stood out due to the scholarly level of the participant. Their answers were thoroughly thought through, reflected upon and included theories regarding the media and philosophical appreciation. Based on their studies and experience in the media, D.R.D was able to compare radio and television, underlining the first as a more intelligent medium which offers both, primary and secondary consumption (background activity). In the same way, they suggested that silence can be seen as a vacuum but also as a thought. The participant considered silence as an intellectual element which is not understood by everybody and therefore, they believed, it could challenge radio activity. They include in their concept the young audience, who look for fast pace and see silence as death, preferring television where noise is found in abundance. But also, D.R.D appreciates that silence is not always the answer and that it can be preferable to talk (for example, in moral situations). On the other hand, silence was seen as a powerful resource, referring to radio plays where silence represents roles, such as reality and, they even went so far as to state that “silence is audible too, it is a sounder, it can be implied as well as heard”. The participant also warned that silence needs to exist in time although is also seen as surrounding, a frame which is compared with the “wall for a picture”. Indeed, the participant stated that silence is very ‘pregnant’ but the appreciation of it can differ depending on the audience.

### **D.R.Q**

This conversation was conflicted – on one hand the participant declared the existence of silence in music but on the other hand, was sure of its lack of presence during the radio scene. D.R.Q did appreciate the importance of silence in conversations and in specific moments in life, such as Remembrance Day and in church, although they insisted that nowadays the general population is scared of silence. The participant also spoke about television and radio,

stating that television is more desired by society, due to people's laziness, who are used to having everything done for them. Moreover, D.R.Q explained that today everybody is continually bombarded with noise making silence really difficult to obtain but affirmed that it says more than words. As a music conductor, the participant highlighted the aesthetic meaning that silence gives to a piece of music, saying that even when there are noises outside, the music can cut through unwanted sound, calling silence artistic and poignant.

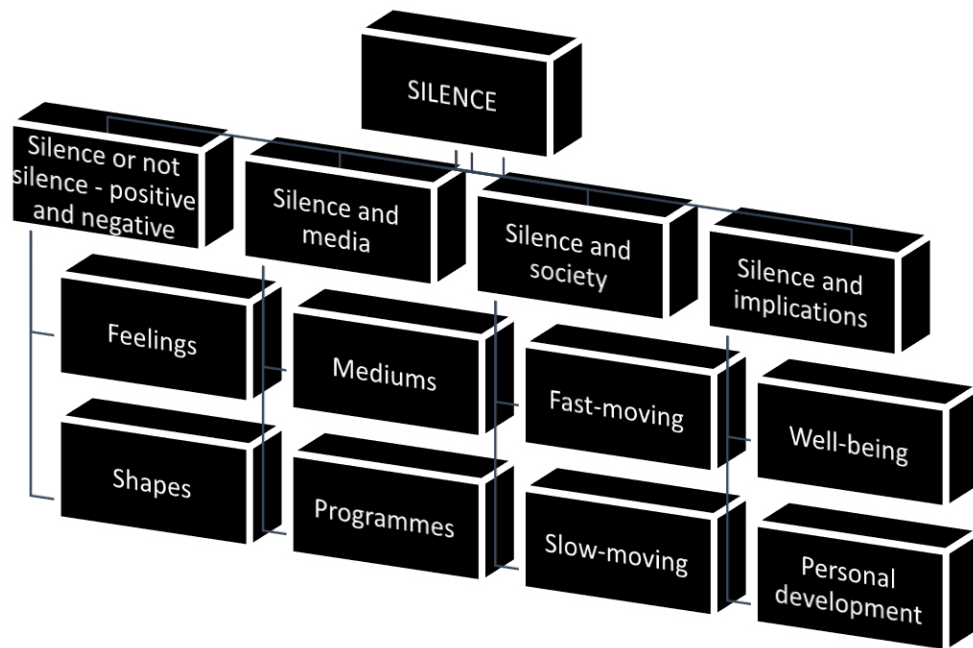
### **D.R.F**

This conversation was highly significant and meaningful. As with D.R.A and D.R.T, the participant was fully engaged and thoughtful about the subject, and able to express their thoughts. One of the concepts conversed was the significance that silence could bring to society. After discussing the present situation where the population is exposed to noise all the time, D.R.F announced the need for silence due to environmental and mental issues. The participant reported that television gives the spectator everything they need, ready prepared to be consumed and 'digested', which means that this medium does not allow thoughts to wander, discouraging the enjoyment of ones' own company. In contrast, radio induces imagination and silence helps with this. D.R.F appreciated the silence in the radio piece, considering it very powerful for the receptor. The participant takes the way silence is treated nowadays seriously, focusing on the problems that society encounters, both psychological and physical. In order to overcome this situation, they say, people need to accept silence and be confident with it.

This chapter displays the results that arose from the cross-case analysis of the interviews, and it also offers answers to the research questions.



Table 6 Themes from IPA and Interview Data



## 6.1 Multiple Experiences. Can Silence be Heard?

The review of the literature about silence indicates that silence is a complex subject to study, as it could refer to many different concepts. Moreover, the pilot suggests that it is possible to hear more than words in radio. It was therefore realised that there was the need to find out whether or not silence is heard in radio and what kind of experience this led to. The researcher had conversations with eleven participants and one of the topics from the dialogue was to comment on several seconds of the programme analysed previously in the pilot. The researcher sought to explore what the candidates were able to hear. The result was that the majority of the participants could ‘distinguish’ silence (D.R.M, D.R.R, D.R.A, D.R.C), while three of the participants (D.R.P, D.R.B and D.R.Q) did not recognise silence in the pilot.

### 6.1.1 First Considerations about the Role of Silence in Radio

Before the sonic event was played, most of the participants commented about their experiences with silence while working in radio. Most of them talked about the meaning of “silence as a mistake, an error or something wrong” as the listeners could perceive that the radio is broken (D.R.R and D.R.Q) or the signal has fallen (D.R.B) or as D.R.A explains:

People would see the job of radio as filling a silence. Filling it with some sound, and part of that is not leaving any silence behind. Leaving no stone unturned. Like a continuous stream of music, consciousness or whatever, [...] it is almost like in some areas of radio, silence equals failure. Something has happened. Something has gone wrong.

The interviewee reports that their job is to edit silence out. Other participants commented that silence could be seen as an 'interference' in radio. D.R.I stated that silence is sometimes considered an interference, "like a bad thing", because the radio staff worry that "the listener may switch off and they will go on to another station". The participant carries on stating that because of this concern, they tend to play something all the time.

Another opposition was found with the use of silence in radio. This feeling was enhanced when the participants were asked if they scripted silence. Initially the interviewees seemed doubtful when answering:

I've written radio scripts yes () I suppose yeah, I think I am thinking back to something, yes, I have included silence, it may be not written on the script, it may just have written pause or something like that, or not even like that, simply the script was written and I just put a pause in during post-production. (D.R.A)

Eventually, the participant states "so, I probably haven't actively scripted silence". This suggests a lack of knowledge or a lack of interest about the subject. Similarly, D.R.I took a lengthy silence to think before responding, which automatically seems to indicate that the participant's thoughts on this are not clear, "( ) I don't script it in my words, but I will use silence in my editing". D.R.I carried on reflecting further: "I would think I need a pause because I want what I am saying to be highlighted, because I want my listener to reflect". Thus, it was observed that the majority of the candidates had not really thought seriously about silence before, as one of the participants states, "I never thought about silence, and the importance of silence, it never, never entered my head" (D.R.R). And even D.R.T, who is an actor, confessed "I never thought about it before, although in the programme... for example, we do use pauses".

### **6.1.2 Considerations about the Sonic Event Played**

The researcher was fostering more analysis, trying to reach more definitive answers about silence in radio. That was the reason a sonic event was played and after hearing the sequence, the answers formed two different experiences. On one side, participants such as D.R.A displayed a complete transformation in

their views on the concept of silence. They were one of the participants most engaged in the scene. At the beginning of the discussion, they considered silence as “failure”. As mentioned, their job was to teach students how to eliminate silence, but after listening to the piece, the researcher observed that their attitude had changed to the opposite viewpoint: “it’s interesting because in that example, silence is, what’s going on, it’s actually ramping up the attention rather than being nothing, actually you are thinking”. Another participant who did not show great enthusiasm about the role of silence at the beginning of the discussion was D.R.C. They talked about silence and its power but stated “I am not too sure where the place is on radio”. The researcher found this contradictory because also after the play, D.R.C quoted:

The silence gives you the space to imagine, you’ve got the owl noise, you’ve got the silence, you’ve got the stillness of the garden, and you can’t see her ‘is she really sleepwalking?’ I don’t know ‘is she just covering?’ I think it is used really effectively because your own brain is filling the gaps, you can picture it, the silence really helps.

D.R.M was not so negative talking about silence at the beginning although they were straightforward, stating:

The dead air should be avoided and of course, if you hear silence for too long, for me being in radio as long as I have, if I hear silence for too long is like a red light. It is like someone says something is wrong. The presenter may have messed up or he started talking and forgot to put his mic on, or he did not press the button for the next song soon enough, I will pick up silence very quickly.

However, the participant had a positive attitude about silence in radio and its effectiveness: “lots of silence there, which immediately makes you wonder”.

Other positive opinions about silence in radio obtained by the sonic event were by D.R.R and D.R.T. Both were amazed but at the same time pleased about knowing silence more. D.R.R commented: “it is very, very good, very clever how they just get it to the moment... that is a really skill, silence when you know to create that tension, to create that atmosphere so you are really drawn in”. D.R.T affirmed, “quite a lot of silence, more than I would have imagined”.

Moreover, D.R.Q also understood the role of silence as a filler of gaps after considering the difficulty that radio presents due to its lack of vision. However, with the sonic example, the participant realises how the combination of silences and other paralinguistic elements reinforce the manipulation of the character,

reaching to compelling emotions. The combination of elements brought up by D.R.T is what other participants, D.R.R among others, call “light and shade”, which will be discussed in 6.4.3.

On the other side, there were three participants who could not hear silence during the play, and the researcher considers that this could possibly be because the different professions that they have had influenced their views. D.R.Q, as a music conductor, recognises the “absolute” value of silence. The participant talks about the power of silence in music, but they do not find silence in the radio play. Their definition of silence is strict, they establish silence only as the absence to any kind of sound and believe that the pilot was made with a continuous background noise. The participant defines silence as “the absence of man-made noise” but throughout the interview, D.R.Q has mentioned several times that the musicians will decide when to include silence for different purposes. The researcher ponders this view as contradictory.

D.R.P is an advertising producer for commercial radio and as such, explained that when someone commissions an advert, they expect words, and the more the better. The interviewee disagrees with this view, but still was unable to find silence in this sequence: “in there, actually there isn’t silence there because you’ve got the whole background ambient noise of the owls and obviously, it is slightly overdone to make you realise that it is night time” (D.R.P). The other participant who could not find silence in the play was D.R.B: “I didn’t really hear much silence, because there were pauses, and pauses there and pauses in the dialogue were there to lead on our imagination”. However, the researcher wonders about the confusion of the participant between “pauses” and “silence”, considering two different words with no relation between each other. The participant states the impossibility to hear silence but the ability to overhear pause. Therefore, it is concluded that there may be an important issue regarding the possibility to define silence, as the literature showed.

Moreover, increasing the ambiguity regarding the word ‘silence’, in reference to D.R.P and their firm belief in the sonic event – “there isn’t silence there because you’ve got the whole background ambient noise”, D.R.A states: “there were sound effects, but I think they are generally not during the silences”. In the same way, D.R.F adds “you can hear the silence between the two scenes” and

also “there is silence but the owls still going”. These commentaries suggest that silence was not taken into complete consideration. However, one of the participants, D.R.I, showed attachment to silence from the beginning, as their PhD is about radio and intimacy, so quotes “in that sense, silence is part of it”.

The researcher is exposed to a complex subject where a combination and valid definition of silence appear.

### **6.1.3 Beginnings of the Notion of Silence**

As the conversation gets deeper, it seems that the participants start considering silence as something more than nothing. D.R.P who keeps a definition of silence touching the ‘physical’ side, poses a relevant idea “silence is when there are no words”. Other participants reflect as well, D.R.I states, “I think silence is something that makes people involve in different ways”, D.R.T claims, “everyone has a different silence” and even D.R.B, who presented a challenging attitude about silence, ended up stating that “silence can have all sorts of layers of meaning”. Finally, as previously commented, D.R.Q did not show any perspective of silence in the pilot but the participant does value silence, stating “silence can be very poignant”. With reference to music, the participant treats it as part of music.

### **6.1.4 Summary**

The research has shown that there is a problem regarding the sense of silence. It is reported to be unwanted as a functional part of radio, but still, silence is used in the same way as words and music. At the beginning of the interviews, there was a clear naivety and disinterest as well as a sense of isolation regarding the word ‘silence’. It also seems that although the participants can understand silence, they do not wish to use it. D.R.A says that “it is not normally mentioned in its own right”. The first observation after talking to the participants is the lack of awareness of the possibilities of silence.

This chapter has established the detection, firstly of a dichotomy of silence as an absolute, silence as a challenging state to reach, where silence is difficult to perceive as such (physical silence – the absence of any kind of noise), and on the other side, silence as still. Silence was then explored more deeply, which

opened a broad number of definitions. However, the researcher still has much to consider about silence.

In the next chapter, it is presented a further enquiry about what is heard in the sonic event and questions the participants about their preferences in radio in contrast with other media. Silence is predominantly mentioned in this chapter in order to find out its role in them.

## **6.2 Sensory Silence, in Visual and Non-Visual Media**

The literature about radio acknowledges it as a great medium to make the imagination work. The reader is particularly conscious of this phenomenon when the participants comment about the sonic event, which is going to be developed further in this section. At this point, the participants begin to realise the potential of radio in comparison with other media: its lack of visual sensor intensifies the need to identify what is being listened to. In contrast, the presence of a visionary sensor could prevent a (television) viewer from fostering their own mental imaginary. The researcher questions the influence of silence in the fulfilment of media on the individual.

### **6.2.1 Synaesthesia. Silence as a Painter of Pictures**

It was observed that D.R.M was the participant who theorized the process of what is called 'Theatre of the Mind', defining it as the concept of "seeing with your ears", and explaining that "if you can create a picture in somebody's mind, you have them, because the mind is a powerful thing". That is why, when hearing the sonic event, D.R.M creates their mental image:

For me there is an old man, maybe outside the birds as sound effects very cleverly and I didn't know if he was talking to a dog, or he was...., it sounded as if almost he was talking to himself, but maybe to his dog... So yeah! Very powerful, because of course the silence, but it didn't sound as if he is engaging with the other person, because there wasn't a dialogue, but it sounded like a monologue, somebody not answering back.

This section of the participant's answer suggests the current act of thinking and reflecting, trying to identify and paint the scenario of what is going on. The act is emphasised when D.R.M comes back again to have another thought about the event. Another participant who also showed an immense engagement in the subject was D.R.A who also describes it making their own picture:

You can't see, and all what you can see is in your head. You are thinking it's dark first of all, and you can hear an owl, in the middle of nowhere, no other sounds apart from an owl, something is happening, they can't see each other, they are not close to each other, I guess they have not separated from each other that much, but there are not together either, so there is a bit of ambiguity about what is actually happening, is one of them alright? Something happened to one of them but you don't know which one. It could be the person saying, 'are you there?'... I can visualize in my mind, two people, probably elderly people, and there are a lot of trees, and it's dark, and they are in the middle of nowhere, and there is this sort of thing where you could trip and fall. Or maybe it could be someone else there, but you don't hear., and yeah that's all done through the silence, isn't it?

This participant looks, again, deeply fascinated by the scene and is trying very hard to figure out the situation. D.R.A adds "you can completely picture it in your mind". In contrast, an interesting statement was made by D.R.B, who seems not to consider silence and pauses in the same way. As the reader could have observed above, this participant considers that the pauses make the brain work and therefore, paint the picture, "there are pauses, they are used for effect, because our minds are working, to produce the image of what's going on, our minds are listening for more information, in order to put the missing pieces into the picture". D.R.T also considers the same role: "It painted a picture of the owl in the background, and the cold in the night, it drew an image in my head". The researcher perceives an issue with the role of pause and silence which will need to be returned to in future research (see 8.3.3). However, other participants gave overwhelming considerations about silence and its power. For instance, D.R.T realises the "lack of dialogue" explaining that it was more important "what wasn't said, rather than what was said".

Further than being able to "paint pictures", D.R.D also mentions radio as a medium where "you can play philosophical games about the nature of reality". The participant was referring to the example of the play by Harold Pinter: *Mary's Slight Ache*, where the silence makes the receptor imagine a person. Another interesting impression is the sound or the colour of silence. D.R.Q mentions this idea stating, "silence as artistic" and when explaining what silence is able to do within music:

It makes the piece special because you are thinking you are going on and then there is a break, absence, silence and then enters in a different key, and that's the point, in which you can feel the tingle, you can feel the real sense of expressivity, the aesthetic of it, because it has

been this momentous movement, a surge of sound, and then suddenly the silence and then you come in on a different key.

All of these examples indicate not just the presence of imagination, but they invite listeners to be aware of synaesthesia as a topic to discuss later (see 7.4.4).

## **6.2.2 Characteristics of Radio**

Until now, the reader can understand that radio propels imagination, which offers an endless supply of different thoughts and visions among people but also about oneself, as humans never stop changing opinions and views and the participant suggests that when there is no voice, there is more time to imagine (“what wasn’t said, rather than what was said”). D.R.T introduces a new idea, “although that [the play] has been produced and played, actually at the end of the day, it goes back to the interactive element with the listener: that’s my picture”. D.R.T seems to explain that another listener will have a different picture. The participant compares radio to a book, because in the same way, every reader will have a different picture of the same book. This is why characteristics such as personal, intimacy and autonomy were attributed to radio, where the area of silence has also a role in boosting the concept of intimacy as D.R.I mentioned already “silence is part of it” (intimacy).

### ***Personal, intimacy and autonomy.***

The researcher needs to explain the importance of the words ‘personal, intimacy and autonomy’, since the participants consider them to be characteristics of radio which are difficult to find in other media as they explain. D.R.T emphasised radio as individual because listeners have their own picture, “I have my picture in my head. It goes back to the whole point of radio being to each individual, everybody will have a different idea, that’s one of the pluses of radio, and the delights of radio, it’s personal”. D.R.C also comments that “radio is very personal, it’s something that people carry with them, they listen to it, and states “it’s a very intimate medium”, explaining that the subject does not matter, it could be about a personal experience or about a war or the biggest issues in the world but the medium does not change, still being personal. The participant talks about an actor’s interview regarding their insomnia as an example of the use of silence because of it being a personal topic (*Kim Cattrall On Insomnia*, 2016).



The researcher realises that when there is quietness on the radio, as D.R.I explains, the listeners start connecting more with the radio and being more individual.

When [we] want to be intimate you know as a radio presenter we get closer to the mic we speak quieter [...] people will notice [...], so I think silence is an embody thing as well especially in radio. If there is something quiet on the radio, it made me go closer to it [...]. I think silence is something that makes people involve in different ways, [...] already I got myself into it.

The concept of 'personal' is also mentioned in a logistical way from the point of view of a producer. D.R.A explains the advantage of radio in comparison with other media: "radio is a solitary occupation, [...] you retain full control, you don't have to depend on anyone else". In the same way, D.R.P states "it is far less intrusive, it's a much more personal medium, [...] it doesn't require as much paraphernalia". In the same way, D.R.R stated the word "autonomy" in radio, clarifying: "when you work in radio, it's often just you. As a producer, it's you".

### ***Company***

Another characteristic of radio which was described by two interviewees, refers to the feeling of companionship. D.R.D was the participant who most talked about this phenomenon, explaining that radio is entertainment and for a person who is alone, radio keeps them company. Nowadays, phone-in programmes exist and they are suitable if a listener wants to interact more, but the participant also comments that there is no obligation to call in. What is more, because radio does not require interaction, the listener can switch off (literally or mentally) at any time. D.R.D calls it "a social interaction without social obligation". The participant talks about radio at night as providing company when the person is trying to go to sleep. D.R.F also mentions silence as company but also, as a habit (see 6.3.1). The participant has been listening to the radio while going off to sleep every night for several years now, reflecting that some people listen to the radio "because they have to listen", as a routine, whereas for D.R.F, radio is "a happy side effect". The researcher understands that the participant is referring to the fact that in today's society, people do not like their own company ("we aren't used to being on our own") but on a more personal note, D.R.F suffers from tinnitus and the lack of radio makes the participant listen to the noises in their ears (that is why, listening to the radio is more comfortable).

### **6.2.3 Radio and Television**

One of the more often discussed topics is the controversy between radio and television. Even when the subject was not introduced by the researcher, all of the participants appealed to it in terms of intimacy, personal and autonomy, reinforcing the comments above. As stated at the beginning of the thesis (see 1.5), this discussion is not intended to criticise other mediums but it is a recognition of the capacities of a medium which although does not contain visual component, is able to envisage more than just images and imagination.

Before reflecting on the most common themes raised in this section, it should be noted that there was only one participant, D.R.I, who compared radio and television as both serving the audience equally as a companion: “Radio and TV in a sense is kind of a presence, remind us that we are not alone because there is someone out there, broadcasting for us”, although D.R.I finishes off stating: “and that is specifically true about broadcast radio”.

The reader will observe that all the participants watch television, but radio is preferable, as they have already commented about the feeling of being talked to as an individual rather than as part of the mass. Even more, D.R.R defines the difference: “I think the intimacy [in radio], it is something magical about it”, whereas in television “you do not feel that TV is only talking to you, you are more aware of the bigger audience”. As well as this awareness, participants’ discussion of the media was inclined towards three issues: the capacity to do other activities at the same time (secondary medium), imagination and the laziness of the media.

#### ***Secondary medium***

During the discussions, the participants talk about the flexibility of listening to the radio compared to the television. Nine participants talked about the capability to do other things when listening to the radio, although there was some variation within and across cases.

D.R.P shows a typical case of validating the theoretic concept of “secondary medium” as they explain: “I barely sit down and listen to the radio, it’s usually on when you are preparing a meal or having a meal, or chatting, it’s tends to be background” and includes additional information in relation to television: “radio

is there all the time if you want to listen to [but] If you are watching television, this is all what you are doing, you have to watch TV. You can't do much else".

D.R.B describes this situation: "Television is a box which is a focal point, in the room and we can just listen to the TV if we wanted to, but mainly, when we enjoy television, we look at it as well as we listen to it". However, D.R.T previously expressed that viewers do not listen to the television in the same way as radio (where the listeners focus on the tone, volume or pitch as well as pauses). The researcher considers that D.R.T goes deeper regarding the considerations about television, the viewers are not so actively engaged with television. In this way, the participant found the relation that the listener has with the radio to be more enriching, as it is "very much a two-way thing, it's not just sitting passively, staring at something, so you can't engage with. I mean you can be watching the television screen but actually not watching the programme". D.R.B carries on adopting a passive stance – "at the end of the day, just sitting down, a comfortable seat, watching the television, eating your dinner [...] suit that time of day". Another participant, D.R.P, agrees, stating that their time to watch television is at the end of the day "when you collapse". This statement referenced D.R.T's comment on passive television and active radio: "I like the feeling that the listener will be active in the process". The researcher understands that this could be the fact of watching television but not knowing what the person is watching. Moreover, D.R.D also mentions the term 'accidental listener' describing when listening is not planned, for example when driving and turning on the radio without necessarily being pre-disposed to it.

D.R.R agrees with D.R.T about being an active listener and carries on with the subject of "secondary medium" explaining it in terms of needing to be doing something else in order to pay attention to the radio:

"I had to do knitting, puzzles, embroidery, I did all sorts of things that slightly distract, sometimes your mind wanders off, and I found that if I did something else, I could focus on the listening. It is extraordinary, but I found this to be true. Whereas watching TV I think there are other..., I think you can get distracted more easily, not necessary but you don't feel, it is a very different space. [...] Radio is very special, and it's done in the car, in your bedroom, and those sorts of spaces".

D.R.A went further, raising the idea of television as a 'secondary medium' because "now people are often doing something else when the TV is on". The

same idea was supported by D.R.F, who explains that nowadays people are using the phones while watching television. However, D.R.A challenges the definition of radio as a “secondary medium”, suggesting that “when you are in bed and you are not doing anything else, you just are listening to that, then kind of coming full circle back to the primary medium”. The participant carried on with the example of the sonic event played during the discussion: “with that clip just played obviously if you are giving attention, you are going to get a lot more out of it, certainly if you heard that on iPlayer late at night, that would be yeah”.

Another example was described by D.R.C during the discussion: “probably the last 5 years or probably 10 years, I now listen to *The Archers*, every week on a Sunday morning, I just lay in bed and I listen to that and I like it. It hooks me in”.

Although D.R.P does not verbalise the theoretical term, they refer to radio as a primary medium. D.R.P states, “you sort of focus in when you hear something that grabs your attention and then you focus in on it [...] it is definitely two stages of concentration”. The same idea ensues with D.R.F who states that with radio, “you can dip in and out”. Although this participant specifies that while marking, it is not possible to listen to Radio 4 because “I get sucked into the programme, I have to listen to Radio 3 instead”. In contrast, D.R.Q is not able to listen to music as a background. In this case, the music is used as a primary, concentrating on the notes. However, when listening to Radio 4, the participant is able to use it as a secondary medium such as when cooking or driving. D.R.T summaries this fact, explaining that on one hand, “there are listeners who particularly only listen to specific programmes so they would only turn it on certain times of the day” concentrating on a specific programme, while on the other hand, “there are listeners who put the radio on and leave it on [so] you’re engaging in and out”.

The researcher understands that radio is considered both passive and active, as D.R.T expresses that one of the benefits of listening to the radio – in comparison with other media – is the flexibility, doing other activities (as a background) but also being completely absorbed in the listening. The participant states, “you can’t do [that] with anything else, [...] radio is not so demanding”, emphasising “it is an interesting combination”. Moreover, D.R.D who owns a great influence in the concept of “secondary medium” acknowledges:

“I know there is a kind of contradiction between saying radio is just a secondary medium, and saying also it is very intelligent medium, but I do think it is possible even in the secondary consumption of radio, to pay attention to learn something from quite serious treatment [and] serious subjects”.

The researcher understands that this last idea connects to the third topic to discuss below in this section (see laziness).

### ***Imagining***

To begin with, D.R.T pointed out the contrast between the media involved so far (radio and television): “[In radio], you hear that there are lots more variations in tone, and speed, and still pause, and you have all those subtleties, which perhaps if you put the television on, you see a real difference”, explaining that radio looks after the vocal qualities better. However, the researcher wonders if this is really the case or if it is in fact the viewer who does not absorb these details because of the visual impact in front of them. D.R.C explains that in television, a good story is not worthwhile unless it has pictures.

The researcher wonders why, with radio, participants have a deeper and more fulfilling experience than with television when radio does not work with pictures. One of the findings is, as D.R.T states:

“[With radio], you submerge in it [whereas] with television, you can watch something but not really, I have watched the programme on a television and seen it [and] if you ask me at the end of it, what the programme was about, actually I can’t remember. Whereas radio, gets in here (pointing at the brain), becomes part of you”.

The participant shows being very strong towards their considerations between radio and television and carries on affirming that “you are not drawn in [TV]” and ponders “visual cues trump anything else”. Moreover, as D.R.R explains, “you can’t see them, so you imagine, you are imagining the world”. And adds: “In TV, it is different. When I watch it, I never feel the same, because it is all chopped out. Even if things are live, there is all different cameras, cameras going in at different angles”. Moreover, D.R.T carries on reflecting and acknowledges that when you do not have visual clues, you make your own picture and that is why radio is so personal, as participants have already commented. D.R.R highlights that “radio is a fantastic medium for telling stories, it is about painting pictures” and D.R.T gave us an example that as an actor, there are fans that prefer not knowing what the protagonists look like.

In view of the opinions that radio incites the possibility to imagine, D.R.I comments “television gives you a full message, there is not a lot leeway for you to imagine, that is the obvious difference between radio and television, and it’s framed for you”. D.R.F agrees with D.R.I, stating “the primary goal of the medium is to present something in a complete form”. Instead, the participant explains that “in radio the pictures are better, but you need to work hard to make the pictures” and adds “this is the great joy of radio”. D.R.F carries on explaining that “everything is too slick in TV and too managed”. The participant does not mean that imagination is not needed in order to watch television, rather that it is much more guided. Moreover, the directors, editors, producers “are well aware of that, and they manipulate it”. However, the idea of the television as a medium which does not let the person imagine does not need to become a negative characteristic since D.R.F explained that when there is something like a disaster, they want pictures, they do not want to imagine, they want to see what is happening even though there are not really pictures but reporters on the scene.

D.R.F carries on stating that television is brilliant as a medium but “sadly diminished these days” and emphasises “television doesn’t have to be like that, everything given to you on a plate”. Although, the participant comes back to the workings of the imagination and states “you still get documentaries which challenge you and stimulate you and trigger your imagination” although D.R.F could only mention one programme – *Tomorrow’s World* (1965) – that used silence as an integral part of it, whereas in the past the participant remembers other documentaries (see 6.2.5 *Documentary*) where silence was used significantly. D.R.D claims that nowadays with “all noise and distractions, I think television producers when they are making serious programmes, always have to keep the visual in mind, which for matters of intellectual interest, vision is irrelevant, you don’t want vision, it doesn’t matter”. Indeed, D.R.F confesses “it is unfortunate that TV has evolved in that way”.

### ***Laziness***

In the previous section, it was analysed how most of the participants agree with the radio’s capacity to engage in imagination in contrast with television. For example, D.R.Q states: “your mind is doing the work whereas if you sit down in

front of the television, is all done for you". That is why, D.R.D considers radio as a more intellectual medium, where "it is more possible to take ideas, the life of the intellect, much more seriously on radio, because you are not obliged to fill it with visual, with images". These considerations brought up another characteristic of television, laziness. D.R.Q also adds another quality to radio: "radio is a sublime thing" but expresses that nowadays, in front of television, radio is a very underestimated medium. The researcher understands that not everybody wants to work on their own visualisations, but rather to relax. That is why, the participants agree, the television is used more at night, when the individual seeks rest. D.R.B clarifies that "there is a time for radio and there is a time for television. At the end of the day, we are tired, to just sit down and my mind does nothing, but watch the television". D.R.M explains:

Television transports you to places and creates drama, using more the senses, I think it is more engaging, in a lazy way, so when you are just sitting on the sofa or when you are just eating a meal, you do not have to do too much thinking, or you don't want to at this stage. So, you just want something that it is going to be there, going on for you.

In contrast with this idea of watching television at night, D.R.F explains that television is an incredible medium, "it's great for losing yourself in, but it takes too much of you, consumes too much of you" and informs that they are not someone to sit down and "just watch telly, unless it is something that I really want to watch". D.R.Q agrees, stating that they are selective when watching television. However, there are also participants who watch television at night. D.R.Q builds on the idea of television as "easier" explaining that "it is all done for you, you don't have to think about it, you don't have to imagine, it is all for you, keep the kids quiet, and I think it is laziness". Also, D.R.A states that "it is easier" but D.R.Q acknowledges to switch the television on, sometimes, at night after dinner, "perhaps unwinding". However, the participant emphasises again the power of radio: "your imagination is just going on overload. It's wonderful, I love it".

Carrying on with the idea of laziness and television, D.R.T agrees with D.R.B stating that sometimes "[you] just want to watch something completely mindless" but also agrees with D.R.M stating that television or a film is lazy because in radio, "you can interpret things in a different way, but in television, somebody would have decided that this is what you wanted to see, you get

what you are given". D.R.B shares the idea of D.R.T in asserting that television provides the viewer with pictures, whereas "radio uses sound and silence in order for you to make the pictures, so with radio you make the pictures on your own mind instead of just being given the same pictures as everybody else".

#### **6.2.4 Supplementary Media**

A relevant aspect which was raised during the discussions was the approach of silence in radio in comparison with other media, apart from television.

D.R.A talked about the impossibility of consuming silence on the TV but suggested that "it would have to be all in darkness on the screen at that time. A lot of the problem with TV is that you can see it, so it doesn't seem that menacing". D.R.R agreed with D.R.A stating that "on TV there is never really silence, because you've got visual stimulation, in radio silence is absolute". However, the participant also considers that "you can reconstruct silence in some respects obviously, the way you can create tension". In the same way, D.R.M explains more deeply the phenomenon of silence in both media:

In television if you have silence, you are still engaging with your visual sense, so while you are having a silence, your visual sense is still being stimulated, whereas with radio, your visual sense is only what your brain is creating at the time. It doesn't mean that everything stops because like with that radio drama, there was lots of silence, but your brain is still trying to fill in the gaps isn't it? so I think for radio it works more effectively than for television.

D.R.I continued that "In terms of grabbing listeners' attention, maybe radio is a medium that attracts the audience attention with silence and I think TV is the opposite, I think TV wants to grab your attention by being very loud". This idea is going to be analysed in the next section when talking about advertising.

#### ***Silence and advertising***

Throughout the discussion, some participants reflected on the meaning of silence in adverts. The literature studied at the beginning of the project showed an example where silence was extracted in respect of broadcasters who "add 60 seconds of commercial time or more every ten minutes" (Rogalsky, 2003, p. 115). In a similar way, D.R.P reveals that as an advertising producer, "you don't stop editing gaps out, you edit breaths out as well, so people have long sentences without actually breathing". This idea of eliminating silence was



shared by D.R.B who agrees: “advertisers don’t really like silence, they’re paying for 30 seconds, and if there is nothing there, then, they are thinking why I am paying for nothing”. D.R.F also states that advertisers do not want shoppers and listeners to think, so they bombard them with sound and therefore the potential buyers will buy what is advertised. The participant states that they know how to manipulate (see 6.2.3) and emphasises that this “is abused a lot”. D.R.I also states that “when you are watching the programme and the adverts come up, they’re usually louder than the programme you are watching, and I think this is because they are trying to shout at you”.

However, after stating that silence is removed or not used in adverts, D.R.B and D.R.P agree that silence in radio can work in commercials but not in excess: D.R.B states: “some advertisers fully understand the more creative the message, the more powerful it can be, and making a powerful creative radio commercial might involve the use of silence, but it is very, very unusual”. D.R.M shows a more positive attitude towards advertising: “the most effective advertisement will be straight to the point and leaves one message in the mind rather than many so I would agree with the less is more”. The participant referred to the Kit Kat advertisement, where silence lasts for nearly 3 seconds after a shout, emphasising “that’s going to grab attention”. In the same way, D.R.M also mentioned print advertising, where blank space represents silence.

The researcher understands how silence seemed not to be taken into limitless consideration until the participants, especially D.R.P, reflected more upon it. They explained that “something about the advert has got to make you think and to listen to that”. They confessed: “few radio ads would have silence in them” but the reality is that “most of advertisers want to cram these 30 seconds with at least 60 seconds’ worth of message, explaining that “silence is not being put across”. However, the participant realised that gaps during the adverts can grab your attention specifically because silence is not usually heard.

This last thought by D.R.P reminds the researcher of the journal article about advertisement by Olsen (1995), which investigates the capacity of the use of silence in commercials in order to increase attention and retention. D.R.P agrees that “silence can be very good” but believes that at the beginning of an

advert, silence can be “tricky” as “the audience would not necessarily think that the ad has fired in”.

On the journal mentioned above at the beginning of this section, Rogalsky (2003) explained about the elimination of silence, and some of the participants report that silence is dreaded by most broadcasters. The fear that the listener will switch off is always present when doing radio. That is why D.R.P mentions that the silence at the beginning of an advert could be ambiguous and informs the researcher about the 3 seconds of silence rule from the radio centre guidelines in advertising. If this is not adhered to, the silence sensor in the transmitter will trip. Similarly, D.R.B describes that the “fear of silence in radio because something has gone wrong is so strong”, that something will be played after the 3 seconds. Interestingly, although D.R.R also reveals that “there are actually mechanisms to make sure there isn’t more than a certain amount of silence” in radio. The participant gave the example of an interview with the Archbishop of Canterbury, Rowan Williams, where the silence was not cut off but there was 11 seconds of silence after asking a question (Humphrys, 2003). The participant explains that that silence has a meaning: something is happening.

Continuing the theme of advertising further and exploring the meaning of silence, D.R.I mentions another idea regarding commercials in television when comparing them with radio. The participant explains that radio attracts the audience’s attention with silence whereas television is the opposite, “being very loud”. The participant says that television adverts appear louder than the programme broadcasted, as if they were trying to shout at you. D.R.D also explains the reason why adverts get louder – “they want to sell things, they attempt to grab your attention”. Instead, D.R.I feels that radio seems to attract the audience by being quiet, making the listener feel closer to them.

The researcher contemplates D.R.I’s explanation on the feeling of being in company but at the same time, having a sense of intimacy and loneliness, which is reached in radio through quietness, whereas “television is the opposite, television wants to grab your attention by being very loud”. This statement brings the researcher back to the prior discussion about silence in television

when D.R.A and D.R.M explained that silence in television does not work as it does in radio.

### ***Literature***

Two participants realised that the act of reading a book is similar to listening to radio. D.R.T expresses: “I just get completely absorbed, engaged in it [radio]. It is like reading a good book”, explaining that the reader is painting their own pictures too. Again, the concept of ‘personal’ is raised (see 6.2.2). D.R.F also sees the similarity between radio and reading in that “it is the reliance of your own imagination”. D.R.D talks about books too: “I have no distractions because it is on the page”. Moreover, the participant mentions the characteristic of companionship as saw previously in radio (see 6.2.2).

### ***Film***

Only three participants talked about film as another medium. D.R.T relates it to television because in film like in television, “you get what you are given”. D.R.D referred to silent movies, but in fact, the participant considers that “the silence is visually filled”, which is related to D.R.A’s reflective thinking of a film, stating that in order to create and make the viewer fully imagine, the screen would need to be black.

### ***Theatre***

D.R.Q offered another view, using the example of the playwright Harold Pinter (1930-2008) and his use of silence in radio plays. However, the participant expressed that whereas in radio, silence is a much more difficult element to work with, in theatre the visual supports the silence so it is simpler – D.R.D also agrees “silence in radio is total, not underpinned by vision” –. D.R.T also mentions theatre, explaining you can use your imagination in a way, but the visual impact makes this medium less personal than radio. D.R.F also mentions Harold Pinter and his picturesque pauses, visualising the space in arts, emphasizing the importance of notes and spaces, making silence a resource.

## **6.2.5 The Role of Silence within Programmes.**

In the first section, it was shown how silence was not perceived as an element in radio. Later in the same section, participants started to value silence and even to consider it as having more than one meaning. Although D.R.B states

that they hear very little silence in radio, this participant was the one who gave the most examples of programmes using silence. Moreover, D.R.F establishes the use of silence by station: Radio 3 is the most intense in its use of silence while the lengths of silences in Radio 4 are less. On the whole, one of the meanings refers to silence as a 'frame', as D.R.P states "silence is more the pace of the conversation, and it's what the gaps are left in between the sentences". However, as it has been stated, these spaces are manipulated to the producer's benefit.

### ***Documentary***

The reader could remember that D.R.F talked about *The World at War* in 1973 (Tiffin, 2010) to show how silence used to be part of the programme: "tons of silence, gaps, archive footage with no sound" in contrast with programmes of today, where this way of producing seems nowadays unacceptable according to the participant. However, they comment that there are still some documentaries where it is possible to perceive silence, although "rare". D.R.B highlights silence as marker of punctuation as well as a marker for emphasis, for example when a significant point remains or to highlight something shocking. As it has been studied in the literature section, authors such as Poyatos (1994) and Bruneau (1973) developed these terms. The participant, D.R.B, explains that leaving a sound or a word hanging before the next one, could increase the effect of that sound or word.

D.R.P identifies silence in documentaries as a means of pacing the conversation, stating "it can be built in". This participant also envisages silence as the "time for the point to sink in". The participant rejects any kind of alteration in the silence (the opposite of the adverts) because silence needs to be understood as natural. Otherwise, D.R.P explains that it will give a false impression of what is happening in the documentary:

If there is a temptation to take all these silences out, you will end up with a very seamless piece of audio and it doesn't help understanding the listener [...] I think the time that the person takes to think about the answer is quite important.

### ***Drama***

D.R.B accentuates silence in drama because of its effectiveness as it can bring to the scene: suspense and emphasis apart from punctuation. D.R.P also

values silence in these types of programmes because of its dramatic effect and so D.R.F defines silence as powerful and as such, the participant is not able to listen to it when working because “I get sucked into the programme”. D.R.Q also mentions silence in drama, explaining that “there are moments in drama when you don’t want just a stream of speech”. Moreover, D.R.Q recognises the capacity of silence in drama to incentivise the imagination. D.R.F and D.R.B also agree that silence works because it is unusual.

D.R.P continues that silence is used in a dialogue between people (for thought and as a natural pause in conversation) and supports the use of silence in drama stating that there is not a fear of silence in drama because it can be built in. D.R.M also agrees that “if you want to recreate something in drama, that should appear to be real, it’s got to be silence”. The participant explains that “you cannot create effective or real drama and not have silence because in real life, there is lots of silence [...] we don’t talk tat-tat-tat”. Moreover, D.R.R claims that silence is very important in drama so it should be scripted in.

### ***Music***

D.R.B outlined the use of silence in classical music, on radio stations such as Classic FM and Radio 3. The participant explained that in live or pre-recorded concerts, there is a pause between the different movements of the concerto, firstly to act as punctuation. However, they explain that these silences will often be interrupted by noises such as coughing and shuffling that the audience has been suppressing during the music. Secondly, D.R.B explains that a reason why Radio 3 runs a pause before a piece of music and another pause after it, corresponds to the rhythm of the station. The participant also suggests that these pauses are set as a respectful silence which the participant refers to as “convention” as it has been like this for so long.

It was observed that D.R.B referred to silence as uncomfortable, which relates to the article ‘Effects of Silence and Redirection on Verbal Responses in Group Psychotherapy’ by Salzberg, whose results show that “silence led to significantly more interaction than talking” (1962, p. 459). For example, when people who do not know each other are left by themselves, someone starts talking to avoid silence.

D.R.Q also talks about music in radio – “it’s part of the sound, silence is a part of the soundscape, it has to be”. The participant talks about improvisation and silence: “it was the thickness of music, the extravagance of music that had gone on before, just air it out back and a lot of intone composers just select random notes”. They continue explaining that the notes vary, the noise is not always at the same time and different tools are used depending on the particular effect that the musician wants to create, “there isn’t total silence”. The participant mentions also the stillness in music that composers such as John Tavener or Eric Whitacre try to create. That is why D.R.Q confidently states, “silence is as integral as notes”.

### ***Magazine programmes***

D.R.R is the participant who included the most real-life examples to illustrate the importance of silence in radio. Their interview was characterized by their recollection of how in the past, a programme they were producing was running over time by a minute, so the silence was trimmed. However, silence in this feature about nudity was “the whole point”. The participant insisted that they hadn’t realised the importance of silence, but “when you talk about nudity, embarrassment, you pause all the time [...] silence was so intrinsic”. After this, D.R.R explained, they learned to value and respect silence. The participant also mentioned Jenni Murray, the presenter of *Woman’s Hour*, as an example of someone who uses silence to add meaning, by deliberately waiting after questioning. Conversely, the participant also remembers an occasion where Jenni Murray was interviewing Jilly Cooper (*Woman’s Hour*, 2011), and when she asked the author a personal question, she kept quiet but “the silence told everything, the silence was the answer”, as was later reported by the newspaper (‘Jilly Cooper silenced by question over husband’s affair’, 2011).

D.R.R gave another example of silence being used in an interview as a way to show respect but also to create emotion. The participant recalled an interview with the wife of a soldier who was killed in Afghanistan. D.R.R remembers: “it was incredibly moving”. Therefore, production staff added more minutes to the programme rather than cutting it, to keep it slow and reflect a quiet pace, which created a more emotional situation.

D.R.C also mentions the role of silence in emotional conversations – maybe somebody wondering how to answer a question, somebody unable to find the words, so the interviewee pauses, becomes emotional and keeps quiet. D.R.C explains that in these cases, the producers do not delete the silence because these pauses make it personal and real. The participant calls this “the power of radio”, explaining that “when something is really gripping, I’ve seen tweets and I have seen emails somebody saying I stopped the car, I couldn’t get out of the car until this finished”.

### ***Phone-in programmes***

Initially, D.R.C refutes the use of silence in phone-in programmes “you don’t really want silence” but then D.R.C concedes “it comes back to somebody is telling a very emotive story, about something [...], very personal experience, then silence is part of that person’s story, [...] it comes back to context”. Crisell (1994) also refers to this kind of programme when explaining that “the blindness of the medium seems to have a therapeutic function” (1994, p. 194). The researcher understands that phone-in programmes include interviews, dialogues with listeners and guests, so the fact that D.R.C did not see silence in phone-ins presented some ambiguity. Above all because they stated the importance of pauses, repetitions and hesitations, emphasising also “if you simply edit it and you have the minimum gap between words, it would sound robotic, it would not sound natural, not natural speech”. This is another example to suggest that there is an issue when considering silence as an element in its own right, with proper meaning.

### ***Poetry***

D.R.F highlights silence in order to create dramatism. The participant highlights this function in radio programmes such as documentary and drama but also in poetry recital, stating that in this context “silence is powerful”.

### ***Shows***

Among all the participants only one, D.R.P, mentioned that chat shows, political shows and news programmes try to avoid silence: “everybody talking over the top of themselves to get a say”. The reason for this, the participant explained, is because the presenters and politicians hate silence, they fear silence, “it makes

them sound as if they don't know what the next question is". D.R.P carries on explaining:

Politicians hate silence because the only thing they are interested in is the sound of their own voice [...] if a politician goes silent, the interviewer or other politicians would immediately jump in, [...] making it very difficult for anybody else to get a word in.

The researcher puts this fear down to the interpretation of silence as a "loss of power" (Fivush, 2010, p. 91) studied already in the literature.

### **News**

D.R.M exposes the issue:

News readers talk so fast [...] I have to constantly say to [them] to slow down, [...] to pause between each story because [otherwise] people would think you are still talking about the same thing [...] The art of news reading is that you've got to get that message out. Not just get words off the paper with your mouth [but] to get the information into the brain of the hearer.

D.R.M talks about silence as psycholinguistic, but also as interpretative, where silence helps the listener to "imagine" as discussed above (see 6.2.3). D.R.M attributes this fact to the modern lifestyle, which will be discussed in the next section (see 6.3).

### **Religious spaces**

D.R.Q mentions programmes dedicated to reflection, prayer, contemplation such as "*Morning Service*" or "*Prayer for the Day*", among others. The participant explains that these are intended for prayer and quietness. However, the participant explains that these moments of silence do not really appear. It could be just seconds but D.R.Q states "you can't really do that on radio". As the participants have explained: the listeners will think "something is wrong" (see 6.1.1). However, in the context of real life, the participant agrees that "this is a prominent one". D.R.Q talks about personal attitudes and shares the need of time for silence. When going to church, the participant indicates that silence "is very valuable [and] there are times in the intersection I just want to sit there and reflect on things so silence for me is quite important" announcing that "there are too many words sometimes".



### ***Remembrance silence***

Another relevant programme or a section of a programme corresponds to the minute silence as a sign of respect and/or a period of contemplation, prayer, reflection, or meditation. D.R.Q talked about this silence in radio, divulging the challenging but interesting use of it: “I’m never sure it is 2 minutes”, wondering “are you hearing the wind or is it silence?”. Finally, the participant concludes that “silence is quite complex”. D.R.D also mentions the memorial service, agreeing “it can be very potent on radio if people realize why that silence is there”. The researcher understands that the fact of someone switching on the radio and hearing silence could be problematic.

### **Note**

Throughout the thesis so far, it is acknowledged that silence was not given a real value by most of the participants and that after the examples that the interviewees have supported, there is an inconsistency of opinion about the meaning of silence. D.R.B and D.R.P express less value in silence in radio but D.R.B mentioned three different programmes where silence was recognised: documentaries, drama and musical programmes. D.R.P, on the contrary, only identifies silence in drama and documentaries, but states “trying to produce something that needs to sound natural, you have to build those pauses [otherwise] it’s not natural” agreeing with D.R.M statement “we don’t talk tat-tat-tat”. D.R.P also claims, “it is important you don’t cut out all the gaps, because in life as we are talking, we are talking with quite a long gap between the words and that’s the way for normal human beings to talk”. There seems to be a contradiction about the awareness of silence and with reference to pause.

### **6.3 Silence in Lifestyle. Silence in Society and Communication**

The literature revealed that nowadays, it is difficult to cope with silence. Hofmann states that these days there is a need for noise and people struggle with silence (2013). The reactions and opinions of the participants in reference to the “role of silence in modern life” were not predisposed. However, they support the literature revised in the second chapter. This section will reveal firstly, the opinions of the participants about attitudes towards silence and secondly, the different meanings of silence that emerged from the discussions.

### **6.3.1 Habits**

In order to find out the role of silence in modern society, it is needed to look at the experiences of the participants so that we can appreciate their customs and values. Specifically, four participants mentioned the word 'habit' when talking about the consumption of media. The rest develop the concept of lifestyle in reference to their own traditions.

D.R.P explains that since childhood, people have been in the habit of listening to radio during the day and watching television at night. The participant commented that they turn the radio on during the day and leave it on through to when they are preparing dinner. After that, they switch on the television. D.R.T also states, "people get into habits" and, as commented in section 6.3.3, television demands less intellectual approach. The participant carries on explaining that television is just about "relaxing at the end of the day, television is easy, you don't have to think much about it [and] you can just sit there and let it wash over you". D.R.M clearly states that "the radio [audience] drops drastically, after 6 or 7 o'clock at night because people are watching television", stating that this is the general habit. D.R.D, for their part, thinks that the consumption of media "very much depends on their physical circumstances of their lives and their daily routines" whereas D.R.Q's says that "people have got out of the habit of listening to radio" describing radio as an "underestimated medium" nowadays but D.R.F also states that people listen to the radio at night "because they have to listen" referring to routine and also to the fact that people do not like their own company anymore and that is why they need to listen to something.

The opinions about television and radio seem to suggest that not enough time or space is given to silence. Ultimately, D.R.F considers: "we don't spend enough time in our society considering silence, (...) we don't value it enough".

### **6.3.2 Fast-Paced Evolution**

Most of the participants suggest that the rhythm of modern life leaves no space for quietness. D.R.M summarizes the situation: "in this day and age, everything being so fast paced, it is interesting that people become quite resistant to anything that slows. People want everything coming at them". The participant carries on commenting that social media, technology and television is getting

faster and faster so, the pace of life is going faster too, resulting in the present situation: “people are in this fast lane, and when they are forced to slow down, they don’t like it”. D.R.I agrees with D.R.M and also gives reasons why silence could be not wanted:

In this day and age, especially when you live in cities, it is not very often that we are in these quiet environments. And in that sense, maybe it is a bit scary to find yourself in silence. When you hear the noises that you make, I think you are a bit more aware of yourself so yes, this is scary.

In the same way, D.R.T shares the opinion, stating that we are bombarded with noise, what makes people get used to hearing sound all the time. In the event that there is not clatter, D.R.T claims that people need to fill the gaps, because there is not confidence in oneself when quietness is around. D.R.F also comments that society is bombarded with noise, even teachers bombard students with noise without allowing them the necessary time to think and reflect: “you are never given the space, or time to think your own thoughts”.

D.R.D also agrees with the other participants about the fact that nowadays “there is too much noise in the signal”. The participant carries on accusing that these are the conditions of modern life where silence does not seem to be needed: “silence is not so much another stimulus in the prospective of most people, so much as a lack of stimulus and an absence of stimulus”. D.R.D carries on exemplifying, people going to a bar or a gymnasium, expecting sound, loud music coming out of the speakers. D.R.Q also reflects on the reasons why silence is not wanted, accusing the 21<sup>st</sup> century where human beings are bombarded by a great deal of busyness, such as the mobile phone and its characteristics, offering multiple of opportunities to keep the human connected around the world. Therefore, the participant explains that humans are afraid to get away from ‘things’, and states “we are quite scared of silence”.

### **6.3.3 Music Stations**

The participants discuss music radio and the reasons why they do not practise quieter environments.

In 6.3.1 the common practice of listening to the radio during the day and watching television at night was discussed. D.R.P had mentioned that from childhood and beyond, the human being creates routines in the way people consume media. Children consume radio or television from an early age, or if

not, will at least be aware that their parents are watching television or listening to the radio. D.R.T also cited their daughters as being witnesses to what the participant was consuming as a background in the house, referring to the creation of attitudes and traditions. However, the participants support the fact that young people often prefer listening to music on the radio. Most of them have reported that this was their first contact with radio. D.R.P reports that when they were younger, they used to have music on all the time. They came to speech radio later on and remembers that their daughters offered the same pattern. D.R.T had the same experience and adds, “I think that’s the first port of call for a young person in a relationship with the radio, but I think people grow into it”.

Apart from the section 6.2.5 (*Music*) where D.R.B reflects about the use of silence in radio stations, no station which was quiet and relaxed was mentioned by any other participant. Furthermore, even when talking about the fast pace of the current world, racing from one thing to another, D.R.B is confident to talk about at least one station which keeps the pace as it has done in the past (Radio 3).

D.R.A explains how music stations work, leaving no space for silence:

There is a rule on Radio 1Xtra that if you are using a music bed, [...], which they do have on Radio 1 or 1Xtra, you have to change it every 20 seconds so it’s gonna keep moving forward fast, pacey and perhaps silence doesn’t go with the pacey presenting style.

In agreement with D.R.A’s statement, D.R.B confirms, “it is very rare that you hear a silence on Radio 1. And part of that is the pace of the station, Radio 1 has a very upbeat pace to it”. Moreover, D.R.T states that “music is the whole point”, presenting it as “the reflection of society”, filling the space, leaving no gaps for silence. D.R.P suggests a new reason for this commitment to noise: “in Radio 1, a documentary or news has always got a fast-paced background behind it, almost as if they were scared of not having it, just in case”.

This description, along with the fast pace of life nowadays (see 6.3.2) that participants referred to, shows that silence is not easy to hear. D.R.T follows on mentioning that children, not just youngsters, are constantly exposed to noise, explaining that nowadays children are bombarded with all sorts of noises – toys with noises – and again exposing that people are frightened by silence because

of this fast pace. As society is “bombarded with noise, [and therefore], we are not used to silence” (D.R.T), people do not realise what silence is, as D.R.R revealed:

I just never thought about it (silence). I must have listened to the feature, but I hadn't picked up, all I had is this narrative, I was in a hurry, pressure, listened it through, satisfied, go to the studio manager, the manager edited by the minute.

Having said that silence seems not to be wanted, the participants still consider different kinds of silence. Their conversations brought up many different meanings of silence.

### **6.3.4 Perspectives – Meanings of Silence**

In section one, the participants' considerations of silence were discussed. At the beginning, they explained that silence in radio is considered “failure” (D.R.A), and an “interference” (D.R.I). All the interviewees mentioned different ways that silence was ‘unwanted’ in a station. However, the participants showed a different attitude when they reflected further about the concept, considering silence as something more than just one thing. That is why, D.R.D posits “silence could mean so many things, in so many different contexts” and D.R.F also categorises silence as a resource.

Looking back at the review of the literature about communication, it is possible to realise how silence has been a subject of study over the years. Several theorists were trying to map silence into different categories as it has been studied in the section 2.5.

#### ***Pointers of communication***

Some participants, D.R.B and D.R.P especially, mentioned the role of silence focused in punctuating conversations. The literature includes different types of silence. For example, Poyatos classifies these silences as “speech markers” (1994, p. 166) and Bruneau contemplates this type of silence in the ‘psycholinguistic’ scope: “necessary and variable impositions of slow-time on the temporal sequence of speech” (1973, p. 23). Considering Poyatos' group and Bruneau's category, the participants reinforce the same type of meanings of silence.

D.R.B did not express much admiration for the use of silence in radio, but the transcription of the discussion shows that the participant acknowledged silence in drama (see 6.2.5 *Drama*), documentaries (see 6.2.5 *Documentary*) and music radio (see 6.2.5 *Music*) as a matter of punctuation. Moreover, they added that in music stations, silence is “part of the pace of the radio station”. D.R.P also acknowledges silence in documentaries, “it is more the question and answer” and in drama, “as natural” and that is why the participant states “you need to build those in”. Moreover, talking about music, D.R.Q opens an interesting sense of silence: silence as equal to sound. The participant develops this idea in respect to music: “music is not just the notes, it is the sounds and the silence”, which indicates that silence marks the communication. The participant adds “silence is often part of it, there isn’t a continuous noise”. The participant carries on defining silence as a framework, delimiting the space in order to be concentrated on the scene, showing the artistic meaning of silence. Therefore, D.R.Q explains that “silence can be very poignant. By not answering the question, you are actually saying more in some respects”. This last observation reflects a second meaning of silence as emotions (see 6.3.4 *Emotions and reactions*). Moreover, D.R.D agrees with D.R.Q, also seeing silence as “the wall for a picture” clarifying that “silence can contribute to the meaning of other elements in radio, and it is a two-way street, those words contribute to the significance of the silence”.

Still further meanings of silence are noted by the participants. The most commented on silence during the discussions was the silence left to think. Four participants mentioned this role. D.R.I explained that silence could mean “I am thinking”. The participant adds that in conversations, “people pause to think”, which was also supported by D.R.P who stated, “the time that the person takes to think about the answer is quite important” and “to give to the listener time for the point to sink in”. Otherwise, if the silence of the person who is answering the question [is edited out] it can come across as a clear answer”, producing a “false impression [of] a truer picture”. D.R.C also mentions that silence is needed in order to take time to answer a question, or when someone is unable to find the right words. D.R.D also values silence as a boost to make the person think both negative and positive, i.e. “make us think how awful life is”. The

researcher appreciates this meaning of silence which involves both great areas, silence as a marker of communication and also as emotional.

The participants discuss the importance of silence in order to reflect. D.R.C says that silence has “a place to reflect” and D.R.I alludes to their teaching “time to reflect”. D.R.F also appreciates the capacity of silence to think and reflect in teaching. The same idea was covered by D.R.R who explains the importance of silence when producing magazine programmes, “wait, listen to the end, reflect, hear, work out, you feel moved and then you know when to speak, you have to have that space”. D.R.F also comments how producers use noise and sound in order to stop the audience from thinking. D.R.T expands the concept of being silent as a listener, increasing its benefits because of the barrage of information generated by society:

Perhaps it would help people or give the listener the opportunity to reflect more on what they heard rather than being bombarded with information one after the other where you engage for a little while – but don’t engage fully – so perhaps that might offer the opportunity for people to actually to reflect a bit more deeply on what they were listening to.

However, although this participant values silence and its possibilities to make people think, D.R.T expounds the opposite side (silence as means of not thinking, but as preventing thinking), too – stating that silence “stops us engaging in thought”. The participant explains this meaning referring to new treatments in psychology where rather than blocking out the voices that a person hears, with music and headphones, the individual is able to “address what the voices are saying but then allowing them to go”.

The role of silence, which allows thought and reflection, exposes other activities, for example D.R.P suggests that “pauses and gaps in radio can help us understand”. Moreover, D.R.I explores this meaning of silence further, explaining that “we need to realise the importance of what the person is doing and has to say, I think allowing the time to be quiet is important [...] that makes very interesting radio”. In the same way, D.R.R highlights the importance, as a presenter, of waiting to see the answer from a respondent. The participant stressed: “silence told everything” (see 6.2.5 *Magazine programmes*). This example was also brought up by D.R.B who cited the importance of silence as an interrogation method by the police, leaving the suspect time to respond.

D.R.M also explained that when broadcasting the news, it is important to pause (see 6.2.5 *News*), “you have to try to get the information, off that paper into the brain of the listener”. Otherwise, D.R.M explained, the listener will have difficulties trying to understand the message and may think that the speaker is still describing the same news when in fact they were different and separated pieces of information.

Another meaning of silence which is addressed by Poyatos is that of “hesitation” (1994, p. 167). Bruneau considers hesitations as “psycholinguistic” form (1973, p. 23). D.R.C explained that repetitions and hesitations take part of natural conversation (see 6.2.5 *Phone-in*). Moreover, D.R.P identifies that silence can be used to emphasise “a significant point” (this could also be seen as an emotional silence in 6.3.4), while D.R.I recognises that silence “is a prompt for people to speak”. Salzberg’s study (1962) supports this idea, by way of the participants felt uncomfortable when they were left in silence in a group of people unknown to each other. They could not cope with the quietness, so they felt a need to start conversations as the participant states “to fill the silence”. This participant (D.R.I) also commented, “[if you] suddenly [keep] very quiet and people are noisy, you suddenly stop speaking, they turn around”. D.R.I explains that in education, at the moment when the teacher does not talk, the students will imitate and look at the teacher: “the absence of a constant voice which they may have learnt to block out, maybe they look at you”.

The participants mention silence as a tool to give “emphasis” to what the speaker is trying to say. D.R.B clarified this meaning when talking about dramas (see 6.2.5 *Drama*) and documentaries (see 6.2.5 *Documentary*) as “leaving a sound hanging or leaving a word hanging, before the next word or the next sound comes, could actually increase the effect of that sound of that word”. In the same way, D.R.P and D.R.I both explain that the silence could be left “to make a point”.

Hitherto, silence has been studied as a pointer of communication, above all, about how silence allows one to think. Nevertheless, D.R.T not only considers silence a tool for reflection and a tool to stop engaging in thought, but also as being still, without feeling the need to communicate at all. This last statement shows that silence carries not just a role deeper than a verbal regulator, but with



meanings which drive beyond one feeling or emotion, since – as some participants realise – silence is not just one ‘thing’.

### ***Emotions and reactions***

The participants reveal further meanings of silence which suggest a similarity with Bruneau’s second classification of silence as “interactive”, “pausal interruptions in dialogue, conversation, discussion, debate, related to affective, interpersonal relationships” (Bruneau, 1973, p. 28). The majority of the epithets on silence suggest negative feelings or states. The most commented on by the participants is the one mentioned in section 6.1.1, referring to silence in radio as “something that it’s wrong”, implying a technical issue. Moreover, two participants refer to silence as indicating that “something bad could have happened” (D.R.R and D.R.A) denoting the plot in the story of the drama.

Among the different reactions to silence, the most discussed emotion corresponds to “fear” and “scare”. As mentioned in 6.3.2, D.R.T and D.R.I hold that the modern lifestyle is the reason why society and therefore, the listeners and presenters of radio do not tolerate silence. D.R.I explains that “in this day and age, especially when you live in cities, it is not very often that we are in these quiet environments. And in that sense, maybe it is a bit scary to find yourself in silence”. Also, D.R.T states: “we are bombarded [with noise], we are not used to silence”. Moreover, when explaining that silence is scary for the society nowadays, the participant D.R.Q asks a rhetorical question – in a big city, “where do you get silence?”.

D.R.I and D.R.T explain that a human being is used to hearing noise so when there is silence, there is a lack of “confidence not to fill the gaps” (D.R.T). D.R.I also explicates that when there is silence, people become more introspective about themselves and so they are more aware of their sense of self and feel that “this is scary”. D.R.R also mentions that “silence is quite scary” because it could “suggest something” and silence “could also be a reason of silence and you don’t know why there is silence”. Another interpretation of silence as scary was given by D.R.P, who also reinforces the concept of custom – the participant explains that broadcasters and listeners who are used to fast-paced backgrounds will find the absence of familiar noises scary.

The same participant had already said that politicians seem to hate silence (see 6.2.5 *Shows*) (explaining that if one politician goes silent, the interviewer or any other politician will start talking) but also D.R.P expresses that in radio, “presenters fear silence [because] the listeners would think they lost their thread or they do not know what to say next”. D.R.B claims a similar reason for the “fear of silence” – when the listener and/or radio staff do not perceive any noise. This was also commented on by D.R.Q who also includes determined musicians, such as the ones from late romanticism in the 1980s, who tried to include “sound all the time, never stops”. D.R.F also consider the fear of silence in the present century, when producers aim to show lots of noise, editing out fillers in order to create more sound.

Other meanings of silence mentioned by the participants correspond to the absence of “comfortability”. In 6.1.1, D.R.I explained how silence could be understood as “interference”. In a first view, they contemplate that sound could be also an interference: “sometimes you will consider it to be not wanted” but reflecting further, the participant understands that “silence in radio sometimes is considered interference, like a bad thing” because of the worry that the listener will change the station if no sound is heard. Another example of being uncomfortable in silence is mentioned by D.R.B, talking about the “very uncomfortable” feeling of being asked a question but not wishing to answer.

Silence can also cause embarrassment. As D.R.P explained in this section above, presenters fear silence because the listeners might think that broadcasters did not know how or what to reply. D.R.R mentions that silence could also make one feel foolish and in order to stop feeling this way, the person feels the need to fill the silence. Even one of the interviewees mentioned that silence could be referred to death. D.R.I has already explained in 6.3.3 how society needs to be present and to feel that “there is someone out there”. Otherwise, the lack of response from the radio could “remind [listeners] of death”.

Until now, most participants have given examples why “people are frightened of silence” (D.R.T) but one participant, D.R.M, explained that silence does not always cause “fear” or “scared” but is relaxing. The participant gave the example of a Kit Kat advertisement, explaining that after the scream as a sign of

frustration, the seconds of silence gave the person comfort, happiness, and relaxation (D.R.T's feeling when doing mindfulness). Although all the participants so far have mentioned the feeling of embarrassment as a negative one, D.R.R says that this emotion can sometimes be necessary, arising from silence when it is an appropriate feeling in a particular context or situation. For example, when something is intimate, as in the example of an interview where the main discussion was nudity (see 6.2.5 *Magazine programmes*). The participant emphasises the need to pause in order to create the proper atmosphere.

In the same way, D.R.I shows another meaning – where silence is produced because of a shock. The participant gives the example of when on an episode of the *Desert Island Discs*, the actor could not answer the question because of personal emotions ('Emotional Hanks on lonely childhood', 2016). The actor was instead reduced to silence. In the same way, D.R.B agrees with the role of silence as shocking, bringing in different emotions. D.R.F gives another meaning to silence, as "compelling". The participant comments that silence could cause this emotion, for example when the situation is tense and the silence comes in between other paralinguistic effects (in the sonic event played). D.R.B also discusses the role of silence as intrigue, where silence could cause reactions in the listener, for example by creating suspense and "want[ing] the next piece of information even more" (anxiety) which is also noted by D.R.M. This participant explains that "I am about to tell you something, but then I pause, and I wait a bit, it builds up the intrigue". The silence mentioned before in the chocolate bar commercial could also increase the emotions of listeners because of the unknown silence.

Silence when waiting forms part of another meaning, giving different reactions. D.R.R exposes how experienced presenters could use silence to their benefit by provoking reactions. The same was discussed by D.R.B who spoke of how police leave silence running in order to obtain information from the victims during the interview. Tallis (2014) also refers to silence and waiting, being restlessness. D.R.T suggests that the reason why this waiting feels uncomfortable is because they are used to a lifestyle where they are bombarded with noise. However, this "unbearable" waiting could be acknowledged in a positive way, for example, as D.R.Q explains, in music: "if it

is used particularly effectively, it can be tremendously thrilling”. The participant offered the example of a piece of Thomas Tallis, English composer of Choral music, where the music goes on and on but suddenly silence is heard. D.R.Q carries on explaining that the piece had not finished, but that there was an anticipation of what was going to come next, and then it came in on a chord that you did not expect. D.R.Q explains that “part of the aesthetic thrill is not always music turning up as you expect. It is the unexpected”. Indeed, they define silence as artistic because of the capacity of framing situations or music.

Other characteristics of silence shared by five different participants correspond to the adjectives: intimate and personal (see 6.2.2). D.R.I is the participant who most emphasises the intimacy of radio. The participant considers that radio is one medium where intimacy could be increased by the way of speaking or not speaking to the listeners. For example, being calm, quiet or whispering. D.R.R also considers radio as intimate because of the close interviews and scenes that this medium is able to offer. The participant explains that for example, in emotional or sensitive interviews “the whole point of the programme was silence”. When talking about “being personal”, D.R.T and D.R.C were the participants who most highlighted how personal the medium of radio is. D.R.T explains that it is possible to feel that radio is talking just to you, the listener paints their own picture “not only by words, actually there were very few but by the gaps between the words”, as the participant points out “what wasn’t said, rather than what was said”. D.R.P had considered that radio was not an intrusive medium, but a much personal one. In the same way, D.R.C affirms that radio is very personal, stating that “you would leave those pauses, because the pauses, they take the place of emotion” and states that “the good thing about radio [is] that you can build in, it is not just voice”. In the end, D.R.C mentions both of the characteristics, “you are getting a very intimate human personal experience”.

Participants value the ability of silence to create a sense of intimacy and make the medium of radio feel more personal, adding a feeling of “calmness, stillness and quietness”. D.R.I and D.R.R are the interviewees who mention these terms the most. D.R.I comments that “when it is quiet, you will hear stuff that you may not notice when there is a lot of sound around”. Moreover, the participant gives a lot of attention to the space left to the contributor in order to answer, “you

need to give time for your contributor to be silent”. This will help the listener understand what the speaker is trying to say as well as allowing time for the contributor to be quiet (in the first instance, this silence seems to belong to syntactic silence). D.R.R explains that as a producer, “you look for those moments or reaction, that pulls you in [...] getting quiet [...], soothing, very surprising”. The participant values silence and quietness to create an emotional response, “you are so gripped, so gripped by the way the atmosphere has been created or the story has been told”. The example mentioned before about the interview with the wife of a soldier killed in Afghanistan was, they described, “very moving [...] very slow, lots of silence, very quiet, very emotional” (see 6.2.5 *Magazine programmes*). Moreover, this participant realised how the environment of calmness and quietness was created in the pilot played: “you get the sense of being late, it is a late-night atmosphere, again silence is crazy, [...] definitely very quiet [...] silence is about something edgy, emotional”. In the same way, D.R.T also appreciates silence in the play, giving meaning to the scene, for example, stillness and as mentioned before, allowing to imagine. D.R.M also points out that “pausing [or] talking quieter [...] works brilliantly”.

Returning to the subject of silence in relation to the marker of communication, D.R.Q mentioned silence as being as important as the sound. After that, the participant comments that the silence at the beginning of a piece of music has a very poignant meaning.

D.R.T is one of the participants along with D.R.I and D.R.R who most values the capacities of silence: “I’m seeing great benefits of silence”. After listening to the radio piece, the participant confessed that there was “quite a lot of silence”, stating that there were “short little bursts of speech [...] interspersed with silence”. D.R.T reveals that they had not previously appreciated the great amount of silence in drama but stated that this was comfortable, “silence is comfortable for me”. The participant discovers another meaning of silence, this time a positive one, in contraction with “silence as uncomfortable” discussed above. D.R.Q also considers silence as “comfortable”. For example, the participant mentions a radio programme where the rhythm was slow, “moving towards slowing us down” but confesses “silence in radio could be considered problematic”, as it has been reported for other participants (see 6.1.1). Among them, D.R.D explains that some people could find silence “boring, dull” because

it “possibly make us think how awful life is and how depressed we feel”. Moreover, the participant also defines it as a “lack of stimulus” for some people. Nevertheless, carrying on with the discussion on positive silence, D.R.R mentions the reality of a “happy silence”, explaining when talking about the radio drama scene that “[silence] means lots of different things”.

After seeing the different meanings of silence shared by the participants, some of them in opposition to each other, the reader could understand that silence can be “disconcerting” as D.R.T manifests and the literature analysed in chapter 2 also collates the different meanings of silence. However, an aspect that was not particularly included is the possibility of achieving silence nowadays. D.R.T equates silence in daily life to practising mindfulness – “how calming and stilling, being quiet and silent is” as the participant claims, “I like silence, I am happy in my own company, so I am happy with silence”. This point of view will be developed in the next section due to its relation to education.

Figure 10 offers a visual representation of some of the meanings of silence collected by literature and participants. At the same time, it is possible to identify a connection between them. For example, the “respectful silence” could bring “uncomfort” for some people but at the same time, it could be deployed as “emphasis”. Even more, the feeling of “comfortability” could be reached by not feeling the need of communicating – which is seen as “interference” by some people.

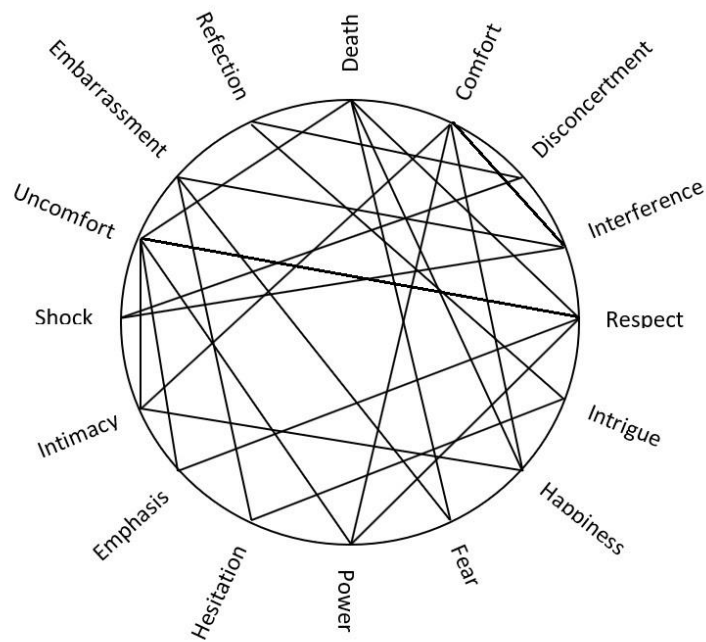


Figure 10 Meaning of Silence Nodes Clustered by Coding

## 6.4 Silence in Education. Its Role in Radio

The role of silence in communication was the starting point of this study into silence. As a teacher, the researcher had employed silence to their advantage in order to improve their teaching. But it was not until the discovery that ancient philosophers had used silence in education that the subject of teaching was introduced to the participants as a theme topic. In the previous section (see 6.3), it was discussed how society needs noise without respecting silence, but the same section also discussed the variety of different silences. Therefore, taking these revealing findings into account, silence as a source to teach, it would seem that further analysis of the role of silence in education is necessary.

Most of the participants did not value silence in education but when the discussion continued, the interviewees appreciated the role of silence in teaching and in broadcasting, as well as in psychology, sociology and health. This result corroborates the implications of silence, firstly announced in the literature review (third research question in the section 1.3).

### 6.4.1 Introduction – Sound all the Time

D.R.M explained that they train new staff and students about ‘The Wall of Sound’ – that is, something is always happening under the voice to keep the

pace. Otherwise, D.R.P explains that people would think maybe something is wrong with the radio and even in automated output the presenter could panic and could press the button for the next track. Moreover, the participant says, according to the guidelines of advertising (see 6.2.4): “if you want more than 3 seconds of silence you have to have something behind it so the transmitters don’t trip”. D.R.B and D.R.R also mention the sensor that is triggered in case of hearing silence for too long. D.R.Q supports the view that silence in radio is often avoided, adding:

People on radio will be thinking ‘nothing is happening, oh! Is the radio not working?’ so they are very conscious of moving quickly from one item to the next and don’t give time almost for a breath, sometimes to think, so there is very little silence before it finishes, and the next item comes on. [The radio] tries to avoid silence as much as possible.

Therefore, the participant agrees with the idea of people being scared of silence like D.R.I and D.R.P. D.R.Q offers an opinion why in ancient times, philosophers such as Socrates and Plato spoke of silence as a tool to educate: “I suspect in the times of Socrates and Plato it was easier to be silent”, asking the rhetorical question: “can we be silent together? Do we need to endlessly talk?”. D.R.A also teaches students how to “eliminate” silence stating, “it is conventional wisdom [that] you avoid dead air at all cost”. However, the participant realised that when editing “sometimes you need to get a bit of silence from elsewhere, to stop something sounding edited”.

#### **6.4.2 The Importance of Natural Silence**

This last statement raises a new consideration regarding silence, namely its purpose as a natural gap. Although D.R.P states that “there is very little true silence on radio”, the participant explains that taking out the silences as producers of advertisements sometimes do (see 6.2.4), loses veracity. For example, “if you ask questions and the person takes a breath and thinks and builds silence in” before responding, it is a realistic portrayal. More participants commented about the importance of leaving the gaps to create the right atmosphere as well as building gaps to recreate scenes. D.R.M explained the need to leave spaces between words as “we don’t talk tat-tat...” (see 6.2.5 *Drama*). Equally, D.R.C mentions the importance of showing natural silences because otherwise, “it would sound robotic” (see 6.2.5 *Phone-in*). D.R.Q also alludes to there being “little true silence” real life, explaining that silence is quite



difficult to perceive. The participant gives an example of an organ playing at church but when the music is quiet, it is possible to hear the street, a siren blasting etc. They emphasise, though, that the individual needs to distinguish between the two kinds of noise and separate the 'outside' noise from their mind. In the same way, D.R.F firstly, demarcated silence by John Cage's statement "there is not such a thing" continuing "unless you are dead". However, reflecting further on the subject, the participant changed views, concluding that silence is "the absence of sounds which we deem to be meaningful". To reinforce D.R.Q's ideas about silence in church, D.R.F explains that in such moments, the brain will respond by receiving silence and rejecting not useful noise. The participant carries on mentioning that the environment determines the type of silence but highlights, as other participants have done (see 6.3.2), that the "world has got noisier and you are not left alone with your own thoughts". This is why, the researcher welcomes the rhetorical question from D.R.Q "do you ever get that sense of nothingness?" as an open discussion to follow up depending on different variables, such as places, values and habits.

The researcher reflected on the view of two participants regarding the presence of silence in death, a subject that anyone can relate to. D.R.D states that "before we are born, there is silence" and "when we die, we will return to silence". D.R.F also mentioned, as seen above, "there is not such a thing unless you are dead". The researcher believes that these statements are preconceptions which cannot be validated without further study, which would require future research.

#### **6.4.3 Light and shade. Teaching Lights and Shade.**

Further the basic gap as a natural environment that silence, primarily, signifies; stillness can also stand as an element to teach in media. D.R.M introduces a technique used in music radio stations where the participant teaches new staff to "try to maintain a flow, [with] its troughs and its peaks, [...] like a cycle". In a similar way, D.R.T narrates that as an actor, it is necessary to work on light and dark shades when performing. Moreover, regarding presenting and producing radio, D.R.R and D.R.C explain how they have balanced dark and light content throughout the programme, explaining "light and shade: if you have a serious item, you do not want all incredibly dark and deep, you want something that it's

a bit lighter, that is a bit more entertaining”. D.R.R explained that “any programme shows what we call levity and gravity” – serious issues but emphasizing emotional moments.

During this last idea of “lights and shadows”, the silence has not been presented as such. However, D.R.M also talks about the rhythm of pausing, explaining that the new presenters arrived without appreciating the need for pausing when presenting, which made it difficult to understand the content and so, the tempo between lights and shades does not occur. However, D.R.M trains new staff and states that “this is one of the skills you need as a presenter”. The participant stated, “the whole life is a cycle”, referring to the way of producing a programme.

#### **6.4.4 Experience**

Five participants consider that working with silence is challenging so experience is required. D.R.C stated, “I am not too sure where the place is on radio” (see 6.1.2) but contradictorily, they qualify silence as being powerful in radio. Furthermore, the participant expresses that silence can be difficult when you are “new to radio”. Even more, when the producer does not have enough time for a piece and needs to claw back extra seconds from somewhere.

When someone is new to radio, quite often we’ll edit out gaps in an interview, if an interview is really protractive, and you think we only got 5 minutes to go and there are hesitations, or someone goes um a lot, you may de-um it but the difficulty about doing that is that the speech sounds very unnatural because whenever we talk, there are natural pauses.

It is interesting that D.R.C offers the statement about natural pauses, because they seemed to be the ones offering a lapse in attitude about the use of silence in radio. D.R.R talks about the possibility of being a producer from the beginning without realising the importance of silence. As in the section 6.2.5 (*Magazine programmes*), the participant gives an example of how silence was trimmed because of the lack of time. However, after this experience, D.R.R goes on to understand and respect the role of silence. Equally, D.R.M is another participant who values silence. Although hearing silence puts them on alert, D.R.M is aware of the roles of silence: “if I hear silence for too long it is like a red light. It is like someone says something is wrong” (see 6.1.2). However, their experience made them also conscious of silence techniques, such as pausing

for effect or taking quieter. Moreover, D.R.A affirms that although “most mainstream broadcasters would say that there isn’t [a role for silence], some interviewers like on *Today*, they would use a pause for effect”. The participant links the use of silence to the ability of the presenters, acknowledging that it “probably takes a lot of experience to know how to use silence”. Furthermore, D.R.A claims “it takes someone brave to actually include silence deliberately”, and D.R.I agrees, commenting on a specific station: “very brave in using silence to evoke emotions, to make a point”.

D.R.R presents cases which illustrate knowledge while broadcasting, describing the journalist Jenni Murray – “she is a very good presenter, she allows silence, very experienced, so she would ask a person a question, a difficult question and she would wait”. Also, D.R.R mentions the journalists from the *Today* programme – “a very experienced presenter will know how much silence means and when to jump in and how long to leave it” because the participant explains that there is a point when the radio presenter needs to say something.

Otherwise, listeners would start wondering what is happening. Returning to the example of the interview with the wife of a soldier who was killed in Afghanistan (see 6.2.5 *Magazine programmes*), D.R.R emphasises not just the use of gaps to increase emotion but also the “lights and shades” mentioned above (see 6.4.3) when the interview was deemed to be “worth much more than [the] other piece” they were planning to broadcast. The participant insists, “that was a very moving interview; the pace was very slow”.

D.R.F also considers that to be able to use silence, a person needs to be confident. When the individual is nervous, they feel the need to cover silence with noise – “fill the band width because you think if you stop talking, the whole thing is going to fall apart”. However, in radio, the participant states “silence on the radio, particularly on Radio 4, encourages the listener to think”.

#### **6.4.5 Educating – Silence in Education**

Most of the participants gave credit to silence in the classroom but one of the interviewees explains that silence does not always mean professionalism.

D.R.B also agrees that silence “can be used creatively and intentionally, but when silence is unplanned or unwanted, then it is a fault”. The participant referred to this, giving the example of their students who did not realise that

someone in the group had sat on the mixing desk causing the package to go silent. D.R.D's views about teaching silence were little pursued at first. The participant used to teach that silence implies nonexistence and sound existence and saw silence as a negative – “sometimes, you should very well speak, it's not noble to be silent”. However, while talking to the researcher, D.R.D acknowledges that silence is powerful, and it can be “very pregnant” although it “draws the meaningfulness from the context”. The researcher understands that silence needs a framework and could also denote negative meanings, as well as sound does. Both extremes are possible.

After these examples of how to work with silence, D.R.R affirms that “it has been a very interesting learning and thinking about using it” but the participant admits –“it is intriguing, how easy it is to lose these moments”, explaining that they can be “superfluous to the narrative [yet] provide[s] the best bit that really pull[s] you into the programme”. D.R.R expects “to be entertained by, informed by, that surprises you, amazes you [...] the programme must be so fascinating”. Therefore, the participant warns students “be careful when you're editing – remember when you record the moments that... [...] you feel, [do not] cut them out”. The participant says that this is why their students are more likely to produce music radio. That is why D.R.R gives great credit to the students who know how to use silence, saying that “a much braver student could use silence, well, that's fantastic, because that's a real sign of maturity”.

D.R.F also mentions that using silence is a sign of confidence. The participant considers silence as an aid to think and reflect: “by pausing when you are teaching, you naturally encourage people to reflect on what they heard, give it time to sink in” and says that teachers should aspire to leaving pauses after asking a question so that the students can have time to think and reflect. Moreover, they mention silence as a technique to make the pupils quiet and make them pay attention.

D.R.I was one of the participants who most values silence and as a teacher themselves, the interviewee asks the students in media production to be quiet for a couple of minutes and listen to the world around. D.R.I explains that the students do not listen to these noises in a day-to-day situation, so with this exercise, they “start to appreciate the intricacies of their sonic environment”.

The result is that students will be able to use these sounds when creating sonic worlds. D.R.F also gives the example of improvisation, when being asked to lie down on the floor and listen to the noises around the university. By doing this, the participant was able to hear how powerful the silence was between noises, the sounds about which the participant states, “we haven’t even thought of these”. In the same way D.R.F also links improvisation to silence and creativity (Hargreaves et al., 2012).

D.R.M and D.R.R explain that silence needs to be understood by presenters. For example, D.R.M describes the situation in the radio station where new presenters do not pause when needed. They speak too fast so the listener cannot understand what they mean so the participant explains their work with them to try to make them realise the importance of pausing. D.R.F supports this view and comments on the situation with the younger generation who have not been exposed to silence. The participant explains that university students do not display any knowledge in public speak. D.R.F states: “I am shocked how people just read from scripts”. The researcher sees that the participant is concerned about the current situation, the lack of appreciation for any punctuation marks, neither using silence as a rhetorical tool. D.R.F foresees a new generation where silence is not utilized as an aid in conversation at all (for example, giving chance for the audience to think), in contrast with the older generation who understands silence and used it as a deliberate part of their style. The researcher appreciates D.R.F’s statement – “that is not a sign of weakness, that is a sign of strength”.

D.R.A also perceives that nowadays silence is not presented as a field “in its own right” but “it generally crops up as part of another area”. Therefore, the participant sees the study and perception of silence as a field to develop, that needs consideration. D.R.A supports the idea that the more devices that work in radio, the most interesting radio will become, stating: “I definitely think that there is a place for it”. In the same way, D.R.Q reinforces the use of silence in music, stating “I encourage my students to be using [silence] effectively in their compositions”. D.R.Q gave examples of musicians, for example Tallis, and John Cage who “uses silence particularly”. As a conductor, the participant describes “I use silence in various points, to that moment of suspension”. D.R.F also discusses John Cage, explaining that the musician exposed that the absence of

material is important, emphasising again that the musician was very confident in the use of silence. The participant considers that music teachers should encourage students to use it more often. The participant talks about Stockhausen who they describe as “unusual” but also as “confident” because of their use of silence, for example in his early pieces. The participant says that the listener needs to have a determined “frame of mind” in order to take his music on. D.R.F carries on stating that beginners in music feel the need to fill the gaps in as they are not self-assured. When a musician improvises, silence is a valid alternative where it is used as a resource but emphasises to take on silence is not easy.

In contrast to D.R.I who uses silence in their teaching and to reassure D.R.F’s appreciation of the use of silence as showing confidence, D.R.R confesses their own lack of confidence in employing it. The participant reports “I have tried to avoid silence totally because I have been so worried that the students would ask me something that it would make me feel foolish, so silence is not part of my teaching”. Silence is presented as fear but also as powerful in a way that the participant believes that being quiet would make them appear weak to the students. However, D.R.R believes that silence is “really important in teaching, [...] it is important for students to speak”.

Another example of how silence could be applied in society is given by D.R.B. The participant explains that silence can be used by police officers as an inquisitorial technique. Between questions, the silence is left deliberately, in order to obtain more information from the suspect, who will be more inclined to fill in the gaps because of the lack of noise. Silence here is again viewed as making human beings feel uncomfortable.

D.R.F agrees with the statement that nowadays silence is seen as an uncomfortable state. The participant comments that people are not used to their own thoughts nor using their own imagination. The participant holds the view that from a young age, humankind is stimulated with constant different noises and therefore, individuals are not confident with the self because it is unusual to have ‘internal dialogues’. The participant sees only the church as being a place to find silence.

#### 6.4.6 Other Fields

In contrast to the characterization of silence as being uncomfortable, D.R.T contextualizes silence in the everyday setting, looking at the options of silence further than in radio. The interviewee understands that silence is not always possible in radio, stating that “the possibilities and the opportunities to use silence are limited” but unlocks a new field of research in sociology and psychology. D.R.F also acknowledges the importance of silence in mental health as well as in the awareness of noise pollution as the participant has already mentioned “we don’t value it enough” (see 6.3.1).

D.R.T explains the area of silence – calmness, stillness and quietness are “quite powerful” but “we don’t do it enough”. D.R.T also adds, “there is a great need for that kind of space” but as D.R.T explains previously “we are bombarded with noise”. However, the participant highlights silence as comfortable: “I am completely happy, not to talk for a while, or to be the quieter one in the group. I’m not desperate to kind of keep the noise going”. Moreover, they explain that silence is represented in different ways. Even, D.R.Q and D.R.T mention the difficulty of obtaining silence, wondering if “there isn’t such a thing as silence, do you think?” and acknowledging “there is almost some background”. D.R.F also mentions the musician John Cage, as demonstrating that “there is always some noise, so actually achieving true silence is perhaps impossible”, but again D.R.T presents the idea: “everybody has a different silence: if there is noise in the background for some people is just being still”. For example, the participant describes a personal situation which involved meditation – a silent retreat, stating that “when you don’t speak to anyone, there are still things going on around you, but it’s silence without talking”. Even more, the participant confesses “when the person has been for three or four days without talking, there is a tendency to continue that” considering that there is “something quite attractive about this prospect”.

After expressing what silence is for them, D.R.T also develops the possibilities of silence in fields such as psychology and therapy. The participant claimed to be a believer in silence and as such, practises mindfulness, that is, being silent and still, quiet and concentrating on breathing. They express the possibility of using meditation in research into people with mental health problems,

depression and anxiety. They expand this idea of using silence to help reflect, saying that it can be used to analyse fluctuations in mood but also to block thoughts and allowing them to dissolve. D.R.F also comments about the importance of educating society about “silence to reconnect with ourselves, to have faith in ourselves” and also talks about the importance of using silence to reflect and being able to imagine, with the capacity to be conscious of one’s own self rather than being a person who is filled with thoughts by others. This participant considers that the most important thing is to work on the self – “first and foremost it is about regaining our sense of self”.

Similar to D.R.F, D.R.T expresses that “silence definitely has a role [to play in society, but] society today doesn’t appreciate the benefit of just being still”. D.R.T does not focus on a complete silence which they have already said that is almost impossible to reach but talks about coping with silence without feeling the need to communicate, to fill the gaps. In the same way, D.R.F recommends “we should care about silence, both in the education point of view and artistic and dramatic potential because it forces us to ask ‘Why? what does the silence mean?’”.

The participants have already commented about the modern situation (see 6.3.2), where society is bombarded with noise, making it difficult to allow thoughts to wander or to allow for space to think and reflect. As a sufferer themselves, D.R.F has already mentioned the disease tinnitus and explains that musicians and presenters are particularly prone to being affected due to their constant exposure to noise. The need for sound is exacerbated as it masks it off psychologically. Furthermore, the participant foresees that society risks suffering problems of noise pollution and even predicts an epidemic of deafness due to the constant noise of modern society, highlighting those who use headphones as being at a particular risk.



## Chapter 7 Discussion

This chapter will reflect on the findings covered by the participants (Chapter 6) in comparison with the literature presented at the beginning of the investigation, with the objective of offering the reader a more comprehensive way of understanding the complex concept of silence. The taxonomical approach is the tool employed in order to provide more clarity in the subject. After the discussion, the next and final chapter will develop the conclusive information followed by the limitations, implications and future research.

Firstly, the physical aspects of silence were concisely commented on in section 2.4. However, this research does not focus on silence as a physical element. Therefore, the consideration made by Sorensen regarding the perceptions of silence compared to sounds heard by ear and nature studies about “the laws of thermodynamics doom the universe to heat death” (2009, p. 144) are not the prime objective of this research. In contrast, the statement “everything, everywhere, will end in silence” (2009, p. 144) has been discussed in the literature and hinted at by some of the participants as it is possible to read in this section.

### 7.1 Prelude

The analysis of the interviews (see 5.5) supplies the information to be discussed in the findings within and across the cases. Four themes are overarching topics covered by the participants (chapter 6): the ontological aspects of silence; the characteristics of radio, above all the capacity of imagining; the epistemological scopes of silence in a modern lifestyle; and the implications of silence in society. These categories have begun to be compared with the literature examined at the beginning of the thesis but a complex examination of the meanings of silence needs to be developed, in order to help us fully understand how this term works and to see it as a complete part of communication – denoting and implying meanings.

Regarding an explanation of the different ideas of silence, firstly, some of the participants along with authors from the studied literature, explain silence in a more syntactic way, even providing semantic examples (see figure 11). This figure represents the definition of silence, marker of communication, subject to a

first definition, for example, to breathe, to clarify or to hesitate (pure syntactic), and in turn, a deeper sense behind (semantic), indicating a second meaning (for example, hesitation because of deceit). This map will represent the ontological part of silence – the word ontology will be explained in more detail in 7.2 (see also figure 13). The reader will learn the basic meanings of silence and what the role of silence is in communication.

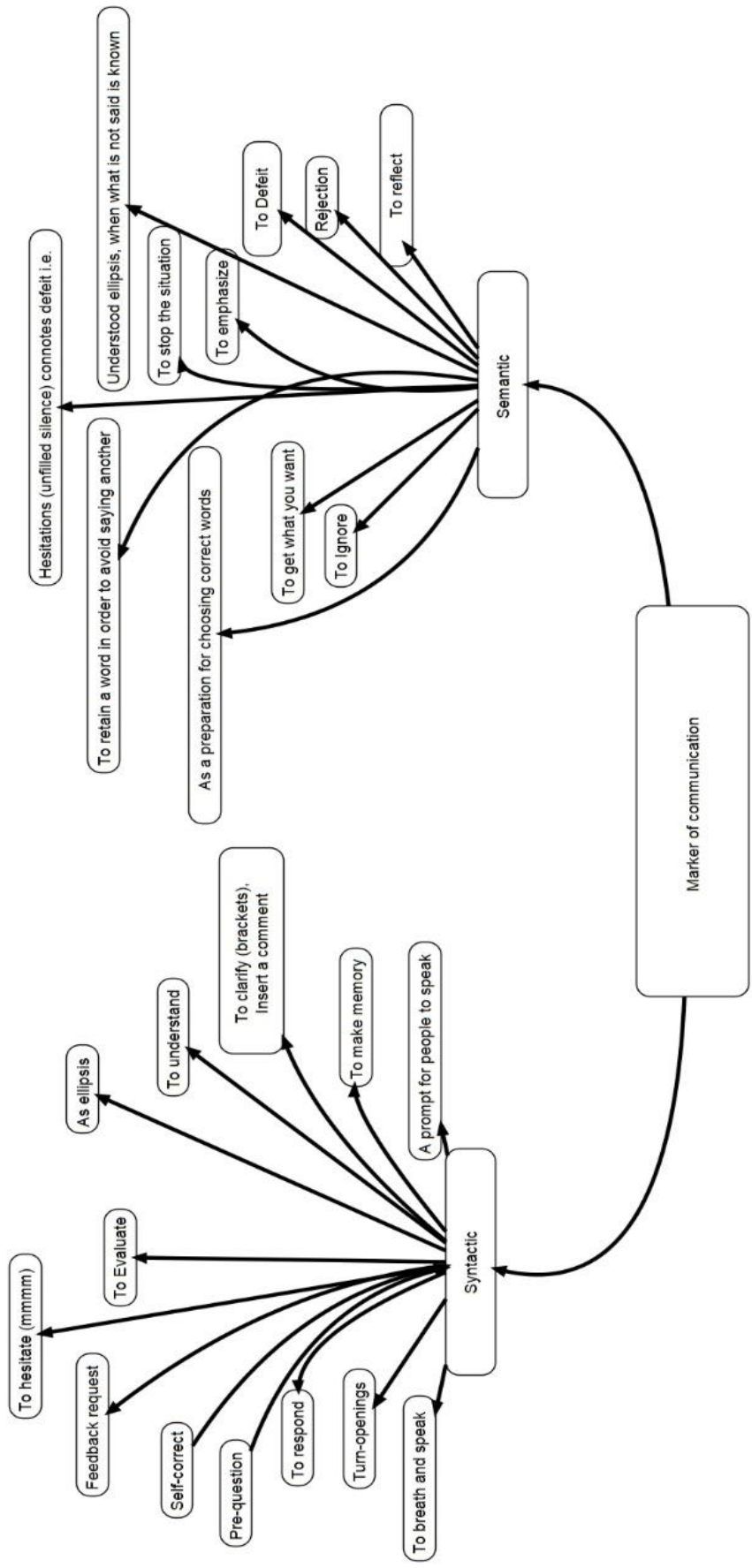


Figure 11 Silence as Marker of Communication – Ontology of Silence

Secondly, the participants and also the literature have presented notions of silence with a more epistemological approach. The different meanings of silence have been highlighted on a map (see figure 12) to aid the visualisation of such numerous and diverse notions. However, this picture could be seen as daunting because of the amount of links between each notion. Therefore, the different senses were looked in different orientations with the objective of reaching a systematic schema. That is, four main identities show different ways to understand silence: psychological (silence could be understood as happiness and disturbance), sociopsychological (silence could refer to war and peace), physiological (silence could propel imagination and creativity) and neuroscience (silence is found in mindfulness and meditation).

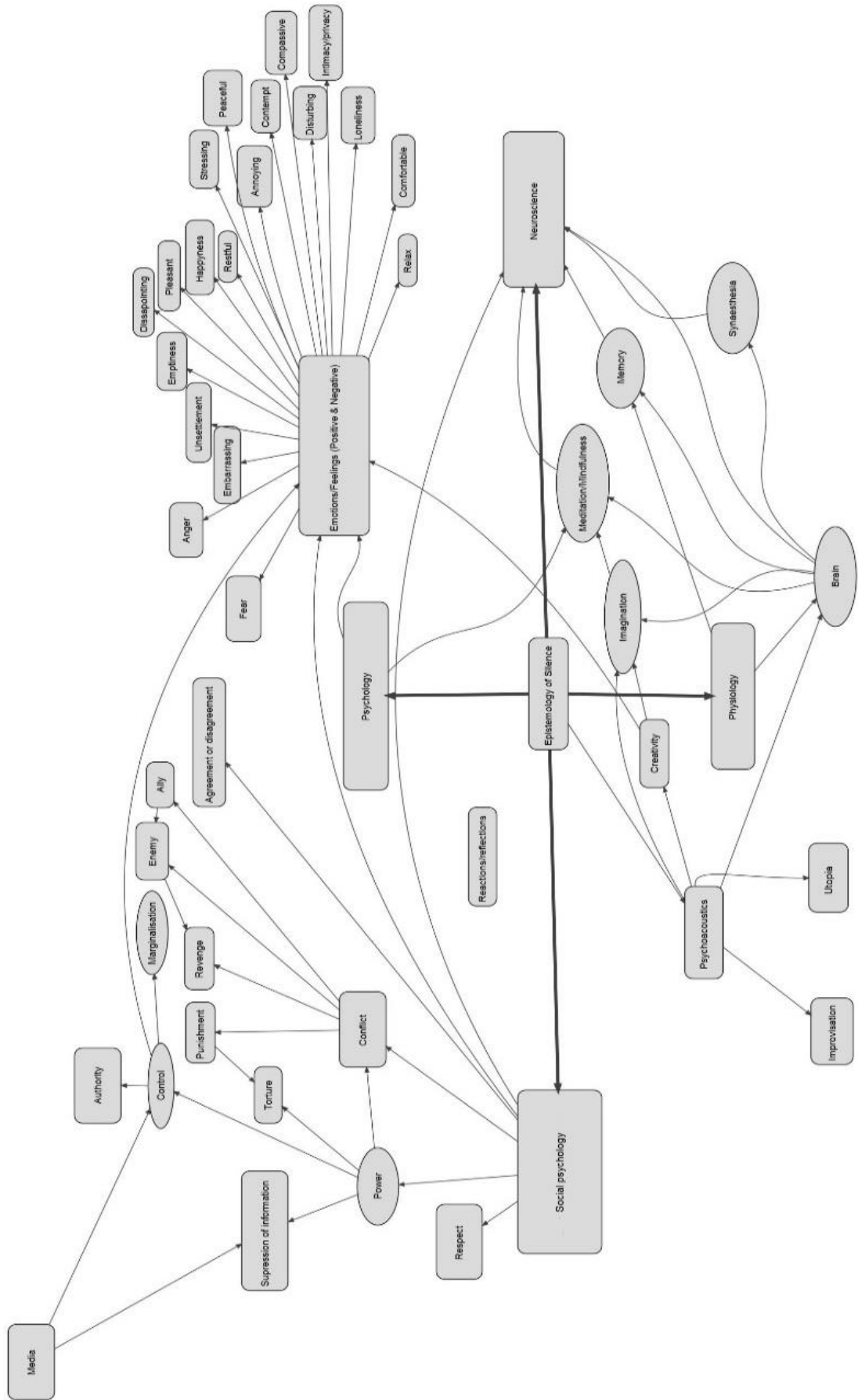


Figure 12 Epistemology of Silence

## **7.2 Silence – An Entity of Communication.**

Throughout this research, it has been possible to study very different types of silence. It has also been demonstrated that silence can denote opposites, for example love and hatred (Zeligs, 1961), or power and the loss of it (Fivush, 2010). It was learnt that silence can be used for its own benefit (Lechner & Solovova, 2014) but also how it can show a lower level in society (Newfield, 2010). The scholars also informed on silence as a linguistic matter, and on how silence can be interpreted in different ways like Jaworski (1993) or Saville-Troike, who explained that not all silence is part of communication (1985, p. 4), considering silence part and at the same time, not part of communication (see 2.3).

Before concentrating on the themes of silence, it is necessary to revisit the beginning of the thesis to demonstrate that the work is needed. There are various different views as to where silence stands in communication and whether silence is considered a nonverbal element, and after the first impression from the literature, it was required to study broadcast radio in the UK in order to observe how silence was treated. It was decided to focus on radio because of the power of mass media at the present time, being current and available to the majority of population. Radio was used rather than television because this allowed a complete attention to silences without more elements to consider or other possible distractions (for example, vision). The work was painstaking, but the results showed that silence takes a major role in broadcasting. This could suggest that silence is as equally important as speech, although this view tends to be avoided by modern society as the literature suggested. Under this complex notion, this awareness required more research, and this was why the interviews were put into place. After eleven interviews, the participants not only realised that the significance of silence is being forgotten in modern times but also, they started to appreciate the infinite types of silence. In order to bring all of the meanings together and with an objective of contributing to a tidier and better understanding of what silence is, a taxonomy is being developed.

In section 7.1, the ontology of silence was introduced with the help of a figure (see figure 11), which illustrates two different positions of silence. However, it is

needed to go back (mainly to the literature reviewed), and study where people stand upon this term (although the linguistic part of silence needs more attention in the future). Therefore, silence has been considered from the beginning: 'what is silence?' (see figure 12) referring to the ontology section, despite the fact that, still today, discrepancy can be seen about the linguistics of silence.

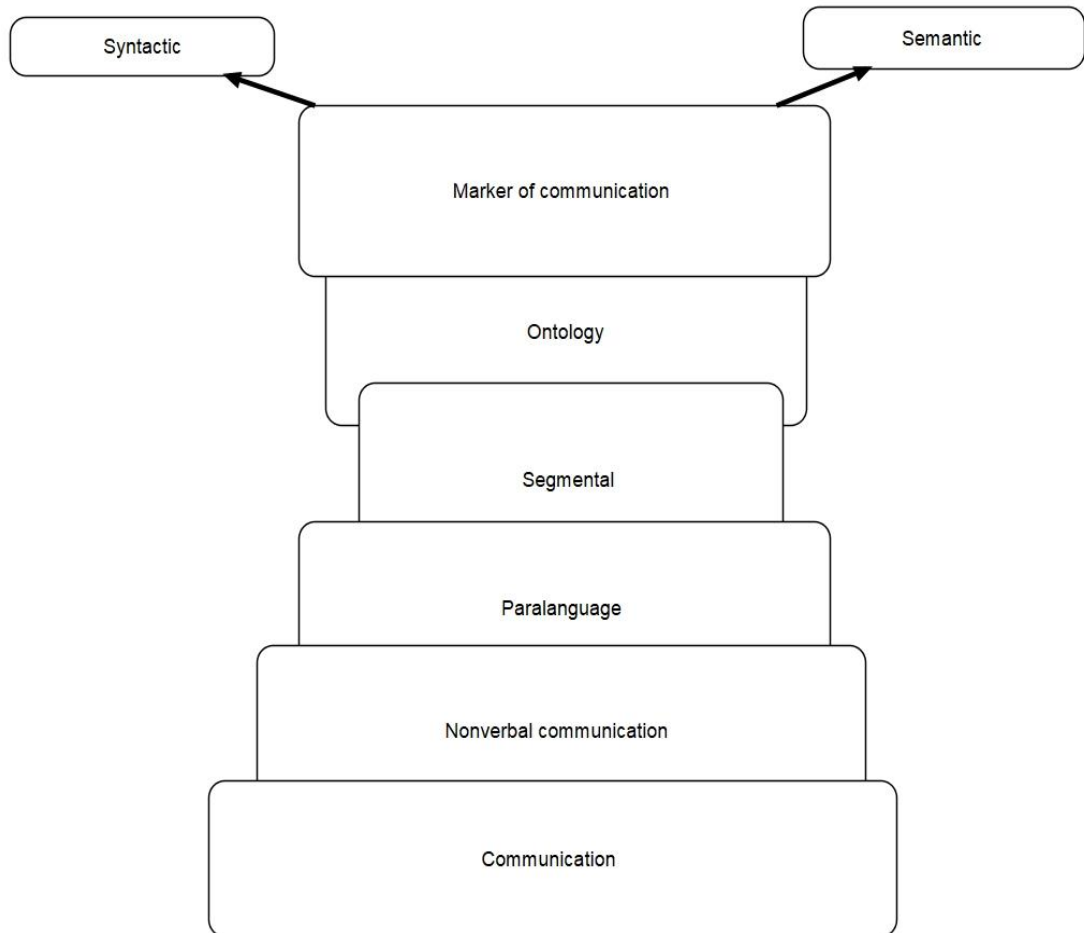


Figure 13 Silence as an Element of Linguistics

### 7.3 Ontological Approach of Silence

Silence is going to be studied from its “ontological” scope, as an element of linguistics (see figure 13). Each consideration is going to be explained in reference to, mostly, the reviewed literature in chapter 2, but also it should not be forgotten the data of the participants regarding silence as pointers of communication (see 6.3.4).

### 7.3.1 Silence as Communication

One of the axioms of Palo Alto corresponds to “the impossibility of not communicating” (Watzlawick et al., 2011, p. 29). Throughout the thesis, the reader could observe how silence transmits massive amounts of different information. Even when you are quiet, you are informing something – fear, relaxation, worry, etc. Despite Jaworski’s denial of the fact, even when “sleeping” (1993, p. 77) (see 2.3), a person could be emitting sounds from time to time, so there is still communication. Even when an individual is on their own, they are expressing themselves. If a camera is set up where a solitary individual stands, the person watching will be able to understand what that person is communicating. Authors, such as Birdwhistell (1970) reported that communication is not just words, stating that only 35% corresponds to verbal communication. Ephraff used a graph to state that communication is formed by something ‘(x)’, other than “verbal” (2011, p. 2286). However, the same author claims “some silences have nothing to do with communication and interaction, hence should be excluded from our discussion” (Ephraff, 2011, p. 2300). The researcher points out examples of silence such as “the unsaid” or “eloquent silence”, or even “empty speech” all of which carry meanings. For example, when silence replaces speech, it adopts the meaning of “eloquent speech”. This is the case in Christian marriages when the priest asks the question to the public whether anyone knows a reason why the marriage should not go ahead. Silence in that case adopts the “zero sign” (Jakobson, 2011). Another example of silence as communicator corresponds to the “unsaid”. Jaworski states that “in political discourse, silence is also recognised as a tool” (1993, p. 105) employed for different purposes. As in the section 2.3, the existence of silence as communicative and non-communicative was revised, and Jaworski (1993) gave examples of silence as non-communication. However, the same author states that “our respective silences will unambiguously mean we do not intend to communicate with each other” (1993, pp. 34–35), so this seems to suggest communication, although the author himself does not confirm that avoiding communicating affirms communication – the actor who “forget[s] the words of the play” (Jaworski, 1993, p. 146) is still communicating the possible embarrassment of not doing the job properly – echoing Palo Alto’s statement in 1967 that it is impossible not to communicate (Watzlawick et al., 2011).



Johannesen states silence as a “primary reality” (1974, p. 26), as Picard had already stated “silence can exist without speech but speech cannot exist without silence” (1952, p. 13).

### **7.3.2 Silence as Nonverbal**

Another difficult term corresponds to silence as verbal or nonverbal (see 2.2). *Encyclopaedia of Language and Linguistics* states that nonverbal means not employing or including words or speech (Anderson, 2006). Authors such as Saville-Troike (2003) also considers silence as “nonverbal”, although the author previously explained that silence could be verbal. However, Kurzon (1998) does not consider silence as nonverbal, but verbal. The author only attributes silence as verbal if it is intentional. It is nonverbal in the sense that it does communicate (verbal) but it is not voiced. It is true that on some occasions, silence is produced along with utterances such as filled pauses (uh, hmm). Another scholar, Lyons (1972) disagrees with those authors who consider that verbal communication needs different systems to form the complete message. Lyons reports “by common consent, language is the most important and most highly developed signalling system employed by human beings” (1972, p. 50). Jaworski states that “silence definitely belongs to the nonverbal component of communicative behaviour” (Jaworski, 1993, p. 85) and Lyons (1972) considers that nonverbal communication is weaker than verbal. The researcher wonders about this statement, considering that the uncertainty about this system in society is the reason for Lyons’ approach.

### **7.3.3 Silence as Paralanguage**

The definition of the term ‘paralanguage’ learnt in section 2.2, was first made by Trager in 1958, although silence does not seem to be included. Poyatos (1994) had written significant amounts of examples and information about this term, in which silence forms part of it and calls it “alternant”. An author who does not consider silence part of paralanguage is Kurzon (1998) who claims that paralanguage refers to vocal (intonation, tone, pitch, volume). Another author, Vargas, shows two different ideas. First, the author establishes the classification in “languages” stating nine different systems. Silence is there but is separated from paralanguage as the author considers: “the human body; kinesics; eye behaviour; paralanguage; silence; tacesics and stroking; proxemics;

chronemics; and color” (1986, pp. 10–11). Secondly, Vargas seems to identify silence in paralanguage along with voice qualities and spoken communication (pauses to punctuate or hesitations, among others). The silence that the author separates from paralanguage is the “interpersonal” one – silence as a weapon to hurt others, silence to defeat or to love (emotions), as well as silence in funerals. Vargas (1986) also mentions the internal silence separated from paralanguage such as the one to think, to concentrate, to plan or as contemplation and meditation. Other scholars, Burgoon, Buller and Woodall (1996) define paralanguage as “along with”. However, silence is not included in it. The literature (see 2.2) shows that there is a lot of complexity and discrepancy about silence but also regarding paralanguage, and so it is considered that more work is needed on the subject.

#### **7.3.4 Silence as Non-Vocal**

After looking at silence as being ‘verbal’ or ‘nonverbal’. The enquiry now examines it as ‘vocal’ or ‘non-vocal’. This characteristic is the least ambiguous. Lyons (1972) mentions silence as non-vocal rather than using the term ‘paralanguage’, while Burgoon, Buller and Woodall refer to it as ‘vocalic behaviour’ (1996, p. 63). Kurzon (1998) and Saville-Troike (1989) report silence as ‘non-vocal’.

#### **7.3.5 Silence as Segmental**

Another controversial linguistic aspect is that of segmentation. Poyatos establishes a classification between segmental and non-segmental, where silence is considered segmental (2002, p. 141), whereas the rest of paralanguage (primary qualities, qualifiers and differentiators) is considered ‘non-segmental’ (2002, p. 3). In contrast, Burgoon, Buller and Woodall (1996) added another classification, that of ‘supra segmental’, which refers to paralinguistic and prosodic features such as intonation, pitch height, stress and rhythm among others, but the authors include pauses, filled and unfilled, as ‘non-segmental’ (1996, p. 64). In reference to the term ‘supra segmental’, Crystal (1969) refutes the use of that term (see 2.2). This last definition of silence appears extremely confusing between linguists. If it is considered that everything, words and silence, has a beginning and an end, silence could be classed as ‘segmental’ but if it is considered with a philosophical or even

metaphilosophical emphasis, where it is treated as eternal (Picard, 1952), silence could not be considered segmental.

Although this first short distinction about linguistic considerations needs further development and the interviews did not tend to approach these concepts, it plays an important role in understanding the concept of silence. The realisation that there are so many different authors with so many views enhances the awareness that more work is needed on the pragmatics of silence.

### **7.3.6 Silence in Syntactic and Semantic**

The word 'silence' could be divided into two parts in linguistics: syntactic and semantic. While beginning to work on this area, it was remembered that Bruneau (1973) organised the word 'hesitation', unfilled and filled pauses, into both syntactic and semantic parameters (see 2.5). It must be reported that although Bruneau's (1973) two parameters – syntactic and semantic – are taken into account, as well as Jensen's (1973) and Kurzon's (2007) typology, the investigation does not consider the 'socio-cultural' class as stated in the case study (see 4.3). With reference to the typology of silence (see 2.5), Bruneau's socio-cultural third categorization does not seem to create a classification by itself. In contrast, it seems to fall into the category of silence as respect – as behaviour, interactive silence – or it could be part of another completely different classification.

After this explanation and returning to the distinction between 'syntactic' and 'semantic', the ontology of silence is introduced in two parts: syntactic and semantic. The first refers to the grammatical structure of the sentence. Previously (see 7.3.5), it was remarked that silence is segmental as well as defined by words – silence can be studied in the order in which it appears in a phrase. One of the most fundamental functions of silence is to allow time to breathe and speak (Mazzei, 2007). Silence serves to delimit speech segments (that is why it is suggested the meaning of silence as segmental), and in every conversation, the length of those vary – gaps, pauses, lapses (see 2.5) – depending on the meaning. Silence works as a punctuation mark. As a written text needs commas, full-stops, brackets and so on – to help understand reading – in the same way there is a need to use punctuation marks when it comes to speaking. Without this, the speech or conversation will be incomprehensible.

For example, Poyatos (1994) lists several ways in which silence is used in order to mark speech. Examples as syntactic are those such as markers to separate phrases and between words. Silence also appears as a turn-opening or to request feedback, as it is possible to see in the radio pilot and throughout the interviews. Participants like D.R.B also realised the importance of silence to think (see 6.3.4 *Pointers of communication*).

The second concept (semantic) corresponds to silence as a notion which transmits a deeper meaning. Silence as zero sign ( $\emptyset$ ) is able to bring to the symbols pre-established denotations (semantic) and even more, connotations. These so-called 'connotations' refer to meanings, which suggest that silence needs to be studied from its epistemological scope (see 7.4). Apart from the main function of hesitation, which one of the meanings refers to "earning cognitive processing time in communication" (Nakane, 2012, p. 160), its semantic meaning could indicate time to reflect (D.R.I), maybe because the person does not know what to answer or what to say, and also how to say it due to embarrassment or because one does not want to hurt another or it could even present a sign of deceit (D.R.B). Silence could also imply 'refusal', when a person does not respond to an invitation or when there is no answer when a question has been asked (Kurzon, 1998). A further reason for silence could also be because someone is trying to prevent a situation from getting worse or even because an individual is trying to get what they want (Oduro-Frimpong, 2011).

Before starting with this taxonomical approach, there are two different meanings which need to be defined. In section 2.3, it was reported that there are authors such as Jaworski (1993) who did not consider that silence was always communicative. The scholar mentioned the example of the actor forgetting their words, but there are other examples too. One of them refers to silence as impediment. When a person suffers this condition, the receptor identifies the physical or cognitive difficulty of talking. This impairment could be temporal or permanent. The second case is when a person who needs to talk and respond is not able to, due to the lack of language, for example as a person who is trying to learn a new language. This thesis considers silence to be meaningful in both of these scenarios. The person is communicating the difficulty to communicate, which again refers to Palo Alto's first axiom "One cannot *not* communicate" (Watzlawick et al., 2011, p. 30).

The reader can appreciate that the definition of silence is challenging as there are so many different considerations without a common agreement (see chapter 2). This suggests the multifaceted meanings that have been attributed to silence throughout the years and that participants have also decoded. Figure 12 aids to observe the different values of silence, interwoven with each other. After looking at this initial contact with the different meanings that the word silence offers, it is necessary to examine again the work that the literature has revealed throughout the years, and that participants have now appreciated in a deeper way. It is acknowledged that the scopes and meaning are not exclusive, but it must be offered systematically.

## 7.4 Epistemological Approach of Silence

There are a great deal of different definitions of silence that authors have written about (see chapter 2) and participants have reported (see chapter 5), with hundreds of diverse entities. The complex term 'silence' is presented via visualization (see figure 12) to help others understand the perception of silence.

In order to establish the different classes and notions that have been learnt from the literature and through the results of the empirical research, each element has been questioned to make sure it fits inside the systematic schema. The result has been a polar system (see figure 14) with categorical order.

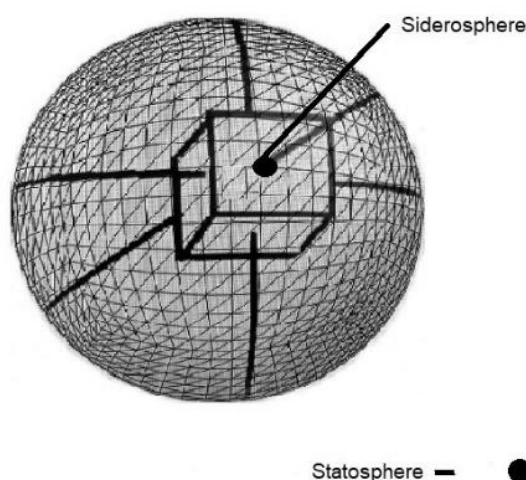


Figure 14 Polar System

The sphere represents the first level comprising all the notions covered in this system. The axes correspond to the second level which organises the notions between being conscious and unconscious, intended and unintended, self and the others (see below figures 14 and 15). The third level is covered by the different notions around the axis, which are visualised by a net, interconnecting the taxonomical features. Moreover, the reader is able to fathom that the perception of silence goes over this sphere, identifying another notion in the 'stratosphere', assuming the term "death". Even more, the term "death" is at the same time, located in the very centre, nucleus of the globe, the 'siderosphere', which will be explained in the following paragraphs (see also 7.4.1).

The objective to visualise silence in such a way lies in the fact of bringing more understanding to the concept of silence within literature and empirical research. This figure suggests that there are so many different meanings of the term and at the same time, it also presents a taboo for some part of the population ('stratosphere'). Before the reader is launched into the discussion on the different types of silence, it is shown with an example that one term could be referring to one and the other axis.

Example:

To make sure the figure created is understood, it is necessary to go back and look at each single unit. At the beginning, it is possible to appreciate that silence could be characterised with a double cognition. The first impression of silence shows two variables, which at the same time, present two different approaches – 'intentional' versus 'unintentional'; and 'conscious' and 'unconscious' (see figure 15).

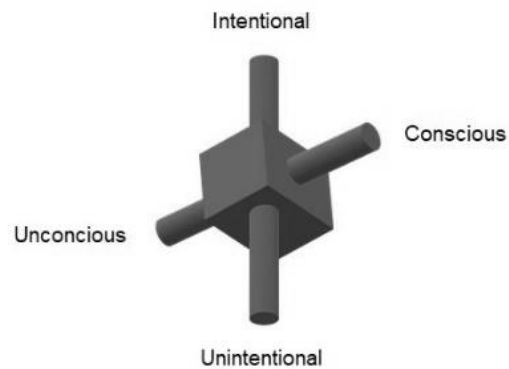


Figure 15 First Impression of Silence

For example, learning that silence could be employed to signify 'embarrassment'. It could be conscious because the person knows that there is silence, but it could also be unintentional because the person was not prepared. However, this thesis acknowledges the 'intimate' relation within the self and with respect to others (see figure 16).

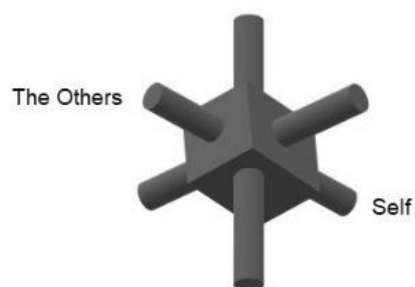


Figure 16 Second Impression of Silence

Carrying on with the example of 'embarrassment', the self could be embarrassed, but there is also a mutual embarrassment, and the others may not be conscious about it. Looking at the interviews, D.R.R explains that "when you are talking about nudity, embarrassment, you pause all the time". In this case, the silence refers to the 'self' axis but at the same time, it could approach the 'unconscious' side because the individual is not aware of their embarrassment and therefore makes gaps without purpose, so it is 'unintentional'. In contrast, the person could be well aware of the silence, doing it for a specific reason, so the silence is 'conscious' and 'intentional'. Furthermore, it could even be the case that the person is conscious of the silence that is emitting but does not do it for any reason, so it is unintentional. The researcher remembers that this participant explained that producers deleted these silences because they did not value their meaning. If it is considered that the producer alters or even creates gaps, the silence of embarrassment would automatically mean 'conscious' and 'intentional'.

In order to be able to work with the polar system (see figure 14), it must first be taken apart and at the same time, the different meanings grouped into scopes. It is necessary to do that because at the moment it is being suggested that silence could adopt multiple different meanings – but it is needed more clarity in order to work with silence and benefit from it in the future. The main category and the one which is also related to the follow-up categories, refers to the 'psychological' scope.

#### **7.4.1 Psychological Scope**

Both resources of information, the empirical research and the literature, have shown a plausible interest in the different emotions that silence could signify. One of the feelings most commented on by the participants and authors is the consideration of silence as fear, which at the same time can allude to different meanings – isolation, abandonment or embarrassment. However, silence is also seen as having positive characteristics, such as happiness and peace.

Most participants recognised the fear of silence in radio. Firstly, they consider it as meaning that 'something has gone wrong', such as a technical failure (D.R.A), leading to a fear that listeners would switch off or change the station, and this is why silence is considered an interference. In contrast, sound could



also be classed as an intrusion, as D.R.I challenges and D.R.D affirms, commenting on the amount of noise in a signal, and also classing empty matters as distortion. Rogalsky also announces that after his research in radio, listeners found that silence was not meaningless but active in producing different feelings: “disturbing and suggestive of fear or pain” (2003, p. 116) but at the same time, the scholar discovers positive attributes to silence by the audience, such as the possibility of feeling emotions (see 2.6.9). This last idea is shared by D.R.A when listening to the radio piece, feeling intrigued and scared.

In another example of the idea of silence as ‘wrong’, but this time referring to the day-to-day in life, Freeman and Freeman (2013) exposed the reality that being silent does not always seem to be beneficial. Their research pays attention to gender differences and indicates that “women are more likely to report problems” (anxiety, depression, insomnia caused by debt, poor housing, poverty, among others) in comparison with men, who talk about these things less. Their research shows this difference as a possible answer to why the number of cases of suicide is higher in men. They determine that silence is not always a positive action. In contrast, the use of silence has also been reported in psychology adopting a positive meaning by D.R.T, who comments that silence could enhance the knowledge of the self, facing the problem more than avoiding it. The participant uses silence as a tool to face psychological problems. However, it seems as if this technique is not easy to deal with as the patient in the article explains that silence “keep[s me] from being wrong” (Zelig, 1961, p. 27). This example relates to the concept of silence as fear of “being punished and ridiculed” – “my silence protects me from communicating to others what my true feelings are” (1961, p. 27). Indeed, silence is used because of anxiety. Jensen (1973) also explained silence as a state in case of being wrong. In this case, the author refers to the concept of being deliberately quiet, although it is against their own beliefs because of fear or in order to keep the power. This notion of silence as power will be developed in the ‘socio-psychological’ scope (see 7.4.2). Developing the concept of ‘silence as wrong’, the interviewees mention the current lifestyle (see 6.3.2). It is understood that silence encourages thinking and reflection, and it seems not always to be appreciated by today’s society, where it is more likely to be seen as a ‘fear’

because the civilization is not used to be quiet but is used to being “bombarded with all sort of noise” (D.R.T). An awareness of noise and the need for quietness in order to educate and meditate has been discussed by participants and in the literature, opening fields to study in the future, where silence could work with the mind as an advantage for the self (neuroscience 7.4.4).

The fear of silence was also commented on by the participants, referring to the presumption – on behalf of the receptor – of not knowing the answer. D.R.R opts for not stopping to ask questions in case they do not know what to reply. At the same time, the literature brought up more and different examples. One of the characteristics most found in articles was a fear of isolation and marginalisation, as these could avoid different consequences such as a loss of employment (Gill, 2009) or freedom (Lechner & Solovova, 2014) as reported in the literature. Silence can also be taken as a sign of oppression (Halldórsdóttir, 2010), which radio also managed to report in the fourth scene (Appendix 1) when the female character does not talk because of the pressure of her partner, or because of trying to “defend oneself” as Zeligs explains the state of silence to stop the self from actions (1961). The two different concepts explained by Fivush (2010) “being silenced” as opposed to “being silent” are exemplified by the participants. The first one (being silenced) is reported by D.R.P with the example of the politicians who if they do not talk, will appear as weak and end up being disregarded. In contrast, D.R.F supports the need for silence, offering the example of past politicians whose discourses allow for silence (being silent) and so, they employed silence to their own benefit – an idea also commented on by Benson (1992). Noelle-Neumann (1974) also reports on the use of silence by society in the media, showing the power of this, which is once again a fear of isolation. Thus, silence shows power as well as loss of power, as the second scope – social psychology – will inform, covering also the power of media (see 7.4.2).

A ‘scary’ feeling is also a term used for fear, which has been discussed by the participants as well as in the literature studied. Syvertsen, Flanagan, and Stout’s article (2009) about the psychology of silence explained how being scared makes a person stay silent. In the opposite way, D.R.I, D.R.R, D.R.A and D.R.T describe how listening to silence could induce being scared in a listener. Silence can also bring on other feelings, such as shock or intrigue, as

mentioned by D.R.I and D.R.B, as well as more positive states of mind suggested by D.R.M and D.R.R. Apart from the pause to think, D.R.I talked about how at the same time, a silence produced could be present as the result of being shocked, which again, increases the time to respond. D.R.F referred to the word “compelling” to explain another characteristic of silence, while D.R.Q attributed “unexpected” to the word silence. Both of these words were used to reflect positive emotions. On one hand, D.R.F described a scene where words interrupted by the use of pauses make the receptor wonder what is happening and at the same time, intensifies the action (manipulation). On the other hand, D.R.Q explained that silence in the middle of a piece of classical music could increase the “aesthetic thrill”, which will be discussed more in depth in neuroscience (see 7.4.4).

Other positive terms used by the participants when discussing silence were ‘happiness’ and ‘comfort’, explaining that silence could mean calmness, stillness and quietness. However, as previously mentioned before, some individuals are not comfortable when hearing the word ‘still’ and it was also mentioned that not everybody would appreciate silence as a positive situation, where the feelings of ‘intimacy’ and ‘loneliness’ are valued by participants. D.R.I and D.R.C enjoy the ‘personal’ sound of silence. However, D.R.T explained that the world does not feel this positivity in silence – “we feel the need to fill the gaps”. This view supports Salzberg’s conclusions, that “silence led to significantly more interaction than talking” (1962, p. 459). The researcher understands that, despite the fact some participants feel easy about silence, stillness could produce nerves and uncomfortable feelings such as the ones which the participants are aware of, like embarrassment or thoughtlessness. The first has also been cited in Jaworski and Sachdev’s *Beliefs about Silence in the Classroom* (1998) and the second term in Nakane’s article ‘Silence’ (2012). Negative and positive emotions are explained by D.R.D in terms of stimulus, where silence makes a person think what could be good or bad. During the interviews, the capacity of silence to make an individual depressed and to feel that life is awful was discussed. That is why, as mentioned, participants suggested the uncomfortableness of silence, stating that silence is boring and dull, and named it as a lack of stimuli. However, the researcher realises that this emotion could be provoked if an individual does not wish to think, as reported

by philosophers in the past and participants such as D.R.F who were concerned about how much reflection society is practising. Zeligs (1961) also shows these different contrary feelings, for example pleasure and displeasure. This is why participants state that silence is disconcerting, so bewildering that it was compared to death, stating “when life-and-death situations are being sweated through there is little occasion for words” (1961, pp. 8–9).

Participants initially reported that one of the reasons why silence is unwanted arises due to the space given to pause and think, but also because of the quietness of the space, which is acknowledged as death. This is an interesting discovery, which was also reflected by D.R.D and D.R.F, who realised that nobody knows if at the end of life, death would bring complete silence. This philosophical subject is supported by ancient authors, such as Socrates (469–399 BC), Augustine (354–430 AD) as well as Gauguin (1848–1903) who look forward to this silence which will bring them solitude that is considered “beauty” (Caranfa, 2013). Furthermore, death is seen as a dream, and in terms of time, silence is seen to be the medium to reach that state, where the end is not a culmination, but God. However, the participants understand that nowadays, the fast pace of life does not encourage society to maintain this mentality, where in terms of time, waiting is perceived as a loss. This situation has led to two different viewpoints of death. The ‘siderosphere’ layer where silence is positive and is seen as the path where death is not the end but the light. On the other side, death is considered a place of solitude which mankind does not want to reach and therefore, sound and noise are needed. In this case, death is moved to a ‘stratosphere’ far away from humankind, trying not to be in contact with any other feelings, emotions or thoughts (see figure 14). The idea of waiting, which is largely covered by Tallis (2014), appears linked to silence. When the participants talked about the concept of waiting, silence took on still more emphasis. Although Tallis (2014) explains that not everybody can bear waiting – which suggests a link to the dislike of silence – there are citizens who consider “waiting” as “a luxurious time”, for example for meditation (see 7.4.4). At the same time, the participants agree that society is looking all the time to fill the gaps, as if they fail to understand that it is possible to carry on with activities while waiting. However, some interviewees appreciate the benefits of silence. For example, to create suspense (most of the participants demonstrated this

when listening to the radio play) indicating the possibilities of silence in creativity ('physiological' 7.4.3), but also, it was mentioned that in waiting, silence could be a strategy used in education and in medicine (see 7.4.4).

This first scope, 'psychological', indicates both negative and positive emotions that silence could bring, which at the same time interact with the 'socio-psychological' scope (see 7.4.2). This has opened up new areas of future research, which are examined in the 'neuroscience' scope (see 7.4.4).

### **7.4.2 Socio-Psychological Scope**

After studying how the human behaves and reacts in front of silence, consciously and unconsciously, it is also reported that humans respond in different ways when influenced by other individuals and also by other situations and locations. Although it was mentioned how the individual could feel, sometimes needing to refer to a circumstance (or power) in the first scope ('psychological' 7.4.1), the discussion now seeks to understand how the individual reacts to others.

One of the topics most studied by scholars and participants was the power of silence. Five participants showed a high interest in the idea of how powerful silence can be throughout the conversations, referring to visual imaginary, music and meditation, which will be discussed in depth, later in the physiological 7.4.3 and neuroscience scopes 7.4.4. The power of silence in radio adverts, radio scripts and conversations was also covered. It was shown that even when silence is not wanted, it is powerful because it makes listeners switch the radio off or change channel. Furthermore, participants and authors also reflected that silence represents two different sides – power but also the loss of power. Fivush (2010) has already discussed the difference between “being silenced and being silent”, mentioning the loss of power due to isolation and marginalisation, which could also be related to Gill (2009) and Newfield (2010) when explaining the need to be quiet in order to keep a job, for example. In contrast, D.R.P explained that staying silent is not usually an option in the present day because it signifies the loss of power. The participant uses the example of a politician who does not talk, enabling a presenter or a panel member to immediately get their words in. This need to talk is also valued by Smith (2014) who explains to his students the importance of talking and expressing their own opinions.

However, D.R.F clarifies that students also need to pause and think to be able to speak properly. D.R.F also emphasises – at the same time disagreeing with D.R.P – the need for silence when talking, for example in politics. The participant refers back to politicians in the past, who used to employ rhetoric that included silence which captivated power, and as Bruneau (1973) stated “silence as medium of propaganda” (1973, p. 41). Contributing to this concept of silence as power, Noelle-Neumann’s *Spiral of Silence* (1974) is an example of the control of media in society.

After discussing the concept of silence as fear in the ‘psychological’ scope (see 7.4.1), Jensen also highlights the negative characteristic of silence, where it can be seen as “giving assent when assent ought not to be given” in reference to politicians (1973, p. 254). The fear of isolation in society generates this spiral of silence. D.R.F is the participant who most relates it to the use of silence in radio and on television, explaining that this power does not let receptors think in order to keep them in control. Nakane also mentions the “suppression of information” (2012, p. 160) in communication on behalf of governments, and therefore media. It is understood that censorship is an option by the authorities, but the researcher also points out D.R.M’s opinion of being ‘barraged’ by noise, as a deliberate effort to stop society thinking. This links to Jaworski’s article (2008) which highlights the absence of silence through the continuous noise that does not actually ‘say’ anything (“silence as metaphor”). D.R.F comments on the power of silence and uses the example of the radio and the submarine, where radio is seemed as a basic but fundamental means of communication, which if not heard for three days, will detonate the missiles. In other words, if silence is heard for that long, the missiles will fire. This is a good example of the way silence can be equated with death and helps to show the reader the supremacy of media which in turn suggests that the subject of silence in the media, would benefit from further research in future studies.

The concept of silence as control and authority, which has been seen in the media, also links to power, which again can protect but also oppress. The examined literature offers examples of this, for example Jensen’s “linkage function” (1973, p. 249). The author mentions silence as isolation but suggests that it could also serve as means of self-protection (1973), with the example of the protagonist of Lechner and Solovova’s article (2014). Jaworski mentions the

oppression of the women in the past but also underlines the silence of the media which is controlled by a powerful group, demonstrating silence as “oppressive” (Jaworski, 1993, p. 118). The control or power of silence goes deep into the emotions and feelings (i.e. ‘psychological’ scope). Silence can also be used as a ‘weapon’ to hurt others such as Halldórsdóttir (2010) described when silence was used to punish the husband – by saying nothing, the other person (the husband in this case) loses control in the relationship.

Moreover, in radio, D.R.R commented on the way in which silence is used in conversations to cover the truth – silence as revelational (Jensen, 1973) or as a sign of embarrassment, when a person (receptor or interviewee) does not answer. In the same way, D.R.B’s example of the police leaving silence for the suspect to answer corresponds to another technique of silence, which is also reported by Zeligs (1961) as silence as a “mark of mastery” (1961, p. 8).

Another major meaning of silence discovered throughout the research refers to the term ‘respect’. In this case, it primarily relates to classical music, where it is used to emphasise the aesthetic of a piece (‘physiological’ scope 7.4.3).

Moreover, D.R.R mentioned the lack of respect that people show to silence, which is in fact explained by most of the participants who suggest that a modern lifestyle does not leave space for silence. However, the literature covers the term ‘respect’ in reference to spatial location and once again, in the concept of authority – power. Bruneau (1973) is the author who most underlines the importance of the place, as seen with his socio-cultural classification of silence, which Kurzon himself, describes in his ‘situational’ category (2007, p. 1681).

The places mentioned in the literature are those such as hospitals, courts and libraries, with the exception of churches and celebrations, which are also commented on by the participants. D.R.D and D.R.Q exposed the power of silence in memorial services such as Remembrance Day. Jensen also mentions the “moment of silence in memory of the people who died in World War II” as linking silence (1973, pp. 250–251), Kurzon also includes it and other ceremonial events in his discussion of “situational silence” (2007, p. 1681) and Bruneau labels this kind of silence as “reverence” silence and comprises it in a discussion on rhetoric silence (1973, p. 41). These moments can be related to Jensen’s linkage (1973) since silence can unite people, even at a distance. This can be seen by the way that an individual ‘listens’ to a one-minute silence on

the radio. Although they are quiet and alone, they are in the company of the other listeners who are not physically present but all act in the same way, en-masse, due to empathy, respect, veneration or politeness.

It is also possible, however, to be silent together as a mass, not out of respect, but due to fear, as previously discussed ('psychological' notion 7.4.1).

Moreover, in terms of music, D.R.B explains that silence could also be a demonstration of respect to a piece. When an audience is quiet, listening to the piece, it shows that the quality of the music has made the people all be still together, and when it finishes, the silence often continues. In moments such as these, silence is the norm, as Jaworski and Sachdev suggested (1998). It was interesting to learn from D.R.F about other places such as the desert or moorland heathland, locations where the environment – for example, waves in the sea – is seen as a place for silence, although the participant acknowledges that nowadays we might not appreciate it. This silence is compared to the silence in church where it is possible to find oneself within an internal dialogue. D.R.Q also mentions this characteristic of silence in church where there is a place for contemplation, prayer and reflection, which links to the literature studied as well as embracing Zeligs' interpretation of silence as safe (1961).

The concept of silence as a means of defence from oneself ('psychological' scope 7.4.1) and from others is also used in the field of therapy, which is developed by Bruneau (1973) and in more depth, by Johannessen (1974). This author sees that silence is not always a benefit in therapies. It could make the treatment tense, it could even punish the therapist and offer a sense of resistance. However, silence promotes healing as Fivush (2010) states, and participants corroborate with this view.

The participants acknowledge the lack of silence in society nowadays when it is needed. That is why, D.R.T also explained that silence could be a tool in treating psychological patients and even oneself. This is a reference to meditation, which will be discussed further in the fourth scope (neuroscience). Despite the fact that Kurzon does not consider meditation a social activity – "social interaction" (2007, p. 1684), silence could be shared (Fivush, 2010) and spread over days, for example in the "silent retreats" described by D.R.T. When a person remains in a state of meditative silence in a specific location for



several days, there is a tendency to continue in that state. The feeling of calm when the person is with a lot of people yet on their own, maybe in meditation or just contemplating their being is an appealing one. D.R.F also suggests that this “internal dialogue” could be related to the silence in religion for example, the Quakers or as D.R.Q mentions while in church, or in a state of mourning (Lechner & Solovova, 2014). Similarly, this kind of silence, showing respect, can also be related to courtrooms, libraries and hospitals (Bruneau, 1973; Kurzon, 2007).

### **7.4.3 Physiological Scope**

In seeking to understand how silence works, literature and the study of participants have demonstrated how the human mind reacts to silence (‘psychological’ scope) but also how silence could adopt other different meanings when people are influenced by each other (‘socio-psychological’ scope). However, while studying these two dimensions, it was learnt that “silence is a primary reality” (Johannesen, 1974, p. 26), adopting different roles in very different fields and connected between each other. The most important of these is the brain, and this will be highlighted in the neuroscience scope 7.4.4.

Another topic reflected by the interviewees and authors refers not just to the meaning of silence in music but to its role. The different meanings of silence in a person have already been analysed, but music could cause an even greater amount of different feelings, as seen in the first scope (‘psychological’ 7.4.1). D.R.Q was the only participant who demonstrated a significant appreciation of the different emotions perceived through sound and silence, suggesting that silence has a role to play in the field of psychoacoustics. In fact, this particular participant confidently stated that silence is always present in music, which helps improvisation and imagination. D.R.Q explained that music comprises not just the notes but also silence, reflecting Tallis’ statement about the impossibility of silence being removed from music (2014). This comes back to the authors who believe that silence is impossible. For example, Cage’s statement regarding the impossibility of absolute silence (2011) (see 2.4).

Another meaning of silence is that of creativity. At the same time silence promotes emotions when used in music as D.R.Q reported, but also most of the

participants confess experiencing feelings listening to the radio. They talk about the possibility of creating mental images, which relates to Hargreaves, Miell and MacDonald's book (2012) about creativity and imagination. In radio plays, as participants experienced, silence induces imagination (mind's capability). As well as this, D.R.T went on to make a distinction from the other participants – the concept of individuality – of being able to make your own pictures, when listening to the radio, in contrast to other media, for example, television, where images guide the process. All the participants agree with the possibility of creating pictures, and even more, their own personal pictures (D.R.T). This invisible phenomenon suggests the study of synaesthesia, which will be discussed in the 'neuroscience' scope (see 7.4.4).

Continuing the notion of silence and creativity, it was very interesting to discover that philosophers such as Gauguin wrote about the importance of silence when creating art. His teaching highlights the need for solitude in music, but even more so, with painting (1993). Jaworski also considers that "silence is one of the key concepts making [...] art meaningful" (1993, p. 143), and enhances the quality of silence as a frame (Goffman, 1986), which is supported by D.R.Q, who underlines the aesthetics of music, and D.R.F who mentions Harold Pinter in relation to his "picturesque silence". However, in terms of the art of silence in literature, D.R.T and D.R.F compare reading to radio, whereas Gauguin (1993) seems to disagree. The philosopher sees the writer as the guider of the imagination. The researcher wonders if rather, the musician or painter guides the audience with the lyrics or score and the viewer with the portrait.

The participants and authors explained the need for silence to be creative, but the physiology of it is seeking for something further than 'creativity' called 'contemplation'. In order to achieve this, classic philosophers such as Augustine (1948) practised silence within everything. Participants found that silence is not needed in today's society in order to concentrate on something. In fact, D.R.P mentioned the common habit of playing the radio while doing other activities. However, it was also commented by this interviewee that if something needs extreme concentration, silence is required. Augustine's cultivation of silence, the ability to enter into the inner self and talk to God (in silence) is compared in a lighter way by D.R.Q with going to church. Moreover, Augustine's contemplation, that arises when concentrating on silence seems to refer to the

practice of meditation, of finding the inner self. Only three participants, D.R.T, D.R.Q and D.R.F, mentioned the importance of meditation in life. D.R.F reflects on society, stating that the person does not like their own company and that is why silence is avoided. At this stage, the researcher brings into consideration the article by Jaworski, Fitzgerald and Constantinou (2008) who describes how breaking news is filled with continuous noise but not silence, even when there is no information to update regarding the situation. Based on the participants and the literature revised, continuous noise seems to prevent the viewer from thinking. This is a 'catch-22' situation – the media broadcast noise all the time and the population consume it without questioning. Instead, they ask for more sound. The current situation seems to reach beyond the agenda-setting model, suggesting cultivation theory (Gerbner & Gross, 1976), where the spiral of silence persists.

Authors and participants have reported that the environment is generally noisy nowadays, far from the 'peace' that Augustine (1948) and Gauguin (1993) experienced when contemplating and meditating in silence, or the "quiet peace" when being at church in solitude and silence reported by D.R.Q. This is not seen as a favourable situation, as it is causing what D.R.F has already stated "noise pollution". This will be explored in further research (see 8.3). The medical condition of tinnitus will be also discussed in the same section, as noise can aggravate this state, while and paradoxically, sufferers reportedly yearn for a silence, calm and peace that it is impossible for them to attain. At the other extreme, deafness is found. The constant noise and high volume of the modern world could generate illnesses, amounting to what D.R.F describes as an "epidemic of deafness", which will be also discussed later in the final chapter.

As mentioned at the beginning of this section, the brain occupies a hierarchical role in the functioning of silence. As a form of arts, Gauguin needs silence to create, meditate and contemplate (1993). Socrates uses silence to reach his cognitive status in order to apply the dialectic method (Plato, 1986). D.R.F considers that silence is a tool in rhetoric, but one which unfortunately seems not to be practised nowadays. This is detrimental to the students' capacity to employ oratory to their advantage. Steiner (1985) also feels that silence is an antidote and writes that in silence we can reflect on "the debasement of language" (Johannesen, 1974, p. 28). This last statement suggests looking at

Jaworski, Fitzgerald and Constantinou's work (2008) explaining the impractical meaning of the words with the objective of avoiding silence. This motive has also been identified by D.R.R, who acknowledges that they personally evade silence during their teaching due to a lack of confidence. This feeling has also been reported by D.R.F, who has related silence to confidence not just in education but also in music and in any other spectrum of life. In relation to the use of silence as 'logos', Augustine also believes in its ability to educate. Furthermore, this philosopher stands out for his cultivation of silence in order to reach his inner self and to make contact with God (1948). In relation to this, D.R.Q also expects silence in church where the participant finds "moments of silence, for prayer, reflection or contemplation [and] peace". These ideas also correspond with Socrates' view of silence as "thought" (Caranfa, 2013, p. 580) but they also present a more complex philosophical discussion on silence and the concept of death, which was also touched upon previously ('psychological' scope).

While most of the participants spoke about the technical term 'dead air', two of the interviewees, D.R.I and D.R.D, reflected deeper, relating silence to physical death which has apparent negative connotations. Silence is seen as a lack of stimulus and a vacuum, and the lack of sound is interpreted as time-wasted in life, as if nothing is happening. This view of silence – waiting for any sound to arise – could be associated with Tallis (2014) and his work on the meaning of waiting. In contrast to this, philosophers such as Socrates contemplated that silence means peace and calm, and is the path to reach the centre, the place beyond heaven, beauty and truth (Plato, 1997), the place to pray and meditate (Augustine, 1948) – also reported by D.R.Q – and the place to find yourself and to learn (Gauguin, 1993). This idea has been represented by the circle right in the middle of a sphere (see figure 14), which reflects not only these last concepts of silence but also all of those reported in this thesis – fear, power, wisdom and all of those that occur at the same time or individually – when being silent. The conversation with D.R.F embraces metaphilosophical questions since it is not able to answer with certainty what could happen, or what could be heard after death.

#### 7.4.4 Neuroscience Scope

The physiology of silence has shown that the brain works in different ways when surrounded by silence or merely hearing it. While in this state, various emotions and states of mind affect the human body, individually or socially, since the central nervous system adopts countless behaviours in different situations. It is suggested that physiology, psychology and sociopsychology complement each other, along with neural levels and so will contribute to new research in education, therapy and medicine that will lead to progress in future research.

Previously, in the 'physiological' scope, the concept of creativity was discussed in relation to silence. Philosophers such as Gauguin and Augustine informed about the importance of silence in order to be creative (Caranfa, 2013).

Jaworski (1993) also sees silence as an artistic expression, in literature and music but above all, in the visual arts, framing the confinement and allowing for contemplation, developing concepts from taboo ideas, darkness to aesthetics. The participants realised that silence engages them in creating mental images and even in perceiving emotions and feelings such as "the cold of the night" (D.R.T), and this led to a look at the concept of synaesthesia mentioned in the findings chapter (see 6.2.1). Silence has the power to stimulate the imagination, which suggests the capacity of silence to create synaesthesia. This neurological phenomenon is generated when the stimulation of one sense or cognitive pathway leads to a second sensory or cognitive pathway between senses (Simner, 2012) in a conscious and unconscious way (Jäncke, 2014). Whether or not imagination is a form of synaesthesia is a matter of judgement. The most usual cases or the ones more reported in literature refer to letters or numbers with colours and the association of sounds with colours, but also another type refers to 'auditory-tactile'. This is concerned with the aesthetics of music, whereby colours are (seen to be) generated when musical notes or keys are being played. More important in this study, however, it is the third type, when feelings are triggered upon hearing sounds, for example the feeling of cold at night previously reported. After the clarification of synaesthesia, concretely, 'auditory-tactile synaesthesia', silence, as a mode of sound, is discussed. Silence in painting could transmit the sensation of isolation or depression and loneliness, but the participants also describe how gaps between sentences

leave them space to imagine and paint their own pictures in their heads. This phenomenon, where the brain reacts to an auditive signal, sounded or not sounded, and simultaneously replies with a new stimulus, indicates that the individual's mind is able to create original and personal realities. Although the term is not new, this neuroscience reality unlocks multiple implications for future physiological, philosophical and psychological studies research.

As with perceptual reality, a greater instance of synaestheses is seen in creative individuals, who display the skill in different arts such as painting, music and poetry. Similarly, authors such as Caranfa (2013) explain the importance of silence in arts, in that they allow a person to reach the required degree of contemplation, meditation and reflection. However, the participants reveal a mixture of possibilities. D.R.T recognises the ideas of the ancient philosophers due to the belief in the need for silence, being happy meditating or just being on their own. While reading, D.R.R needs silence to be focused without hearing radio, D.R.P comments that it is impossible to concentrate on writing while playing talk radio (but with music radio, not so difficult). This last statement needs to be developed since it asks questions such as whether or not the sound, as opposed to silence, can be a potential factor of creativity, or whether it in fact prevents creativity to emerge. While this situation needs further research, the literature and interviewees have explored deeper in terms of contemplation and reflection, terms clarified previously by Oduro-Frimpong (2011) and Scott (1972), but also Bruneau, who mentions the capacity of silence as a "therapeutic process" (1973, p. 36).

D.R.T was the participant who, when explaining the considerations about silence, spoke about the benefits of mindfulness. For this interviewee, "being silent and still, quiet and concentrated on the breathing" brings personal benefits, such as a sense of presence. This description, being calm but quiet and conscious of the self, was one of the most significant encounters of the research, because as well as its connection with existing literature that states the importance of silence for the inner self, it raises an awareness of mindfulness and meditation in further fields such as education, medicine and psychology. It states the importance of mindfulness in people with psychological problems. If the reader examines the information thoroughly, it can be seen that silence could be consumed in two different angles. The first makes the

individual look at oneself, to be conscious about each moment and inwardly focused. Secondly, it is the discontinuation of thought, which at the beginning could be seen as a superficial treatment but if it is looked at more closely, it is possible to understand that the person is communicating that there is no interaction between the self and the inner self. Perhaps, the individual is still, concentrating on their breathing, and therefore, communicating, meditating coping with or blocking out anxiety, which brings us back to internal interaction. However, not everybody finds staying still comfortable, which makes silence become associated with disturbance and uncomfortableness. Such individuals prefer noise, which is not difficult to achieve in the noisy environment of the present.

This is why silence is important in areas such as therapy. Weisman (1955) had already stated that silence is as important as words in psychotherapy. This is why future research needs to be followed up in other areas of medicine.

D.R.F was the only participant who mentioned the detriments that unceasing noise being heard can bring and, made a plea for silence due to the noise pollution affecting the developed countries today. One of the consequences of this is tinnitus, hearing sounds from inside your body. But conversely, the continuous noise could also provoke deafness. Furthermore, both conditions, which can coexist at the same time, affecting also mental health which is another reason why D.R.F emphasises the need for silence in society. Health services cite different reasons for tinnitus, and one of them is the exposure to constant loud noises (British Tinnitus Association, 2019; NHS, 2017), as there is a connection between how the ear hears sounds and how the brain interprets them. Neuroscience is researching the determination of which different brain regions may be involved (Baizer, Lobarinas, Salvi, & Allman, 2012).

Furthermore, and more relevant to the present and future research, is the fact that it is not just sound that relates to the brain, but silence does too. Silence in relation to the brain is responsible for our thoughts, moods, emotions and intelligence and therefore, its repercussions in physical movement, breathing, heart rate and sleep (The British Neuroscience Association, 2019).

Another subject that both participants and the literature have highlighted is the role of silence in education (Brandenburg & Davidson, 2011; Caranfa, 2013).

Rationally, silence adopts cognitive functions, which suggest future research in educational neuroscience, in which the psychological meanings of silence must be present. As participants commented on earlier, silence seems not to be respected in the way that sounds are and therefore, silence is consciously filled up with sounds. However, if silence is taken into consideration and it is learned and analysed inside the brain, people could first of all, as D.R.F stated, “reconnect with ourselves”, which could be understood in relation to mindfulness, as well as being used to improve imagination and artistic expression. In addition, this could bring an added appreciation of the potential for the use of silence in educational therapy. Indeed, silence could be a relevant element for future educational neuroscience research.



## Chapter 8 Conclusion

As well as finalising the work, this section outlines the different steps taken in order to reach the conclusion that silence is not just a syntactical pause, lacking epistemological meaning. The chapter also identifies the limitations throughout the investigation. Once the boundaries have been established, the chapter focuses on further research needed in order to improve the studies and results in psychology, education, health, media studies and indeed, cognitive communication. That is the contribution to knowledge, a taxonomical approach, composed by very different entities in life, which are at the same time interwoven with each other, and which offer a multidimensional impact in and for society (see 8.3). In order to carrying on being systematic in this research project, the research questions presented at the beginning of the thesis (see 1.3) are answered. The opening enquiry about the meaning of silence and whether or not it could be systematised at all refers to the core taxonomy created in the previous chapter, showing the very different but at the same time interwoven notions of silence (epistemology). Equally, silence could be referred to something very difficult to obtain as well as something comfortable able to block out other possible noises. The empirical work and the literature confirmed the society's response to silence: negative or positive, conscious or unconscious or intentional and unintentional (second research question). Finally, the third question is answered both in the discussion and in further research. Even if the fast-paced society does not – sometimes – hears silence, the research suggests its benefits as well as acknowledging its burdens.

### 8.1 Recapitulative Summary

In the literature section, it was initially necessary to outline the origins of the investigation. In this respect, communication was explained from Palo Alto School's perspective. The first axiom, "one cannot *not* communicate" (Watzlawick et al., 2011, p. 30) was also introduced. From this axiom, the study of the concept of silence began. An emphasis was given to the role of silence in the media, particularly in radio. After realising the multiple meanings of the word, it was necessary to develop the best possible framework (methodology) to explain the concept of silence in radio in the present day. After the thorough and critical analysis of the radio programme, the IPA needed to obtain more

qualitative information about the phenomenon, which led to the organisation of semi-structured interviews. During the analysis, it was discovered that the professionals interviewed possessed an awareness of silence but were not employing its greatest potential. One of the reasons for this, which came out in the interviews, refers to the 'negative' attitude towards silence from society in general (and in some cases, from participants too). The discussion chapter offered the epistemological approach to silence learnt by literature and by the methods employed (case study and interviews). The last chapter concludes the research project, stating limitations and suggesting further investigation in the future.

## **8.2 Limitations**

After four years making sense of silence, there have been restrictions that have been unconquerable despite the time and effort put into this thesis. However, this does not mean that the result or the experience is a negative one, but rather it has been a valuable encounter. It brings new expectations and looks forward to a continuation of all the knowledge that has been found.

The literature review makes society aware that the situation regarding silence has been and continues to be studied and challenged. From the statement that "silence is not a simple unit of communication" (Saville-Troike, 1985, p. 4), the different meanings of silence have been covered from many different perspectives. However, these are not conclusive, and more time and resources could have identified further areas of research. Section 2.1 referring to communication, in particular, could offer more theories and views from other authors. However, it was necessary for the researcher to limit the context of the study. Likewise, the theory about physics (see 2.4) could have been wider, but this was due to the approach taken rather than the physical concept of silence. However, this area could also be followed up in future investigations. In the same way, the philosophical notion of silence could have been extended in this specific area of study, but again the focus of the project was the creation of a wider taxonomy. Furthermore, the research could have categorized silence by gender and ethics or even by age, as a continuation of the study by countries and culture (see 2.7). In fact, Freeman and Freeman (2013) began this possible

research establishing the differences in appreciation of silence between the sexes.

The chapter on methodology has been widely studied because after the first pilot was undertaken, the frame of the study had to be changed due to assumed preconceptions. This led to a change to the interpretative phenomenological analysis, which obtained information from professional people, so that the answers given could provide information and be compared to the literature review. This should not prevent the future analysis of silence in relation to young people in general or even to radio enthusiasts. The results of such studies would be completely different but could be an advantage of possible comparisons. It should also be mentioned that more cases could have been examined if the time or the number of researchers could have been increased. Although as it has been stated in the sampling section (see 5.2), after eleven interviews, the information started to repeat (saturation).

Moreover, the ethical approach has received the required approvals. However, this research could have followed the code of ethics and guidelines provided by the British Sociological Association (British Sociological Association, 2017) as well as the Media, Communication and Cultural Studies Association (Media, Communication and Cultural Studies Association, 2019) in order to increase thoroughness.

Continuing with the methods undertaken – case study and interviews –, the limitations (see 3.7.4) and challenges (see 4.4 and 5.6) occurred as it has been stated before due to time restrictions and number of researchers involved. That is why, a lack of programmes to analyse was reported in the case study. At the same time, it would have been more accurate to set up less possible kinds of silence. However, this last consideration could have led to a decrease in the number of different meanings of silence revealed, which would have been a negative factor. The limitation observed regarding the radio example used and in reference to the focus on how silence is perceived in different countries and cultures could open a new research project analysing the use of silence in their radio programmes (see 8.3.3).

The transcriptions have been an extremely important resource to enable the analysis of both methods, and despite the maximum effort taken in order to

reproduce the conversation exactly, it has not been possible to transcribe the oral discourse taking into consideration the primary qualities in part. Reproduction of the programme's voices was attempted, employing the references of Dressler & Kreuz's system (2000) (see 4.3) but time constraints prevented this from being completely rigorous. Future research may be able to comply with this limitation. Previously, it was stated how the different lengths of silence were measured, explaining that exact milliseconds were not taken into account, due to the brain's inability to perceive that amount of silence as meaningful. It would be ideal if after this qualitative study, a quantitative investigation (further research) could look into the scientific and physical assessment of this cognitive silence, when the brain does not reach the threshold of qualitative approach as it is occupied understanding the milliseconds that a computer could count on its behalf. Moreover, another possible limitation but at the same time, a further research opportunity is that of analysing the silences occurred by the participants – working on concepts such as identity but also rehearsing the ontology of silence, syntaxis and so forth. Even given the possibility to analyse silence as a quantitative approach.

Regarding the research findings, it should be mentioned that the aim of this research is completely qualitative, so it does not offer statistical findings. The case study does allow percentages and shows graphs, but the main goal of this pilot is not quantitative. The illustration of the amount of different kinds of silence (Appendix 1), despite the percentages illustrated, is intended to show diverse silences. Again, the discussion presented is highly qualitative, so future investigations could receive support in order to establish more quantitative analysis and offer new conclusions.

In section 5.6, it was announced the existence of potential limitations in reference with the content between the participants and the literature encountered. After examining the evidence-base available, it is possible to learn that the ontological section does not weave, in great detail, literature and participants content together, unlike the epistemological section which brings them both, interview findings and literature themes, together. Therefore, this potential limitation offers different possibilities of cause. Looking back to the conversations with the participants, it seems that they did not offer ontological reasoning in great detail. However, the semi-structured questions do not seem

to stir the participants on this field either. It is significant to revise the background of the participants as a sampling limitation (see 5.2). Participants were very critical and metacognitive so other population sampling would offer other results. Obviously, future research could bring this promising field back into examination.

### **8.3 Further Research**

During the discussion, the concept of silence is challenged and offers information on what silence is, could potentially be and can be seen as. That is why, the study of the ontology and epistemology of silence reveals that creativity plays a relevant role in its consumption. Furthermore, the contribution to knowledge sustains potential pioneer approach that could benefit different practical areas. The study offers indications that silence can be, and in fact is, a product of current research into different walks of life: Psychology; Sociology; Acoustics and Psychoacoustics; Philosophy; Social Psychology; Anthropology; Epistemology; Physics; Neuroscience; Media Studies and Education. There are numerous implications, therefore, for personal development, education, and health.

#### **8.3.1 Personal Development**

The literature and participants reflected upon the current situation of being bombarded with noise all the time, underlying the need for silence in a stressful society. Faced with this situation, silence is presented as a forgotten but powerful resource. In particular, one of the relevant studies in which the meaning of silence plays a crucial role in the acknowledgement of oneself, refers to the area of mindfulness and meditation – the need for quietness and calmness, and concentrated on breathing (D.R.T). This participant explains the benefits of this type of practice – contemplation, reflection and thought, underlining the possibilities that there could potentially be for patients who suffer psychological problems. In the search for studies about this field, it is possible to learn how mindfulness supports psychotherapy, for example, in treating anxiety disorder (Brady & Whitman, 2012). D.R.F also commented on the need for teenagers to stop, think and reflect upon themselves, allowing silence to be heard and listened to. The research carried out by Wall (2014) reveals that meditation, contemplation and listening to the inner voice improves cognitive

skills. A fact also addressed by D.R.T is that these techniques make students more self-aware, in a world where continuous information coming from technology and information overload can otherwise jeopardise their identity and make them confused about their options. These two examples reveal that more work is needed and new therapies in psychology and psychiatric are required (Brown & Ryan, 2003). Future research is also needed to learn from the results of silence in immunotherapy.

The enhancement of well-being through silence, meditation and mindfulness has been acknowledged psychologically, spiritually and philosophically. Philosophers (Augustine, 1948; Gauguin, 1993; Picard, 1952; Plato, 1997) and scholars, such as (Bruneau, 1973; Jaworski, 1993; Jensen, 1973; Kurzon, 2007) have all announced the significance of silence in prayer and contemplation, even reporting that non-believers respond with silence at religious events to show respect. D.R.Q also mentioned that prayer in silence makes them connected to where the mind isolates itself from any possible noise. In view of the current responses, mindfulness in religion was initially approached (Schiffhorst, 2010) reinforcing material for further research such as the need for silence to open the soul or for breathing without trying to fill the space with noise. Nowadays, this constant noise, like loudspeakers, does not allow the spirit to rest but to cause anxiety. However, if a person cultivates quietness, they can reach reality, which is seen as the way to eternity. This moment refers to the concept illustrated in figure 14, where it is possible to see the 'siderosphere'.

Another idea that can be seen through the research is the concept of entering reality and escaping reality. Studied literature such as Tallis (2014) shows how modern society is connected to fast-paced everyday life. Technology moves with mankind and as Pascal states "we almost never think of the present, and if we do think of it, it is only to see what light it throws on our plans for the future" (1995, p. 13). This reality needs to be followed up in future investigations, underlying the need for silence in society and the role that mindfulness and silent retreats (D.R.T) could bring to society, not just in religion. The silence in contemplative prayer is similar to that used in poetry, painting and music and the benefits of it should be focused on.

### **8.3.2 Medicine and Health**

In addition to psychological benefits, silence could be employed to improve physical health. It has already been shown that meditation and silence help the understanding of the self, which has been also documented by Hofmann (2013), but this fact further encourages research into the position of silence in health – not only just in therapy, but also in clinical medicine. In 2001, a medical paper was published stating that reciting the rosary prayer or a yoga mantra enhanced heart rate variability and baroreflex sensitivity by slowing the breathing rate down to 6 breaths per minute (Bernardi et al., 2001). Six years later, the author of this paper's interest peaked in the way that music can cause changes in cardiovascular and respiratory functions, and helped demonstrate an unexpected benefit of silence in its ability to reduce heart rate and blood pressure in comparison with slow tempo music (Bernardi, Porta, & Sleight, 2006). This finding brings more awareness into the role of silence in medicine, suggesting that further research is needed.

Previously, the importance of meditation in this busy modern world was discussed because of the benefits that it brings to states of mind. Meditation is also being researched in terms of its connection with medicine, psychology and neuroscience, for example investigating how the emotions affect the immune system (Manocha, Black, & Wilson, 2012) and even the role of silence and meditation as a placebo in psychoneuroimmunology (PNI), which needs further research.

Another field of study which deserves attention is that of the repercussions of silence and noise in modern civilization. It was learnt that primarily, silence seems to be avoided but at the same time, it has been reported that silence, also referred as 'stillness', can be beneficial. Noise is not usually chosen but is constantly present – the television, radio, road traffic, aircraft noise and appliances are constantly present in the background of human life, night and day. Even when society wants to disconnect from this audio barrage, headphones appear as a choice to disconnect from the background noise but serve to isolate the individual into a more specific desired sound. This brings consequences – first and foremost to human health. During discussions with the participants, D.R.F showed concern for ear damage that causes tinnitus,

hearing loss and even deafness, due to exposure to loud noises. Eggermont and Roberts (2012) work on the neural basis of the condition, alluding to the possibilities of neuroscience. Investigations have also begun into the possibilities of imagination and synaesthesia. One man reported that despite being deaf all his life: “I have never known silence” (a type of synaesthesia) (Seaberg, 2012). D.R.F. had already informed that silence is needed in modern society but further research in neuroscience could identify silence as a resource to tackle disorders and illnesses. Like Bernardi et al.’s (2009) astounding effects on silence, Kirste et al (2015) realised that the “sound of silence” (2015, pp. 1225–1226) propels the generation of cells (adult hippocampal neurogenesis) in contrast to white noise, which is detrimental to the production and proliferation. Further research is suggested so that studies that demonstrate the indication of trying to hear in silence activates the auditory cortex can continue. These new neurons could confront stress, depression and disorders alike.

Noise pollution currently is a much-discussed topic, due to the complications and consequences which it can trigger in humans and animals, as has been outlined above. However, although there are regulations in place regarding noise pollution, discrepancies exist due to costs, for example debating the price of reducing the noise versus the cost of damages (Reals, 2014). Further research such as the hazards of noise pollution (Gupta, Gupta, Jain, & Gupta, 2018) is needed to increase public awareness of this subject. Looking back at the literature, we can see that Lewis (2005) describes the communication style in Finland as quiet and silent. Nowadays, Finland advertises silence as a tourist attraction, promoting itself as a country where people are able to focus on the inner self, to be calm and connect to the body, mind and soul. Silence is being sold in the form of meditation and silent retreats. It would be encouraging, therefore, to research on the physical (physiology) effect of silence.

### **8.3.3 Education**

Finally, another area which draws upon psychology and physiology; meditation and mindfulness; medicine and health is embedded in education. D.R.F. describes silence as a “great educative tool”, and this justifies further research. However, it has also been commented that silence suffers acknowledgement of its meanings and cognitive skills nowadays in western society (see 2.7). The



researched literature has revealed a theological tradition of pedagogy, where silence was the medium to teach (Socrates, Gauguin, Augustine), but also these philosophers taught about the importance of silence in order to learn. However, one of the issues is that teachers themselves seem not to be prepared to do so. Apart from Gill's views in *Academia* (2009), warning that it is necessary to keep silent if the worker wants to keep the job, D.R.R reported, using silence is challenging when a teacher lacks confidence. This informs that future research is required into the way that silence is used, above all in pedagogy. Furthermore, the possibilities of silence do not comply just to teaching in schools, but it was learnt that silence offers great artistic and dramatic potential, in poetry, painting, music and prayer, suggesting further work would benefit this area too. As stated in the limitations section (see 8.2), future research about how silence could be employed in different countries and the differences between the use of silence in their radio programmes – even in comparison with the one analysed in this project – could bring extra knowledge about possible influences in education and in lifestyles.

In schools today, silence seems to have become a popular technique in mindfulness, but silence should not only be offered in that way. Silence appears to be greater than the specific minutes where silence is being demanded as a module. Further research should focus on allowing and encouraging children to think for themselves, rather than giving 'all on a plate' or as Lees states "we are doing a lot of spoon feeding" (2012, p. 14). D.R.F also emphasises the need for silence to be included in teaching due to the lack of rhetoric ability that currently exists, suggesting that students would benefit from being taught simple things like the art of speaking for an interview or presenting, and even just speaking as D.R.F reported. Furthermore, as education works with cognitive functions, it would be advantageous to explore the neuroscience of silence – how the brain reacts to stillness, pauses and just quietness (it will also be needed to analyse the differences between them). As the field of education is changing, innovative teaching could encourage the use of silence. In reference to Media: if silence is studied and employed accordingly by staff, its use could become a benefit for the company, by maximising effects and controlling audiences.

After all the work undertaken in the different scopes – medicine, psychology and education, among others such as sociology, acoustics and physiology – the

realisation that silence is important in order to accept oneself and learn with it and through it, should be continued, thoroughly analysed, and followed up in the field of neuroscience so that more individuals can benefit from silence.

## **8.4 Concluding Remarks**

“We know the effectiveness of the command of silence – pauses – by the story-teller, actor, radio announcer, public speaker and salesman, but we need also to recognize the importance of silence in all of life’s interpersonal communicative situations”  
—Jensen, 1973, p 256

This research project is almost certainly not conclusive but opens a window into further work in different fields, not just in education or health but also in media. The learning curve that has evolved through this research has showed various aspects of silence. Among them, one aspect in particular – silence in media – has given researchers and professionals more confidence in the power of media and how to use silence strategically in order to get more control. Hopefully, after analysing this thesis, the reader will learn how to employ silence for their own benefit because for good or for bad, “silence speaks louder than words” (Jensen, 1973, p. 254).

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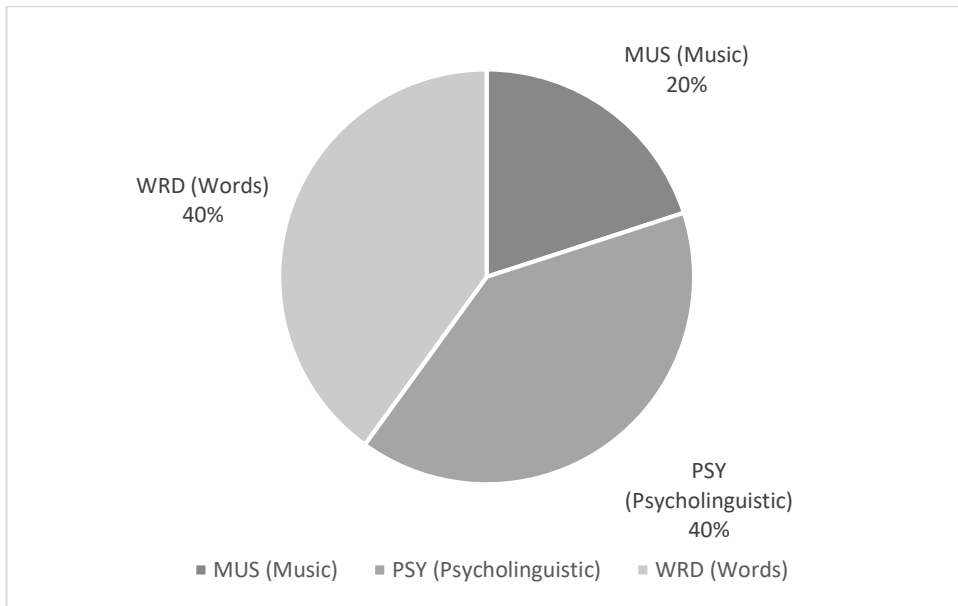
## Appendix 1 Radio Piece

### Intro Radio Programme

From	TO	LENGTH	TRANSCRIPTION	CODES
00:00.0	00:03.0	00:03.2	you are listening to Sunday's episode of The Archers?	WRD
00:03.2	00:03.3	00:00.1	(silence)	PSY
00:03.3	00:04.9	00:01.6	from BBC Radio 4	WRD
00:04.9	00:05.3	00:00.4	(silence)	PSY
00:05.3	00:02.1.1	00:15.8	(soundtrack The Archers)	MUS

Row Labels	Count of CODES
MUS (Music)	1
PSY (Psycholinguistic)	2
WRD (Words)	2
Grand Total	5



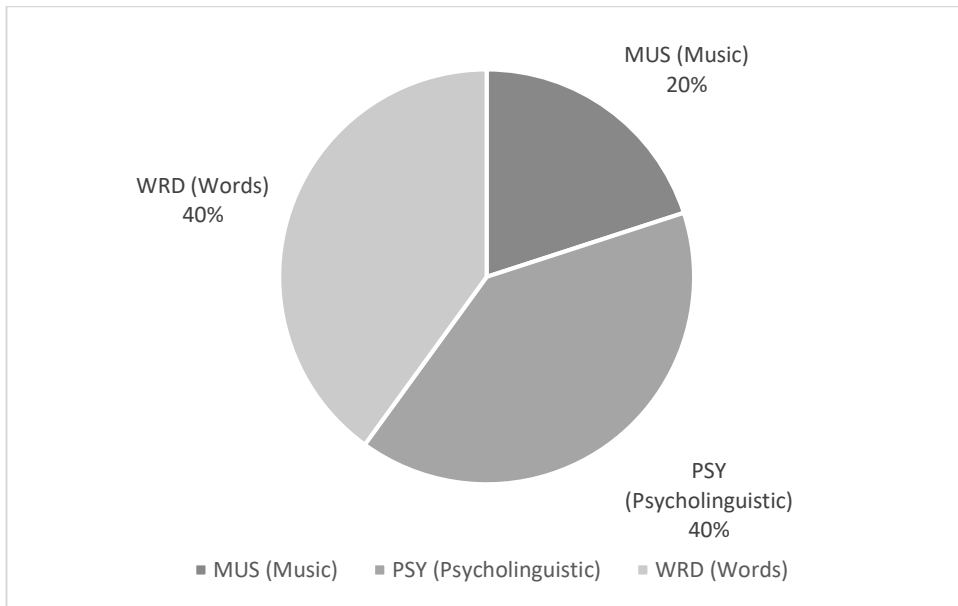


### First Scene

Fro m	TO	LEN GTH	TRANSCRIPTION	CODES
00:2 1.1	00:2 2.0	00:00 .9	(owl sounds)	PLG
00:2 2.0	00:2 2.7	00:00 .7	(Sound of the night)	PLG
00:2 2.7	00:2 3.1	00:00 .4	Hoot hoot	PLG
00:2 3.1	00:2 4.9	00:01 .7	(sound of the night, wind)	PLG
00:2 4.9	00:2 5.3	00:00 .4	huh	PLG
00:2 5.3	00:2 6.1	00:00 .9	(breathing and sound of the night)	MPL
00:2 6.1	00:2 7.2	00:01 .0	Hoot hoot	PLG
00:2 7.2	00:2 8.0	00:00 .9	(breathing and sound of the night)	MPL
00:2 8.0	00:2 8.7	00:00 .7	< come on>	WRD

00:2 8.7	00:2 8.8	00:00 .1	(silence)	INT
00:2 8.8	00:3 0.2	00:01 .3	Jill don't be silly	WRD
00:3 0.2	00:3 0.9	00:00 .8	(breathing and sound of the night)	EPL
00:3 0.9	00:3 2.4	00:01 .5	< it's only an owl >	WRD
00:3 2.4	00:3 2.9	00:00 .5	(breathing)	BRE
00:3 2.9	00:3 4.7	00:01 .8	(sound of the night, wind)	PLG
00:3 4.7	00:3 5.2	00:00 .5	(sound of the night (wind)	PLG
00:3 5.2	00:3 5.9	00:00 .7	(silence)	PAI

Row Labels	Count of CODES
BRE (blah)	1
EPL	1
INT	1
MPL	2
PAI	1
PLG	8
WRD	3
Grand Total	17



## Second Scene

Fro m	TO	LEN GTH	TRANSCRIPTION	CODES
00: 35. 9	00: 36. 7	00:0 0.8	(sound of sheets moving)	PLG
00: 36. 7	00: 38. 4	00:0 1.7	(sound of the night, wind)	PLG
00: 38. 4	00: 38. 9	00:0 0.5	Helen?	WRD
00: 38. 9	00: 40. 3	00:0 1.4	(silence)	INT
00: 40. 3	00: 40. 8	00:0 0.5	(move of the sheets)	PLG
00: 40. 8	00: 41. 9	00:0 1.1	(silence)	INT

00:41.9	00:42.2	00:00.3	Helen?	WRD
00:42.2	00:43.6	00:01.4	(silence)	PSY
00:43.6	00:45.3	00:01.8	(man's bed rustling and gasp)	PLG
00:45.3	00:47.4	00:02.0	(silence)	INT
00:47.4	00:49.1	00:01.8	Helen what's the matter why are you out of bed?	WRD
00:49.1	00:50.9	00:01.8	(silence)	PSY
00:50.9	00:53.9	00:02.9	(noise of movement of sheets, sound of steps, tired breathing)	MPL
00:53.9	00:58.3	00:04.5	(silence and eh from (0:55.894 to 0:55.942, length 0:00.047)	IPL
00:58.3	00:58.6	00:00.3	I	WRD
00:58.6	00:59.8	00:01.2	(silence)	PSY
00:59.8	01:00.0	00:00.2	< I >	WRD

01:00:0	01:00:1	00:00.1	(silence)	PSY
01:00:1	01:01:3	00:01.2	sure I left them	WRD
01:01:3	01:02:9	00:01.6	(silence)	PAI
01:02:9	01:04:0	00:01.1	what are you doing?	WRD
01:04:0	01:05:2	00:01.2	(silence)	PSY
01:05:2	01:06:2	00:01.0	did you hear a noise outside?	WRD
01:06:2	01:06:5	00:00.3	(silence)	PAI
01:06:5	01:07:1	00:00.6	(breathing)	BRM
01:07:1	01:08:1	00:01.1	(silence)	PAI
01:08:1	01:09:5	00:01.3	I I left (())	WRD
01:09:1	01:09:1	00:00.1	(silence)	PSY

01: 09. 1	01: 09. 5	00:0 0.3	them (())	WRD
01: 09. 5	01: 10. 2	00:0 0.8	(silence)	INT
01: 10. 2	01: 10. 4	00:0 0.2	what?	WRD
01: 10. 4	01: 10. 5	00:0 0.1	(silence)	PSY
01: 10. 5	01: 11. 1	00:0 0.6	shoes	WRD
01: 11. 1	01: 12. 4	00:0 1.3	(silence + eh? from 1:11.662 to 1:12.000, length 0:00.337)	IPL
01: 12. 4	01: 13. 1	00:0 0.7	what shoes?	WRD
01: 13. 1	01: 13. 2	00:0 0.1	(silence)	PSY
01: 13. 2	01: 14. 0	00:0 0.8	I don't know	WRD
01: 14. 0	01: 15. 1	00:0 1.1	(breathing)	BRE
01: 15. 1	01: 15. 7	00:0 0.7	hmm	PLG

01: 15. 7	01: 16. 3	00:0 0.6	(breathing)	BRM
01: 16. 3	01: 17. 4	00:0 1.1	there're under the tree	WRD
01: 17. 4	01: 17. 7	00:0 0.3	(silence)	PAI
01: 17. 7	01: 18. 5	00:0 0.8	(breathing)	BRM
01: 18. 5	01: 18. 7	00:0 0.2	(silence)	PAI
01: 18. 7	01: 19. 3	00:0 0.6	OK	WRD
01: 19. 3	01: 19. 8	00:0 0.5	(silence)	PAI
01: 19. 8	01: 21. 2	00:0 1.4	I've been looking I can't find them	WRD
01: 21. 2	01: 21. 8	00:0 0.6	(shush shush shush)	PLG
01: 21. 8	01: 21. 8	00:0 0.0	(silence)	INT
01: 21. 8	01: 23. 8	00:0 2.0	it's alright it's a dream you are sleep walking	WRD

01: 23. 8	01: 23. 9	00:0 0.1	(silence)	PSY
01: 23. 9	01: 24. 1	00:0 0.2	I	WRD
01: 24. 1	01: 24. 4	00:0 0.4	(silence)	INT
01: 24. 4	01: 24. 6	00:0 0.1	put	WRD
01: 24. 6	01: 24. 7	00:0 0.1	(silence)	INT
01: 24. 7	01: 24. 9	00:0 0.2	them	WRD
01: 24. 9	01: 25. 0	00:0 0.2	(silence)	INT
01: 25. 0	01: 25. 6	00:0 0.5	down	WRD
01: 25. 6	01: 26. 6	00:0 1.0	(silence)	INT
01: 26. 6	01: 27. 5	00:0 0.8	in the garden	WRD
01: 27. 3	01: 27. 9	00:0 0.6	eh eh eh!! o o	PLG



01: 27. 9	01: 28. 1	00:0 0.2	(silence)	INT
01: 28. 1	01: 29. 9	00:0 1.7	shush shush shush it's alright it's me o o	WPL
01: 29. 9	01: 33. 3	00:0 3.4	(silence with sound of dogs and the wind)	IPL
01: 33. 3	01: 33. 5	00:0 0.2	Rob?	WRD
01: 33. 5	01: 34. 5	00:0 1.0	(silence)	PSY
01: 34. 5	01: 34. 7	00:0 0.2	oh	PLG
01: 34. 7	01: 34. 8	00:0 0.1	(silence)	INT
01: 34. 8	01: 35. 6	00:0 0.8	you are freezing	WRD
01: 35. 6	01: 36. 6	01:3 6.6	(sound of rubbing)	PLG
01: 36. 6	01: 37. 8	00:0 1.3	how long have you been standing here?	WRD
01: 37. 8	01: 38. 7	00:0 0.9	(breathing)	BRM

01: 38. 7	01: 39. 0	00:0 0.3	come on	WRD
01: 39. 0	01: 40. 2	00:0 1.2	(wind sounds)	PLG
01: 40. 2	01: 40. 8	00:0 0.6	come on back to bed!	WRD
01: 40. 8	01: 42. 7	00:0 1.9	(wind noise night)	PLG
01: 42. 7	01: 44. 5	00:0 1.8	(silence)	PSY

Count  
of  
Row Labels CODES

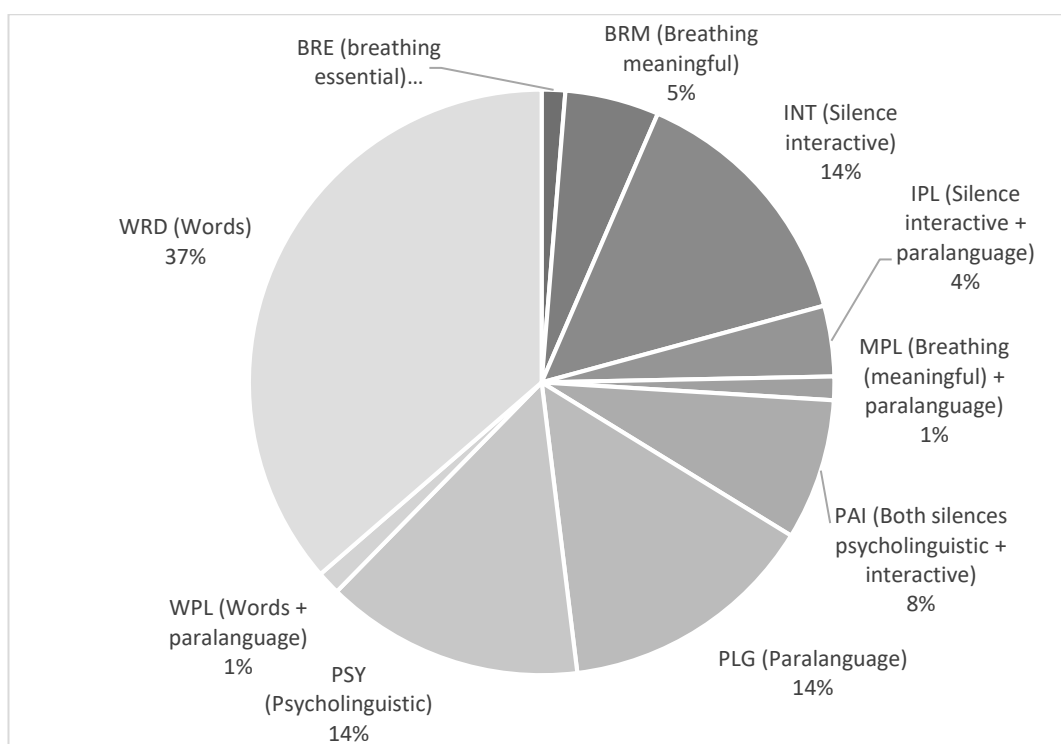
BRE (breathing essential) 1

BRM (Breathing meaningful) 4

INT (Silence interactive) 11

IPL (Silence interactive + paralanguage) 3

MPL (Breathing (meaningful) + paralinguistic)	1
PAI (Both silences psycholinguistic + interactive)	6
PLG (Paralinguistic)	11
PSY (Psycholinguistic)	11
WPL (Words + paralinguistic)	1
WRD (Words)	28
Grand Total	77



### Third Scene

Fro m	TO	LEN GTH	TRANSCRIPTION	CODES
01: 44. 5	01:4 8.3	00:0 3.7	(sound of a lorry and cows from 1:48.113)	PLG

01: 48. 3	01:4 9.0	00:0 0.8	you done?	WRD
01: 49. 0	01:4 9.7	00:0 0.6	(moo)	PLG
01: 49. 7	01:5 1.1	00:0 1.5	I topped up all the feathers	WRD
01: 51. 1	01:5 1.5	00:0 0.4	(sound of working on the fields)	PLG
01: 51. 5	01:5 1.7	00:0 0.2	oh	PLG
01: 51. 7	01:5 2.4	00:0 0.6	that's great love	WRD
01: 52. 4	01:5 3.0	00:0 0.6	(sound of birds)	PLG
01: 53. 0	01:5 3.8	00:0 0.8	did you find	WRD
01: 53. 8	01:5 4.8	00:0 1.0	(sound of wind throughout / foot step 1:54.066 to 1:54.335, length 0:00.268)	PLG
01: 54. 8	01:5 5.2	00:0 0.4	it's quite	WRD
01: 55. 2	01:5 5.3	00:0 0.1	(silence)	PSY

01: 55. 3	01:5 7.7	00:0 2.4	tricky getting the grab round <i>to the end one</i> ?	WRD
01: 57. 7	01:5 8.1	00:0 0.4	[sound of tool]	PLG
01: 58. 1	01:5 9.3	00:0 1.2	you seem to manage it ok	WRD
01: 59. 3	02:0 0.5	00:0 1.1	(silence (pigs from 1:59.412 to 1:59.662, length 0:00.250)	IPL
02: 00. 5	02:0 1.0	00:0 0.5	yeah	WRD
02: 01. 0	02:0 1.5	00:0 0.5	(silence)	INT
02: 01. 5	02:0 3.4	00:0 1.9	because I am so amazingly skilful	WRD
02: 03. 4	02:0 3.9	00:0 0.5	(silence)	INT
02: 03. 9	02:0 4.5	00:0 0.6	thanks love	WRD
02: 04. 5	02:0 4.6	00:0 0.1	(silence)	INT
02: 04. 6	02:0 4.8	00:0 0.2	hmm	PLG

02: 04. 8	02:0 5.3	00:0 0.5	(moo)	PLG
02: 05. 3	02:0 5.5	00:0 0.2	hmm	PLG
02: 05. 5	02:0 5.7	00:0 0.2	(silence)	PSY
02: 05. 7	02:0 6.9	00:0 1.2	the good news is	WRD
02: 06. 9	02:0 7.4	00:0 0.5	(silence)	PSY
02: 07. 4	02:0 9.0	00:0 1.6	I had a call from the engineers	WRD
02: 09. 0	02:0 9.2	00:0 0.2	(silence)	PSY
02: 09. 2	02:1 1.5	00:0 2.3	they got the spare gear box for the mixer wagon	WRD
02: 11. 5	02:1 1.7	00:0 0.2	(silence)	PSY
02: 11. 7	02:1 1.8	00:0 0.2	oh!	PLG
02: 11. 8	02:1 1.9	00:0 0.1	(silence)	PSY

02: 11. 9	02:1 2.3	00:0 0.4	ay!	PLG
02: 12. 3	02:1 3.3	00:0 1.0	(silence)	PSY
02: 13. 3	02:1 3.7	00:0 0.4	so	WRD
02: 13. 7	02:1 4.1	00:0 0.3	(silence)	PSY
02: 14. 1	02:1 4.3	00:0 0.3	when	WRD
02: 14. 3	02:1 4.5	00:0 0.1	(silence)	PSY
02: 14. 5	02:1 5.3	00:0 0.9	first thing tomorrow	WRD
02: 15. 3	02:1 5.4	00:0 0.1	(silence)	PSY
02: 15. 4	02:1 6.3	00:0 0.9	they will around to fix it	WRD
02: 16. 3	02:1 6.4	00:0 0.1	(silence)	PSY
02: 16. 4	02:1 7.1	00:0 0.6	oh brilliant	WPL

02: 17. 1	02:1 7.5	00:0 0.4	(breathing)	BRE
02: 17. 5	02:1 7.6	00:0 0.2	(sound cows)	PLG
02: 17. 6	02:1 7.8	00:0 0.2	(sound of the birds)	PLG
02: 17. 8	02:1 8.6	00:0 0.8	at last	WRD
02: 18. 6	02:1 9.5	00:0 0.9	(silence)	INT
02: 19. 5	02:2 0.9	00:0 1.4	only ONE MORE DAY ? of this	WRD
02: 20. 9	02:2 0.9	00:0 0.1	(silence)	PSY
02: 20. 9	02:2 3.5	00:0 2.6	boring messing around these grabs and scoops	WRD
02: 23. 5	02:2 4.0	00:0 0.5	(cow's noise)	PLG
02: 24. 0	02:2 4.8	00:0 0.8	yeah (noise of the farm from 2:24.205 to 2:24.500, length 0:00.294 ) well	WPL
02: 24. 8	02:2 5.2	00:0 0.4	(breathing)	BRE



02: 25. 2	02:2 5.7	00:0 0.5	touch wood	WRD
02: 25. 7	02:2 5.8	00:0 0.1	(silence)	PSY
02: 25. 8	02:2 7.3	00:0 1.4	back to the 21st century again	WRD
02: 25. 8	02:2 6.4	00:0 0.6	phone tones on the background	PLG
02: 27. 3	02:2 7.8	00:0 0.6	(breathing)	BRE
02: 27. 8	02:2 8.0	00:0 0.1	oh!	PLG
02: 28. 0	02:2 8.7	00:0 0.8	(breathing)	BRE
02: 28. 7	02:2 9.4	00:0 0.7	it's your gran	WRD
02: 29. 4	02:2 9.5	00:0 0.1	(silence)	PSY
02: 29. 5	02:3 0.4	00:0 0.8	I'd better take it (background of the phone)	WPL
02: 30. 4	02:3 0.5	00:0 0.2	(silence)	PSY

02: 30. 5	02:3 0.7	00:0 0.1	(sack noise)	PLG
02: 30. 7	02:3 2.1	00:0 1.4	Ill go start with the minerals	WRD
02: 32. 1	02:3 2.3	00:0 0.2	(background noise indistinguishible)	XXX
02: 32. 3	02:3 3.1	00:0 0.9	(background ring tone)	PLG
02: 32. 3	02:3 2.5	00:0 0.2	Ok	WRD
02: 33. 1	02:3 4.4	00:0 1.3	(noise indistinguishible)	XXX
02: 34. 4	02:3 4.8	00:0 0.4	hi mum!	WRD
02: 34. 8	02:3 5.3	00:0 0.5	(noise indistinguishible)	XXX
02: 35. 3	02:3 5.9	00:0 0.6	<i>Hello love!</i>	WRD
02: 35. 9	02:3 6.4	00:0 0.4	(noise indistinguishible)	XXX
02: 36. 4	02:3 7.1	00:0 0.7	<i>Are you busy?</i>	WRD

02: 37. 1	02:3 7.4	00:0 0.3	(birds background)	PLG
02: 37. 4	02:3 8.5	00:0 1.1	No I'm fine how're things?	WRD
02: 38. 5	02:3 9.1	00:0 0.5	(silence)	PSY
02: 39. 1	02:3 9.7	00:0 0.6	<i>not too bad</i>	WRD
02: 39. 7	02:4 0.6	00:0 0.9	(breathing)	BRE
02: 40. 6	02:4 1.6	00:0 1.0	<i>though I slept in</i>	WRD
02: 41. 6	02:4 1.7	00:0 0.1	(silence)	INT
02: 41. 7	02:4 2.3	00:0 0.6	<i>this morning</i>	WRD
02: 42. 3	02:4 2.9	00:0 0.3	oh!	PLG
02: 42. 9	02:4 3.0	00:0 0.1	(silence)	PSY
02: 43. 0	02:4 4.3	00:0 1.3	<i>right through my alarm</i>	WRD

02: 44. 3	02:4 4.9	00:0 0.6	(breathing)	BRM
02: 44. 9	02:4 6.4	00:0 1.4	<i>had a bit of a restless night</i>	WRD
02: 46. 4	02:4 7.1	00:0 0.8	you-u-u do	WRD
02: 47. 1	02:4 7.6	00:0 0.5	sound tired (cows background)	WPL
02: 47. 6	02:4 8.0	00:0 0.3	(sound indistinguishable)	XXX
02: 48. 0	02:4 9.3	00:0 1.3	<i>that's really why I'm calling</i>	WRD
02: 49. 3	02:4 9.6	00:0 0.3	(breathing)	BRM
02: 49. 6	02:5 1.1	00:0 1.6	<i>I'm way behind with all my plans</i>	WRD
02: 51. 2	02:5 2.2	00:0 1.0	(moo sound)	PLG
02: 52. 2	02:5 3.7	00:0 1.5	<i>I'm maybe late coming round</i>	WRD
02: 53. 7	02:5 4.0	00:0 0.3	(farm noise)	PLG

02: 54. 0	02:5 4.2	00:0 0.2	Oh!	PLG
02: 54. 2	02:5 4.4	00:0 0.2	(noise farm)	PLG
02: 54. 4	02:5 6.4	00:0 2.0	<i>I said I'd bring something round for lunch</i>	WRD
02: 56. 4	02:5 7.0	00:0 0.6	<i>remember</i> (background moo)	WPL
02: 57. 0	02:5 7.4	00:0 0.4	yep (moo sound from 2:57.136 to 2:57.315, length 0:00.178) but	WPL
02: 57. 4	02:5 7.6	00:0 0.2	(silence)	PSY
02: 57. 6	02:5 9.1	00:0 1.6	<i>I was going to make a chicken pie</i> (moo's sound at the back)	WPL
02: 59. 1	02:5 9.7	00:0 0.6	(strong breathing)	BRE
02: 59. 7	03:0 1.9	00:0 2.2	and I've not even started with the pastry	WRD
03: 01. 9	03:0 2.5	00:0 0.6	Look	WRD
03: 02. 5	03:0 2.6	00:0 0.1	(silence)	PAI

03: 02. 6	03:0 3.1	00:0 0.5	mu-um	WRD
03: 02. 8	03:0 4.2	00:0 1.4	but if I do it now	WRD
03: 04. 2	03:0 4.9	00:0 0.5	(silence)	PAI
03: 04. 9	03:0 7.3	00:0 2.4	and you don't mind having lunch later than usual ?	WRD
03: 07. 3	03:0 7.5	00:0 0.2	mum	WRD
03: 07. 5	03:0 7.6	00:0 0.1	(silence)	PSY
03: 07. 6	03:0 9.9	00:0 2.3	it's Ok don't worry about it we'll do our own lunch	WRD
03: 07. 6	03:0 8.1	00:0 0.5	(silence)	PSY
03: 08. 1	03:0 8.2	00:0 0.1	don't worry about it	WRD
03: 08. 2	03:0 9.9	00:0 1.7	(silence)	PSY
03: 09. 9	03:1 0.2	00:0 0.3	we'll do our own lunch	WRD

03: 10. 2	03:1 1.3	00:0 1.1	<i>What are you going to eat?</i>	WRD
03: 11. 3	03:1 1.4	00:0 0.1	buff...	PLG
03: 11. 4	03:1 1.7	00:0 0.2	(silence)	PAI
03: 11. 7	03:1 4.5	00:0 2.9	we'll be fine, we'll find something, we're not going to starve	WRD
03: 14. 5	03:1 5.0	00:0 0.5	(silence)	PSY
03: 15. 0	03:1 5.5	00:0 0.5	hmm	PLG
03: 15. 5	03:1 5.9	00:0 0.4	(silence)	INT
03: 15. 9	03:1 7.4	00:0 1.5	it's really kind of you to offer but	WRD
03: 17. 4	03:1 7.7	00:0 0.4	(silence)	PSY
03: 17. 7	03:1 9.4	00:0 1.7	if I were you, I'd take the morning off	WRD
03: 19. 4	03:1 9.7	00:0 0.3	(silence)	PSY

03: 19. 7	03:2 0.7	00:0 1.0	<i>well if you are really sure</i>	WRD
03: 20. 7	03:2 1.0	00:0 0.3	(silence)	PAI
03: 21. 0	03:2 1.9	00:0 0.9	Yes mum I am	WRD
03: 21. 9	03:2 2.0	00:0 0.1	(silence)	PSY
03: 22. 0	03:2 2.7	00:0 0.7	David!!!?	WRD
03: 22. 7	03:2 2.8	00:0 0.1	(silence)	PSY
03: 22. 8	03:2 3.8	00:0 1.0	<i>Alright then darling</i>	WRD
03: 23. 8	03:2 3.9	00:0 0.1	(silence)	INT
03: 23. 9	03:2 4.9	00:0 1.0	you go and have a rest	WRD
03: 24. 9	03:2 5.0	00:0 0.1	(silence)	PSY
03: 25. 0	03:2 5.7	00:0 0.8	I'll call you later	WRD



03: 25. 7	03:2 5.8	00:0 0.0	(silence)	PSY
03: 25. 8	03:2 6.3	00:0 0.6	<i>yes alright</i>	WRD
03: 26. 3	03:2 6.5	00:0 0.1	(silence)	PSY
03: 26. 5	03:2 6.8	00:0 0.4	<i>bye</i>	WRD
03: 26. 8	03:2 7.1	00:0 0.3	(silence)	PAI
03: 27. 1	03:2 7.7	00:0 0.6	<i>byee then</i>	WRD
03: 27. 7	03:2 8.9	00:0 1.2	(cow's sound)	PLG
03: 28. 9	03:2 9.5	00:0 0.6	<i>is that Jill?</i>	WRD
03: 29. 5	03:2 9.8	00:0 0.3	(silence)	PSY
03: 29. 8	03:3 0.3	00:0 0.5	<i>yeahahah</i>	WRD
03: 30. 3	03:3 1.3	00:0 1.0	(cow's sound)	PLG

03: 31. 3	03:3 2.1	00:0 0.8	yeah-h-h	WRD
03: 32. 1	03:3 2.3	00:0 0.3	(silence)	PSY
03: 32. 3	03:3 4.9	00:0 2.6	(eh -h don't on great form this morning so I said we do our own lunch (cow's sounds background))	WPL
03: 34. 9	03:3 6.3	00:0 1.4	(silence + oh)	PPL
03: 36. 3	03:3 7.5	00:0 1.2	sounded pretty tired	WRD
03: 37. 5	03:3 8.2	00:0 0.7	(silence)	PSY
03: 38. 2	03:3 9.7	00:0 1.5	I don't think she's been sleeping too well	WRD
03: 39. 7	03:4 0.2	00:0 0.5	(silence)	PSY
03: 40. 2	03:4 1.0	00:0 0.8	oh dear!	WRD
03: 41. 0	03:4 1.5	00:0 0.5	(silence)	PSY
03: 41. 5	03:4 2.9	00:0 1.3	I'm sorry to hear oh well	WPL

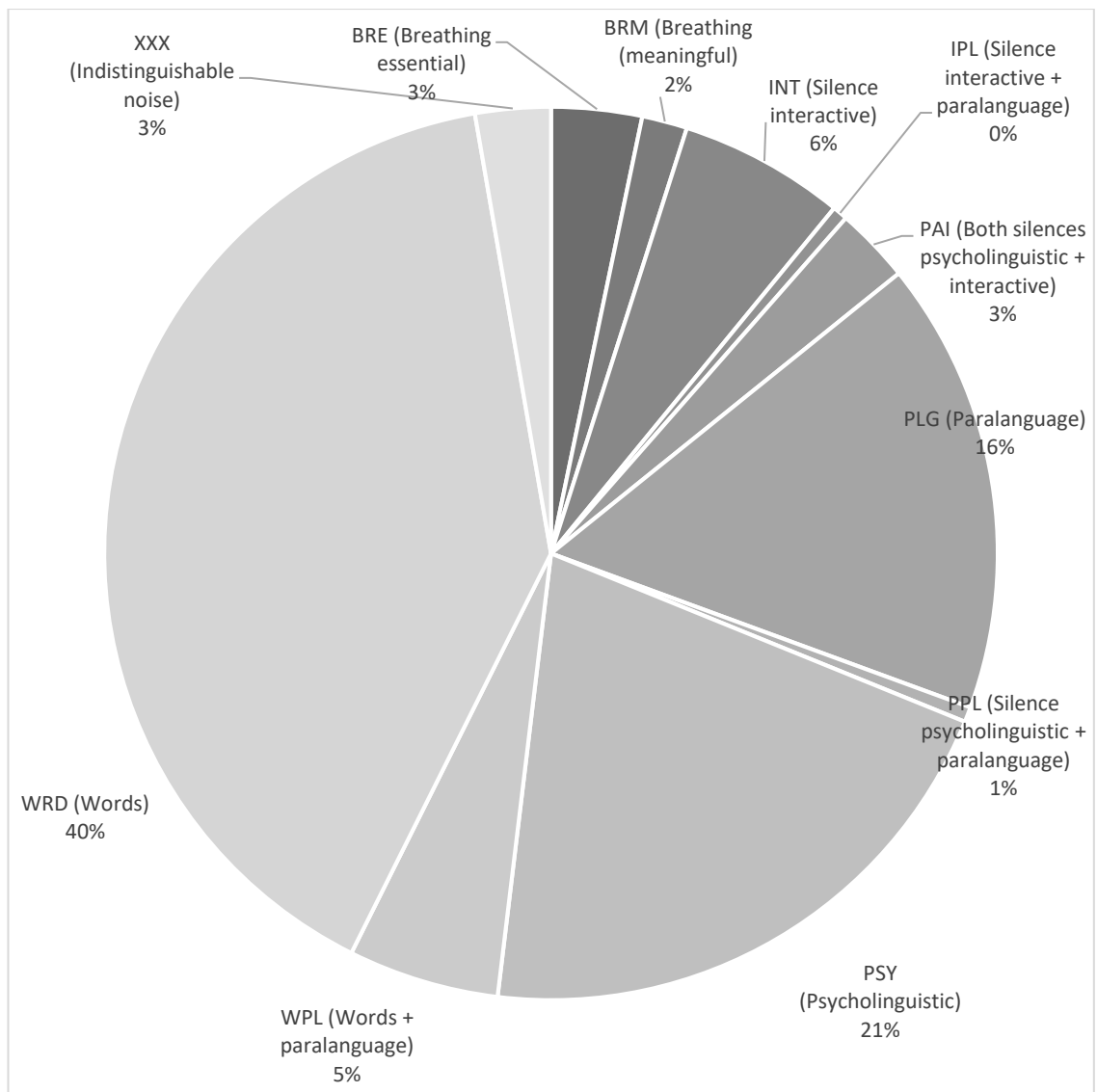
03: 42. 9	03:4 3.1	00:0 0.2	(silence)	PSY
03: 43. 1	03:4 4.2	00:0 1.1	we need to see what is in the fridge	WRD
03: 44. 2	03:4 4.4	00:0 0.2	(silence)	PSY
03: 44. 4	03:4 6.2	00:0 1.8	not a lot that's the problem	WRD
03: 46. 2	03:4 6.9	00:0 0.7	(farm sound)	PLG
03: 46. 9	03:4 8.3	00:0 1.4	until someone does another shop	WRD
03: 48. 3	03:4 8.7	00:0 0.4	(silence)	INT
03: 48. 7	03:4 9.9	00:0 1.3	(breathing)	BRM
03: 49. 9	03:5 0.3	00:0 0.3	(silence)	INT
03: 50. 3	03:5 0.6	00:0 0.3	er oh well	WPL
03: 50. 6	03:5 1.0	00:0 0.4	(silence)	INT

03: 51. 0	03:5 2.2	00:0 1.1	why we just go down to the Bull	WRD
03: 52. 2	03:5 2.9	00:0 0.7	(silence)	PSY
03: 52. 9	03:5 4.8	00:0 1.9	I treat us to one of Kenton's pizzas	WRD
03: 54. 8	03:5 5.9	00:0 1.1	(silence)	INT
03: 55. 9	03:5 7.4	00:0 1.6	fresh from the microwave	WRD
03: 57. 4	4.01 .273	00:0 3.8	(silence)	PSY

Row Labels                      Count  
   of  
   CODES

BRE (Breathing essential)                      6  
BRM (Breathing (meaningful))                      3  
INT (Silence interactive)                      11  
IPL (Silence interactive + paralanguage)                      1  
PAI (Both silences psycholinguistic + interactive)                      5

PLG (Paralanguage)	30
PPL (Silence psycholinguistic + paralanguage)	1
PSY (Psycholinguistic)	38
WPL (Words + paralanguage)	10
WRD (Words)	73
XXX (Indistinguishable noise)	5
Grand Total	183



## Fourth Scene

Fro m	TO	LEN GTH	TRANSCRIPTION	CODE S
04:0 1.3	04:0 2.3	00:0 1.0	(sound of plates)	PLG
04:0 2.3	04:0 4.7	00:0 2.4	still don't remember a thing about it	WRD
04:0 4.7	04:0 5.8	00:0 1.1	that's a bit spooky	WRD
04:0 5.8	04:0 8.4	00:0 2.6	your eyes were open and you seemed to look straight through me	WRD
04:0 8.4	04:0 8.8	00:0 0.5	(silence)	INT
04:0 8.8	04:1 0.4	00:0 1.6	going on about those lost shoes	WRD
04:1 0.4	04:1 1.7	00:0 1.3	(breathing)	BRM
04:1 1.7	04:1 4.3	00:0 2.6	and your hands were frozen, you must have been out of bed for quite a while	WRD
04:1 4.3	04:1 4.5	00:0 0.2	(breathing)	BRM
04:1 4.5	04:1 4.7	00:0 0.1	mmm	PLG
04:1 4.7	04:1 4.9	00:0 0.2	(silence)	INT
04:1 4.9	04:1 5.0	00:0 0.1	(sound of crockery)	PLG
04:1 5.0	04:1 5.0	00:0 0.4	(silence with background sound of plates)	SPL
04:1 5.3	04:1 5.8	00:0 0.5	(sound of a glass)	PLG
04:1 5.8	04:1 6.7	00:0 0.9	so weird	WRD

04:1 6.7	04:1 6.9	00:0 0.2	(silence)	PSY
04:1 6.9	04:1 6.9	00:0 0.1	(indistinguishable noise)	XXX
04:1 6.9	04:1 8.3	00:0 1.4	EH that's sleep walking for you	WPL
04:1 8.3	04:1 8.8	00:0 0.5	(background still noise of plates)	PLG
04:1 8.8	04:1 9.1	00:0 0.3	(heavy noise of plates)	PLG
04:1 9.1	04:1 9.3	00:0 0.3	(silence)	PSY
04:1 9.0	04:2 0.3	00:0 1.0	Never done it before	WRD
4.20. 278	04:2 0.7	00:0 0.4	(silence)	PAI
04:2 0.7	04:2 1.0	00:0 0.3	mmmm	PLG
04:2 1.0	04:2 2.1	00:0 1.1	(indistinguishable noise)	XXX
04:2 2.0	04:2 3.0	00:0 0.9	I don't think	WRD
04:2 3.0	04:2 4.1	00:0 1.0	(indistinguishable noise)	XXX
4.24. 069	04:2 4.3	00:0 0.2	err...	PLG
04:2 4.3	04:2 4.5	00:0 0.2	(silence)	PAI
04:2 4.5	04:2 6.2	00:0 1.7	maybe once or twice as a teenager	WRD
04:2 6.2	04:2 7.7	00:0 1.5	(indistinguishable noise)	XXX
04:2 8.0	04:2 8.4	00:0 0.8	you have to ask mum	WRD

04:2 8.4	04:2 9.4	00:0 0.9	(breathing)	BRM
04:2 9.4	04:3 0.0	00:0 0.6	mmmm	PLG
04:3 0.0	04:3 0.8	00:0 0.8	(indistinguishable noise)	XXX
04:3 0.8	04:3 2.5	00:0 1.7	perhaps it's not very surprising	WRD
04:3 2.5	04:3 3.0	00:0 0.5	(silence)	PSY
04:3 3.0	04:3 3.7	00:0 0.6	why-y-y-y? (mm)	WPL
04:3 3.7	04:3 4.5	00:0 0.8	(indistinguishable noise)	XXX
04:3 4.5	04:3 5.0	00:0 0.6	because I'm pregnant?	WRD
04:3 5.0	04:3 5.2	00:0 0.2	(silence)	PSY
04:3 5.2	04:3 7.0	00:0 1.8	er, your hormones are all over the place, aren't they?	WPL
04:3 7.0	04:3 7.2	00:0 0.2	(pause for breathing)	BRM
04:3 7.2	04:3 8.3	00:0 1.1	strange things can happen	WRD
04:3 8.3	04:3 8.7	00:0 0.4	(pause for breathing)	BRM
04:3 8.7	04:3 9.4	00:0 0.7	err	PLG
04:3 9.4	04:4 1.8	00:0 2.4	all of these big emotional changes going on-n	WRD
04:4 1.8	04:4 3.8	00:0 2.0	(silence)	PSY
04:4 3.8	04:4 4.5	00:0 0.8	you did seem a bit	WRD



04:4 4.5	04:4 5.2	00:0 0.6	(silence)	PSY
04:4 5.2	04:4 7.1	00:0 1.9	fragile after the scan	WRD
04:4 7.1	04:4 8.4	00:0 1.3	(silence)	PSY
04:4 8.4	04:4 8.8	00:0 0.4	fragile?	WRD
04:4 8.8	04:4 9.1	00:0 0.3	(silence)	PSY
04:4 9.1	04:4 9.3	00:0 0.2	(hmm -as if nodding)	PLG
04:4 9.3	04:4 9.6	00:0 0.3	(silence)	PSY
04:4 9.6	04:5 0.9	00:0 1.2	after you met up with Kristie	WRD
04:5 0.9	04:5 1.7	00:0 0.8	(silence)	PSY
04:5 1.7	04:5 3.3	00:0 1.6	we didn't exactly meet up	WRD
04:5 3.0	04:5 3.4	00:0 0.1	(silence)	INT
04:5 3.4	04:5 4.2	00:0 0.8	I (0.00.0.40) I told you	WPI
04:5 4.2	04:5 4.4	00:0 0.2	(silence)	PSY
04:5 4.4	04:5 5.0	00:0 0.6	I bumped in to her	WRD
04:5 5.0	04:5 5.2	00:0 0.2	(silence)	INT
04:5 5.2	04:5 5.4	00:0 0.2	mmmm	PLG
04:5 5.4	04:5 6.2	00:0 0.8	(indistinguishable noise)	XXX

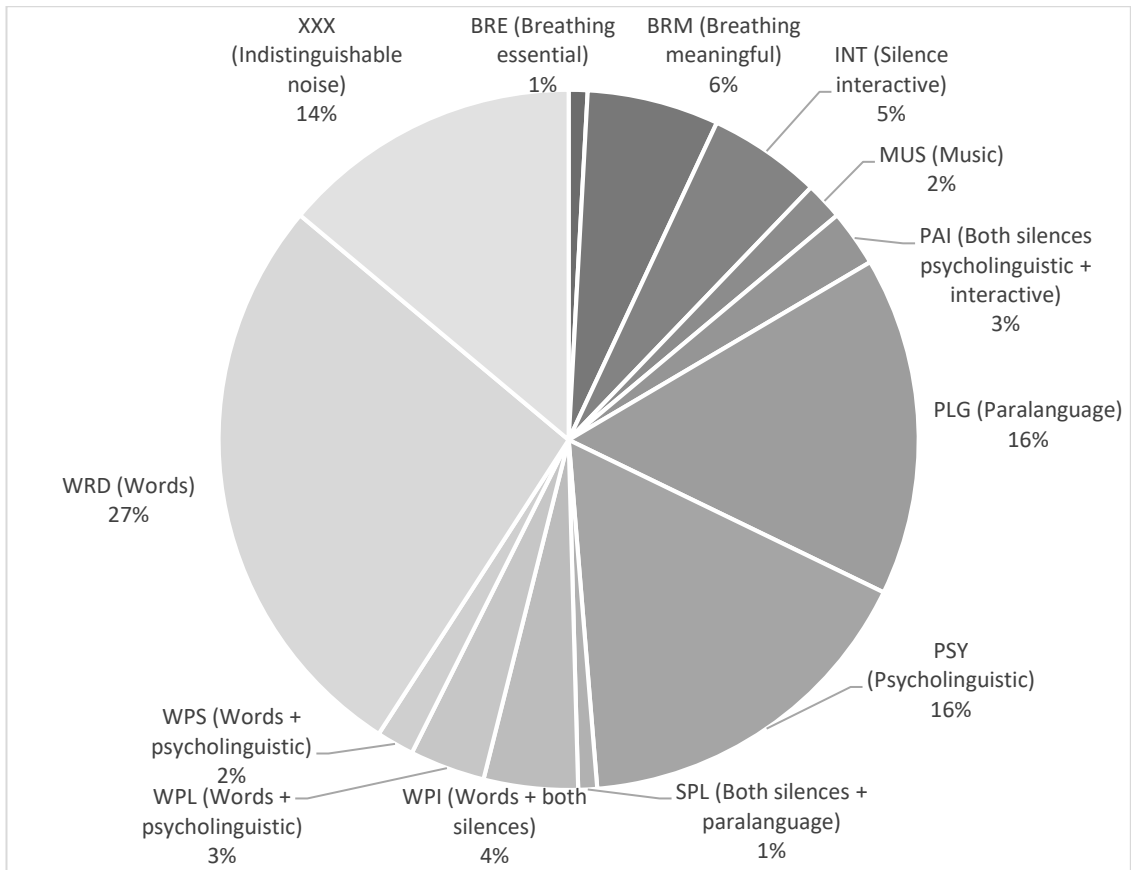
04:5 6.2	04:5 8.1	00:0 1.9	(no not such great time perhaps)	WRD
04:5 8.1	04:5 8.7	00:0 0.6	(silence)	PAI
04:5 8.7	05:0 0.2	00:0 1.6	no was fine we had a nice catch up	WRD
05:0 0.2	05:0 1.3	00:0 1.1	(long breathing)	BRM
05:0 1.3	05:0 1.5	00:0 0.2	ep!	PLG
05:0 1.5	05:0 1.7	00:0 0.2	(silence)	INT
05:0 1.7	05:0 2.4	00:0 0.7	but you're right	WRD
05:0 2.4	05:0 3.2	00:0 0.7	(silence)	PSY
05:0 3.2	05:0 6.5	00:0 3.3	the scan was a (gap 5:03.922 to 5:04.613, total 0:00.691 ) (..) huge (gap from 5:05.143 to 5:05.330, total duration 0:00.186) (..) wonderful moment	WPI
05:0 6.5	05:0 7.2	00:0 0.7	(music)	MUS
05:0 7.0	05:0 9.4	00:0 2.2	still feel a bit (gap from 5:07.955 to 5:08.080, total 0:00.125) (..) tearful when I look at the picture now	WPI
05:0 9.0	05:1 0.0	00:0 0.6	(huh as if sighing)	PLG
05:1 0.0	05:1 0.1	00:0 0.2	eh	PLG
05:1 0.1	05:1 0.4	00:0 0.3	(indistinguishable noise)	XXX
05:1 0.4	05:1 0.8	00:0 0.4	Ok well	WRD

05:1 0.8	05:1 1.4	00:0 0.5	(breathing)	BRM
05:1 1.4	05:1 3.3	00:0 1.9	perhaps you'd better not to look at it too often	WRD
05:1 2.9	05:1 3.3	00:0 0.4	hahaha	PLG
05:1 3.3	05:1 3.8	00:0 0.5	(silence)	INT
05:1 3.8	05:1 4.7	00:0 0.9	I try not to	WRD
05:1 4.7	05:1 4.9	00:0 0.2	(silence)	PSY
05:1 4.9	05:1 5.7	00:0 0.8	Haha good girl	WPL
05:1 5.7	05:1 6.7	00:0 1.0	(silence)	PSY
05:1 6.7	05:1 6.8	00:0 0.1	(noise indistinguishable)	XXX
05:1 6.8	05:1 7.2	00:0 0.4	(silence)	PSY
05:1 7.2	05:1 7.8	00:0 0.6	(indistinguishable noise)	XXX
05:1 7.8	05:1 8.2	00:0 0.3	you know what?	WRD
05:1 8.2	05:1 8.8	00:0 0.6	(indistinguishable noise)	XXX
05:1 8.8	05:2 1.3	00:0 2.5	After our restless night (gap from 5:19.725 to 5:19.840, duration 0:00.115) (.) I think you need to take things easy	WPI
05:2 1.3	05:2 1.6	00:0 0.4	(indistinguishable noise)	XXX
05:2 1.6	05:2 1.9	00:0 0.3	oh!	PLG

05:2 1.9	05:2 3.0	00:0 1.1	(breathing)	BRE
05:2 3.0	05:2 7.9	00:0 4.9	well (gap from 5:23.300 to 5:23.366, duration 0:00.066) I need to get the lunch on soon Not let's forget all about that I have a better idea why don't I take you out for lunch	WPI
05:2 7.9	05:2 8.6	00:0 0.7	(indistinguishable noise)	XXX
05:2 8.6	05:2 9.2	00:0 0.6	Ohhohh	PLG
05:2 9.2	05:2 9.4	00:0 0.2	(noise indistinguishable)	XXX
05:2 9.4	05:3 1.6	00:0 2.2	that's (gap between 5:29.511 and 5:29.554, length 0:00.043) (.) kind it does not need to be far somewhere local	WPS
05:3 1.6	05:3 2.3	00:0 0.7	(indistinguishable noise)	XXX
05:3 2.3	05:3 2.5	00:0 0.2	yeah!	WRD
05:3 2.5	05:3 3.0	00:0 0.5	(indistinguishable noise)	XXX
05:3 3.0	05:3 4.7	00:0 1.6	I don't want to ( gap 5:33.700 to 5:33.750, length 0:00.050) (.) drive for miles Noo	WPS
05:3 4.7	05:3 4.8	00:0 0.1	(silence )	PSY
05:3 4.8	05:3 6.1	00:0 1.3	So we drop Henry with your mum	WRD
05:3 6.1	05:3 6.2	00:0 0.1	(silence )	PSY
05:3 6.2	05:3 7.0	00:0 0.8	and go to the Bull	WRD
05:3 7.0	05:3 8.2	00:0 1.2	silence	PSY

05:3 8.2	05:3 9.2	00:0 1.0	then I will have you all by myself	WRD
05:3 9.2	05:4 0.5	00:0 1.3	(music)	MUS
05:4 0.5	05:4 2.0	00:0 2.5	(silence)	PSY

Row Labels	Count of CODES
BRE (Breathing essential)	1
BRM (Breathing meaningful)	7
INT (Silence interactive)	6
MUS (Music)	2
PAI (Both silences psycholinguistic + interactive)	3
PLG (Paralanguage)	18
PSY (Psycholinguistic)	19
SPL (Both silences + paralanguage)	1
WPI (Words + both silences)	5
WPL (Words + psycholinguistic)	4
WPS (Words + psycholinguistic)	2
WRD (Words)	31
XXX (Indistinguishable noise)	16
Grand Total	115



### Fifth Scene

Fro m	TO	LEN GTH	TRANSCRIPTION	COD ES
05:4 2.0	05:4 3.4	00:01 .4	(sound of the pub)	PLG
05:4 3.4	05:4 5.7	00:02 .2	so that's two steaks and kidneys	WR D
05:4 5.7	05:4 5.7	00:00 .0	(silence)	PSY
05:4 5.7	05:4 8.1	00:02 .4	and (gap from 5:46.118 to 5:46.200 length 0:00.081) (.) I'll have the cheese and ham panini please	WPS
05:4 8.1	05:4 8.8	00:00 .7	um, OK	WPL
05:4 8.8	05:4 9.9	00:01 .1	eh, oh Kenton!	WPL

05:4 9.9	05:5 0.3	00:00 .4	umhum?	PLG
05:5 0.3	05:5 1.1	00:00 .9	(noise of the pub background)	PLG
05:5 1.1	05:5 1.9	00:00 .8	the bonfire!	WR D
05:5 1.9	05:5 2.3	00:00 .4	(noise of the pub background)	PLG
05:5 2.3	05:5 2.9	00:00 .6	out on the green	WR D
05:5 2.9	05:5 3.4	00:00 .4	(indistinguishable noise)	XXX
05:5 3.4	05:5 4.6	00:01 .2	ah! You noticed!	WPL
05:5 4.6	05:5 5.4	00:00 .8	it's hard to miss	WR D
05:5 5.4	05:5 5.6	00:00 .2	(indistinguishable noise)	XXX
05:5 5.6	05:5 7.4	00:01 .8	Yeah! Definitely It wasn't there yesterday!!	WR D
05:5 7.4	05:5 7.5	00:00 .1	(indistinguishable noise)	XXX
05:5 7.5	05:5 8.0	00:00 .5	No (gap from 5:57.651 to 5:57.758, length 0:00.107) (.) well	WPS
05:5 8.0	05:5 8.4	00:00 .4	(breathing)	BRM
05:5 8.4	06:0 1.0	00:02 .6	but (gap from 5:58.514 to 5:58.600, length 0:00.085) (.) there's (gap from 5:58.736 to 5:58.812, length 0:00.075) (.) been (gap from 5:58.976 to 5:59.026, length 0:00.049) (.) a bit of (gap from 5:59.254 to 5:59.387, length 0:00.132) (.) gorilla (gap from 5:59.613 to 5:59.723, length 0:00.109) (.) bonfire building going on	WIN

06:0 1.0	06:0 1.1	00:00 .1	(indistinguishable noise)	XXX
06:0 1.1	06:0 1.2	00:00 .2	hmm	PLG
06:0 1.2	06:0 1.3	00:00 .1	(indistinguishable noise)	XXX
06:0 1.3	06:0 1.8	00:00 .4	(-) sounds	XXX
06:0 1.8	06:0 1.9	00:00 .1	(indistinguishable noise)	XXX
06:0 1.9	06:0 2.4	00:00 .6	crazy!	WR D
06:0 2.4	06:0 2.6	00:00 .2	(breathing)	BRE
06:0 2.6	06:0 6.0	00:03 .4	yeah! Well you know all the fuss we had about having a fire on the green	WR D
06:0 6.0	06:0 6.2	00:00 .2	(silence)	PSY
06:0 6.2	06:0 6.8	00:00 .6	in the past	WR D
06:0 6.8	06:0 7.0	00:00 .1	(indistinguishable noise)	XXX
06:0 7.0	06:0 8.4	00:01 .4	Hilary Knox you mean?	WR D
06:0 8.4	06:0 8.6	00:00 .2	shush, shush o o	PLG
06:0 8.6	06:0 9.1	00:00 .4	(umm)	PLG
06:0 9.1	06:0 9.3	00:00 .2	well o o	WR D
06:0 9.3	06:1 0.0	00:00 .6	(silence)	PAI
06:1 0.0	06:1 4.0	00:04 .0	this year me, and Neal anddd (gap 6:11.766 to 6:11.957, length 0:00.191) (.) some other (gap	WPS



			from 6:12.336 to 6:12.520, length 0:00.184) community minded individuals o o	
06:1 4.0	06:1 4.4	00:00 .4	(breathing)	BRM
06:1 4.4	06:1 5.8	00:01 .4	we thought after the year that we had	WR D
06:1 5.8	06:1 6.0	00:00 .2	(silence)	PAI
06:1 6.0	06:1 6.3	00:00 .3	we needed a	WR D
06:1 6.3	06:1 6.6	00:00 .3	(silence)	PAI
06:1 6.6	06:1 9.4	00:02 .8	a proper celebration right here (gap from 6:17.634 to 6:17.769, length 0:00.134) (.) in the heart of the village rather than	WPS
06:1 9.4	06:1 9.5	00:00 .1	(breathing)	BRE
06:1 9.5	06:2 0.9	00:01 .4	way over on Jubilee field	WR D
06:2 0.9	06:2 1.1	00:00 .1	(indistinguishable noise)	XXX
06:2 1.1	06:2 1.8	00:00 .7	oh! Yeah! (Sound of cows)	WPL
06:2 1.8	06:2 4.5	00:02 .7	so it's definitely a bonfire on the green this year	WR D
06:2 4.5	06:2 4.8	00:00 .2	aha, aha	PLG
06:2 4.8	06:2 5.5	00:00 .7	(breathing)	BRE
06:2 5.5	06:2 9.2	00:03 .8	Hillary Norks and her cockatoo can moan as much as they like but it's too late (laugh as well from 6:27.900 to the end)	WPL
06:2 9.2	06:2 9.3	00:00 .1	(noise)	XXX

06:2 9.3	06:3 0.5	00:01 .2	it's a finical plea (laugh from 6:30.038)	WPL
06:3 0.5	06:3 0.6	00:00 .1	(silence)	PAI
06:3 0.6	06:3 1.5	00:00 .9	oh that's great	WPL
06:3 1.5	06:3 1.8	00:00 .3	(laugh)	PLG
06:3 1.8	06:3 2.2	00:00 .4	well done (background laugh)	WPL
06:3 2.2	06:3 4.6	00:02 .4	very brave of you to take her own Ken!	WR D
06:3 4.6	06:3 4.7	00:00 .1	(silence)	PSY
06:3 4.7	06:3 7.5	00:02 .8	well (gap from 6:34.814 to 6:34.900, length 0:00.085) (.) Neil made sure we had the rest of the -e (gap from 6:36.500 to 6:36.540, length 0:00.040) (.) parish council on side	WPS
06:3 7.5	06:3 7.8	00:00 .2	(filled silence)	PSY
06:3 7.8	06:3 8.9	00:01 .1	so we are not on our own	WR D
06:3 8.9	06:3 9.0	00:00 .1	(silence)	PAI
06:3 9.0	06:3 9.8	00:00 .8	wise mo-ove!	WR D
06:3 9.8	06:3 9.9	00:00 .1	(silence)	PSY
06:3 9.9	00:0 0.8	00:01 .2	well, that's where it should be, shouldn't it?	WR D
00:0 0.8	06:4 1.9	00:00 .8	ehh	PLG

06:4 1.9	06:4 4.7	00:02 .8	and it will bring (gap from 6:42.300 to 6:42.583, length 0:00.283) (.) a bit of extra business for you as well	WPS
06:4 4.7	06:4 5.7	00:01 .0	(indistinguishable noise)	XXX
06:4 5.7	06:4 7.3	00:01 .6	yes (gap from 6:45.917 to 6:46.052, length 0:00.134) (.) well (gap from 6:46.200 to 6:46.312, length 0:00.112) (.) that is (gap from 6:46.776 to 6:46.868, length 0:00.092) (.) too of course	WIN
06:4 7.3	06:4 8.2	00:00 .9	(breathing)	BRM
06:4 8.2	06:5 0.2	00:02 .0	a bit of (gap from 6:48.331 to 6:48.433, length 0:00.101) (.) extra for us to celebrate on our-r-r	WIN
06:5 0.2	06:5 0.4	00:00 .2	(breathing)	BRM
06:5 0.4	06:5 1.8	00:01 .4	Second (gap from 6:50.755 to 6:50.882, length 0:00.127) (.) wedding anniversary	WPS
06:5 1.8	06:5 1.9	00:00 .1	(silence)	PSY
06:5 1.9	06:5 3.4	00:01 .4	eh! Your anniversary?	WPL
06:5 3.4	06:5 3.7	00:00 .3	(indistinguishable noise)	XXX
06:5 3.7	06:5 5.9	00:02 .2	is that today too? Yes I know two years already	WR D
06:5 5.9	06:5 5.9	00:00 .1	(silence)	PSY
06:5 5.9	06:5 6.9	00:00 .9	uh! It's hard to believe	WPL
06:5 6.9	06:5 7.1	00:00 .2	(silence)	PSY
06:5 7.1	07:0 0.5	00:03 .5	well done (gap from 6:58.200 to 6:58.543, length 0:00.343) congratulations! Yeah-h =	WPS

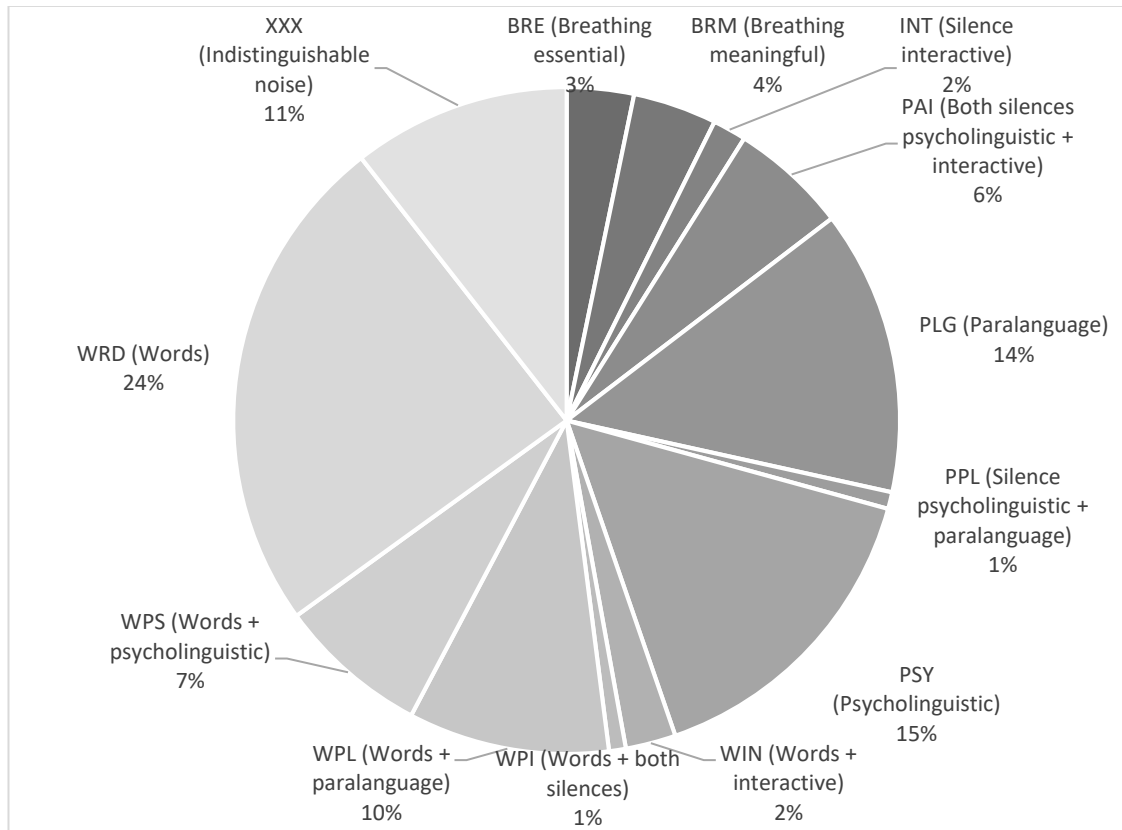
07:0 0.5	07:0 0.7	00:00 .2	(silence)	PSY
07:0 0.7	07:0 1.0	00:00 .3	(laugh)	PLG
07:0 1.0	07:0 1.2	00:00 .2	yeah!	WR D
07:0 1.2	07:0 1.3	00:00 .1	(silence)	PAI
07:0 1.3	07:0 1.7	00:00 .4	and	WR D
07:0 1.7	07:0 2.1	00:00 .4	ah (gap from 7:01.752 to 7:01.839, length 0:00.087) (.) hmm	PPL
07:0 2.1	07:0 2.3	00:00 .3	(silence)	PSY
07:0 2.3	07:0 4.9	00:02 .6	Jolene (gap from 7:02.747 to 7:02.940, length 0:00.193) (.) has given me (gap from 7:03.575 to 7:03.725, length 0:00.149) (.) this great present	WPI
07:0 4.9	07:0 5.2	00:00 .3	(silence)	PSY
07:0 5.2	07:0 5.6	00:00 .5	yeah, well	WR D
07:0 5.6	07:0 6.7	00:01 .0	(silence)	PSY
07:0 6.7	07:0 8.2	00:01 .6	oh! Uh!!	PLG
07:0 8.2	07:1 0.4	00:02 .1	handkerchiefs and the monograms you see?	WR D
07:1 0.4	07:1 2.0	00:01 .7	uhhhhh	PLG
07:1 2.0	07:1 4.0	00:02 .0	oh yeah! those are lovely!	WPL
07:1 4.0	07:1 4.2	00:00 .2	(silence)	PSY

07:1 4.2	07:1 4.5	00:00 .3	umh!	PLG
07:1 4.5	07:1 4.7	00:00 .2	(silence)	PSY
07:1 4.7	07:1 5.9	00:01 .3	beautifully embroidered!	WR D
07:1 5.9	07:1 6.6	00:00 .7	(breathing)	BRE
07:1 6.6	07:1 6.8	00:00 .2	well-l	WR D
07:1 6.8	07:1 7.3	00:00 .5	(silence)	PSY
07:1 7.3	07:1 8.4	00:00 .1	two years that's a	WR D
07:1 8.4	07:1 8.6	00:00 .1	(silence)	PSY
07:1 8.6	07:1 9.5	00:00 .9	cotton anniversary	WR D
07:1 9.5	07:1 9.7	00:00 .2	(silence)	PAI
07:1 9.7	07:2 0.2	00:00 .5	(indistinguishable noise)	XXX
07:2 0.2	07:2 0.6	00:00 .5	Oohh!	PLG
07:2 0.6	07:2 0.8	00:00 .2	(silence)	PSY
07:2 0.8	07:2 1.9	00:01 .1	right of course	WR D
07:2 1.9	07:2 2.2	00:00 .3	(silence)	PSY
07:2 2.2	07:2 4.0	00:01 .8	so what did you give her (gap from 7:23.443 to 7:23.651, length 0:00.207) Kenton?	WPS
07:2 4.0	07:2 5.1	00:01 .1	(breathing)	BRM

07:2 5.1	07:2 5.5	00:00 .4	ahh	PLG
07:2 5.5	07:2 5.7	00:00 .3	(silence)	PSY
07:2 5.7	07:2 6.1	00:00 .3	well...	WR D
07:2 6.1	07:2 6.5	00:00 .4	(silence)	INT
07:2 6.5	07:2 8.0	00:01 .6	if you (hmm from 7:26.896 to 7:27.163, length 0:00.266) come over here	WPL
07:2 8.0	07:2 8.5	00:00 .4	(silence)	INT
07:2 8.5	07:2 9.1	00:00 .6	I'll show you	WR D
07:2 9.1	07:3 1.4	00:02 .3	(noise of the pub)	PLG

Row Labels	Count of CODES
BRE (Breathing essential)	4
BRM (Breathing meaningful)	5
INT (Silence interactive)	2
PAI (Both silences psycholinguistic + interactive)	7
PLG (Paralanguage)	17
PPL (Silence psycholinguistic + paralanguage)	1
PSY (Psycholinguistic)	19
WIN (Words + interactive)	3
WPI (Words + both silences)	1
WPL (Words + paralanguage)	12

WPS (Words + psycholinguistic)	9
WRD (Words)	30
XXX (Indistinguishable noise)	13
Grand Total	123



### Sixth Scene

From	TO	LEN GTH	TRANSCRIPTION	CODES
07:3 1.4	07:3 2.6	00:01 .2	(background noise of crockery)	PLG
07:3 2.6	07:3 2.9	00:00 .3	Ehh	PLG
07:3 2.6	07:3 3.9	00:01 .3	so (gap from 7:33.200 to 7:33.457, length 0:00.257) (.) cheers	WPI
07:3 3.9	07:3 5.0	00:01 .2	(breathing)	BRM

07:3 5.0	07:3 5.8	00:00 .8	to young master bump	WRD
07:3 5.8	07:3 5.9	00:00 .0	(silence)	PSY
07:3 5.9	07:3 6.7	00:00 .8	yes-s-s-s	WRD
07:3 6.7	07:3 7.4	00:00 .7	(breathing)	BRM
07:3 7.4	07:3 8.2	00:00 .8	or mistress	WRD
07:3 8.2	07:3 9.6	00:01 .4	(gap plus er from 7:38.464 to 7:38.581, length 0:00.116)(.)	PPL
07:4 0.0	07:4 0.5	00:00 .9	anyway (breathing from 7:40.087)	WBM
07:4 0.5	07:4 1.1	00:00 .6	(noise of crockery)	PLG
07:4 1.1	07:4 3.6	00:02 .4	one good thing about (gap from 7:42.093 to 7:42.400, length 0:00.306) (.) your nocturnal wanderings	WIN
07:4 3.6	07:4 4.3	00:00 .7	(silence)	PSY
07:4 4.3	07:4 5.5	00:01 .2	while I was going back to sleep	WRD
07:4 5.5	07:4 8.6	00:03 .1	so sorry to wake you up nah it doesn't matter it was only half an hour or so =	WRD
07:4 8.6	07:4 9.4	00:00 .8	(breathing)	BRM
07:4 9.4	07:5 0.2	00:00 .8	when I was laying there	WRD
07:5 0.2	07:5 0.3	00:00 .1	(silence)	PSY
07:5 0.3	07:5 0.7	00:00 .4	I got	WRD



07:5 0.7	07:5 0.8	00:00 .1	(silence)	PSY
07:5 0.8	07:5 2.0	00:01 .2	<i>quite inspired about the shop</i>	WRD
07:5 2.0	07:5 2.3	00:00 .2	(silence)	PAI
07:5 2.3	07:5 2.6	00:00 .3	hummm	PLG
07:5 2.6	07:5 3.4	00:00 .8	(indistinguishable noise)	XXX
07:5 3.4	07:5 3.7	00:00 .3	did you?	WRD
07:5 3.7	07:5 3.8	00:00 .1	(silence)	PSY
07:5 3.8	07:5 4.0	00:00 .2	mm	PLG
07:5 4.0	07:5 4.4	00:00 .4	(silence)	PSY
07:5 4.4	07:5 6.5	00:02 .2	now the building works all but done we need to get	WRD
07:5 6.5	07:5 6.9	00:00 .3	(silence)	PSY
07:5 6.9	07:5 8.3	00:01 .5	properly organised about the decorations	WRD
07:5 8.3	07:5 9.2	00:00 .9	(breathing)	BRE
07:5 9.2	08:0 1.4	00:02 .2	so we can be up and running without any more delays	WRD
08:0 1.4	08:0 2.3	00:00 .9	sounds good to me!	WRD
08:0 2.3	08:0 2.4	00:00 .1	(silence)	PSY
08:0 2.4	08:0 2.8	00:00 .4	er hum...	PLG

08:0 2.8	08:0 2.9	00:00 .1	(silence)	PAI
08:0 2.9	08:0 4.5	00:01 .6	preferably without having to pay for more	WRD
08:0 4.5	08:0 4.6	00:00 .1	(silence)	PSY
08:0 4.6	08:0 6.1	00:01 .4	so called skilled labour	WRD
08:0 6.1	08:0 6.1	00:00 .0	(silence)	PSY
08:0 6.1	08:0 6.4	00:00 .3	mmm	PLG
08:0 6.4	08:0 7.2	00:00 .8	I'm all for that!	WRD
08:0 7.2	08:0 7.6	00:00 .4	(crockery noise)	PLG
08:0 7.6	08:1 0.6	00:03 .0	it's not like you need (gap from 8:08.645 to 8:08.703, length 0:00.058) (.) an apprenticeship (gap from 8:08.977 to 8:09.065, length 0:00.087) (.) to hold a paint brush isn't it?	WIN
08:1 0.6	08:1 0.6	00:00 .0	(silence)	PSY
08:1 0.6	08:1 1.5	00:00 .9	hahaha	PLG
08:1 1.5	08:1 2.3	00:00 .8	(silence)	PSY
08:1 2.3	08:1 2.7	00:00 .4	(breathing)	BRM
08:1 2.7	08:1 3.3	00:00 .6	I'm going to get a	WRD
08:1 3.3	08:1 3.6	00:00 .3	(breathing)	BRM

08:1 3.6	08:1 4.7	00:01 .2	volunteer team together	WRD
08:1 4.7	08:1 5.0	00:00 .2	(indistinguishable noise)	XXX
08:1 5.0	08:1 5.6	00:00 .6	OK	WRD
08:1 5.6	08:1 6.0	00:00 .4	(indistinguishable noise)	XXX
08:1 6.0	08:1 7.0	00:01 .0	your parents for start	WRD
08:1 7.0	08:1 7.9	00:00 .9	(breathing)	BRM
08:1 7.9	08:1 8.9	00:01 .0	sure they 'll be happy to help	WRD
08:1 8.9	08:1 9.3	00:00 .5	(breathing)	BRM
08:1 9.3	08:1 9.9	00:00 .6	and maybe	WRD
08:1 9.9	08:1 9.9	00:00 .0	(silence)	PSY
08:1 9.9	08:2 0.6	00:00 .6	Tom Johnny	WRD
08:2 0.6	08:2 0.7	00:00 .1	(silence)	PSY
08:2 0.7	08:2 1.0	00:00 .4	Yazza?	WRD
08:2 1.0	08:2 1.1	00:00 .1	(silence)	PSY
08:2 1.1	08:2 1.5	00:00 .3	Wow	PLG
08:2 1.5	08:2 1.6	00:00 .1	(silence)	PSY
08:2 1.6	08:2 1.9	00:00 .3	well	WRD

08:2 1.9	08:2 2.2	00:00 .3	(silence)	PAI
08:2 2.2	08:2 2.9	00:00 .7	in their spare time	WRD
08:2 2.9	08:2 4.0	00:01 .1	(indistinguishable noise)	XXX
08:2 4.0	08:2 5.6	00:01 .5	well I'll ask them (gap from 8:24.472 to 8:24.542, length 0:00.069) (.) when I pick up Henry	WPS
08:2 5.6	08:2 6.4	00:00 .8	(background noise)	XXX
08:2 6.4	08:2 7.1	00:00 .7	you pick him up?	WRD
08:2 7.1	08:2 7.5	00:00 .4	(silence)	PSY
08:2 7.5	08:2 8.6	00:01 .1	yes as soon as we have lunch	WRD
08:2 8.6	08:2 9.9	00:01 .4	you go straight home for a rest	WRD
08:2 9.9	08:3 0.2	00:00 .3	(indistinguishable sound)	XXX
08:3 0.2	08:3 1.5	00:01 .3	you need to catch up on your sleep	WRD
08:3 1.5	08:3 2.5	00:01 .0	Rob I'm fine-e	WRD
08:3 2.5	08:3 3.1	00:00 .6	ah ah ah ah	PLG
08:3 3.1	08:3 3.3	00:00 .1	(silence)	INT
08:3 3.3	08:3 5.6	00:02 .3	when I said you should take it easy today (gap from 8:35.034 to 8:35.106, length 0:00.072) I meant it	WPS
08:3 5.6	08:3 5.9	00:00 .3	(indistinguishable noise)	XXX

08:3	08:3	00:00	no arguments	WRD
5.9	6.7	.8		

Count  
of  
Row Labels CODES

BRE (Breathing  
essential) 1

BRM (Breathing  
meaningful) 7

INT (Silence  
interactive) 1

PAI (Both silences  
psycholinguistic +  
interactive) 3

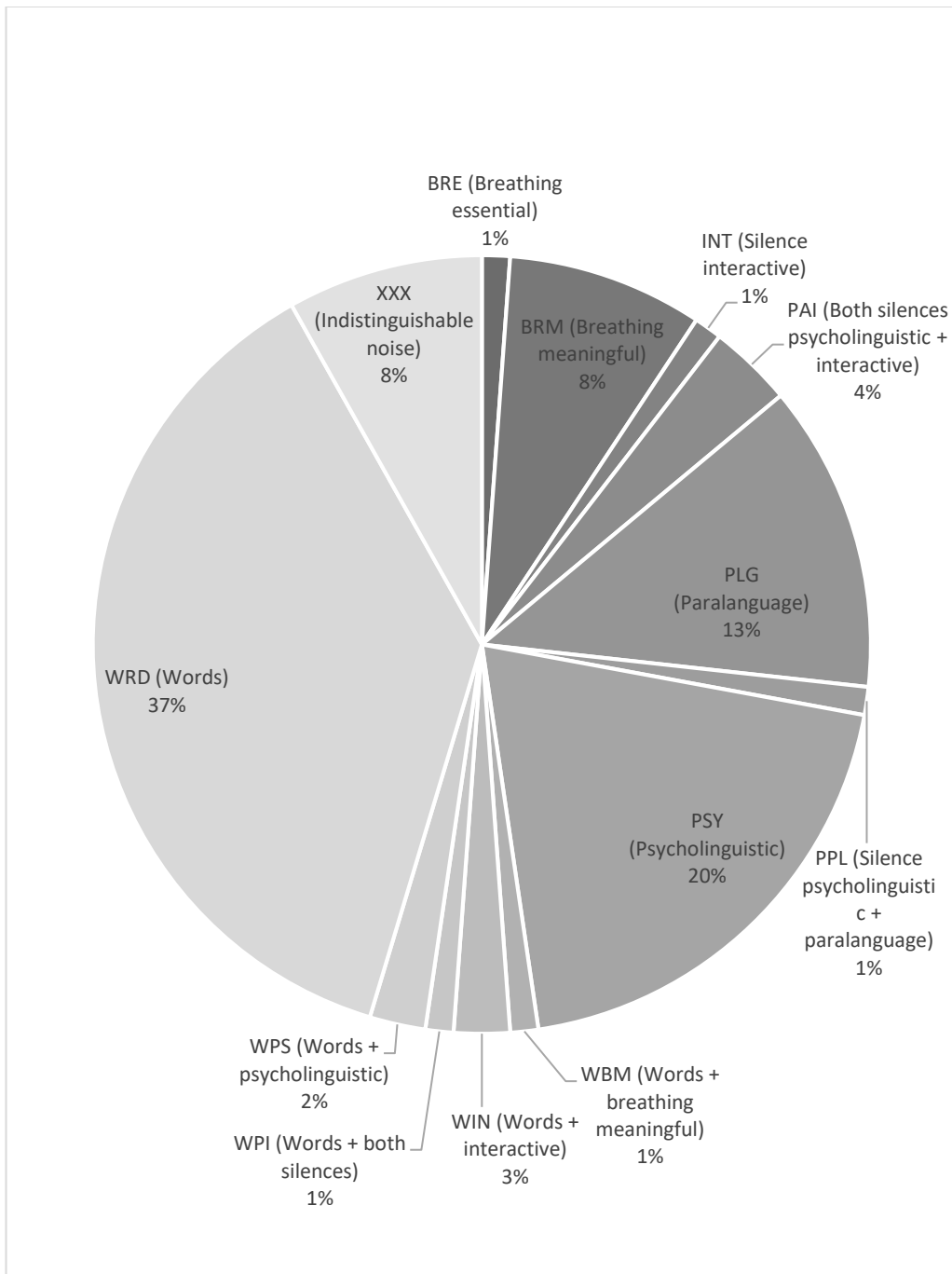
PLG (Paralanguage) 11

PPL (Silence  
psycholinguistic +  
paralanguage) 1

PSY (Psycholinguistic) 17

WBM (Words +  
breathing  
meaningful) 1

WIN (Words + interactive)	2
WPI (Words + both silences)	1
WPS (Words + psycholinguistic)	2
WRD (Words)	32
XXX (Indistinguishable noise)	7
Grand Total	86



## Seventh Scene

Fro m	TO	LENG TH	TRANSCRIPTION	COD ES
08:3 6.7	08:3 9.6	00:03 .0	(pub noise)	PLG
08:3 9.6	08:4 0.8	00:01 .2	you sure about that love?	WRD
08:4 0.8	08:4 1.0	00:00 .2	(pub noise)	PLG
08:4 1.0	08:4 2.5	00:01 .5	it's me who is the executor	WRD
08:4 2.5	08:4 2.9	00:00 .4	(pub noise)	PLG
08:4 2.9	08:4 4.5	00:01 .6	there is really no need for you to come	WRD
08:4 4.5	08:4 4.7	00:00 .2	(silence )	PAI
08:4 4.7	08:4 6.2	00:01 .5	what about (gap from 8:45.128 to 8:45.200, length 0:00.071) (.) the long drive?	WPI
08:4 6.2	08:4 6.5	00:00 .3	(pub noise)	PLG
08:4 6.5	08:4 7.6	00:01 .1	I get the train-n	WRD
08:4 7.6	08:4 7.8	00:00 .2	(indistinguishable sound)	XXX
08:4 7.8	08:4 9.7	00:01 .9	go (gap from 8:47.910 to 8:48.042, length 0:00.131) (.) on Tuesday and back again Wednesday	WPS
08:4 9.7	08:5 0.2	00:00 .5	(pub noise)	PLG
08:5 0.2	08:5 2.3	00:02 .2	and there is so much for you to do (gap between 8:51.761 to 8:51.900, length 0:00.138) (.) on the farm	WPS

08:5 2.3	08:5 3.2	00:00 .9	(breathing and background pub noise from 8:53.020)	EPL
08:5 3.2	08:5 4.3	00:01 .1	does it make sense, doesn't it?	WRD
08:5 4.0	08:5 5.5	00:01 .1	(background pub and strong breathing (from 8:54.653 to 8:55.084, length 0:00.430)	MPL
08:5 5.5	08:5 6.9	00:01 .4	well (gap from 8:55.766 to 8:56.127, length 0:00.361) (.) yeah (gap from 8:56.480 to 8:56.546 length 0:00.065) (.) I suppose so	WIN
08:5 6.9	08:5 7.3	00:00 .4	(pub noise)	PLG
08:5 7.3	08:5 8.5	00:01 .3	so (gap from 8:57.476 to 8:57.644, length 0:00.167) (.) that's settled then	WPS
08:5 8.5	08:5 8.9	00:00 .3	(pub noise)	PLG
08:5 8.9	08:5 9.6	00:00 .7	O (gap from 8:59.000 to 8:59.102, length 0:00.102) (.) K then	WPI
08:5 9.6	08:5 9.7	00:00 .1	(indistinguishable noise)	PLG
08:5 9.7	09:0 0.0	00:00 .3	(silence)	PSY
09:0 0.0	09:0 1.9	00:01 .9	S-so am I edgy or what?	WRD
09:0 1.9	09:0 2.0	00:00 .1	(silence)	PSY
09:0 2.0	09:0 3.8	00:01 .8	Definitely the edgiest guy in Aldridge's	WRD
09:0 3.4	09:0 4.3	00:00 .9	(laugh)	PLG
09:0 4.3	09:0 4.4	00:00 .1	(silence)	PSY
09:0 4.4	09:0 4.8	00:00 .4	He-ello?	WRD



09:0 4.8	09:0 4.9	00:00 .1	(silence)	PSY
09:0 4.9	09:0 5.3	00:00 .4	(laugh)	PLG
09:0 5.3	09:0 6.8	00:01 .6	so where is this anniversary present?	WRD
09:0 6.6	09:0 8.3	00:01 .7	Oh you really don't wanna know mum	WPL
09:0 8.3	09:0 8.4	00:00 .1	(silence)	PAI
09:0 8.4	09:0 9.0	00:00 .6	oohmmmm	PLG
09:0 9.0	09:0 9.5	00:00 .4	(silence)	INT
09:0 9.5	09:1 0.6	00:01 .1	oh go on show them	WPL
09:1 0.6	09:1 0.8	00:00 .3	(silence )	PSY
09:1 0.8	09:1 1.3	00:00 .4	but here?	WRD
09:1 1.3	09:1 1.6	00:00 .4	(pub noise)	PLG
09:1 1.6	09:1 2.1	00:00 .4	in public?	WRD
09:1 2.1	09:1 2.3	00:00 .3	(silence)	PSY
09:1 2.3	09:1 2.9	00:00 .5	what's -s-s-s-s this?	WRD
09:1 2.9	09:1 3.1	00:00 .2	(silence)	PSY
09:1 3.1	09:1 5.7	00:02 .7	we are all family here you don't need to be shy!	WRD
09:1 5.7	09:1 6.2	00:00 .5	(pub noise)	PLG

09:1 6.2	09:1 6.6	00:00 .4	OK!	WRD
09:1 6.6	09:1 6.8	00:00 .2	(silence)	INT
09:1 6.8	09:1 7.5	00:00 .7	here it goes!	WRD
09:1 7.5	09:1 8.0	00:00 .5	(silence)	INT
09:1 8.0	09:1 8.3	00:00 .3	(breathing )	BRE
09:1 8.3	09:1 8.8	00:00 .5	oohhhhhhhhh!!!!!!!	PLG
09:1 8.8	09:2 1.4	00:02 .5	(laugh)	PLG
09:1 9.9	09:2 1.0	00:01 .1	another tattoo!	WRD
09:2 1.0	09:2 1.2	00:00 .2	yep!	WRD
09:2 1.4	09:2 2.1	00:00 .5	dedicated	WRD
09:2 2.1	09:2 2.4	00:00 .4	(pub noise)	PLG
09:2 2.4	09:2 3.2	00:00 .8	to the woman I love	WRD
09:2 3.2	09:2 4.0	00:00 .9	oh (gap from 9:23.302 to 9:23.540, length 0:00.238) h/ oh! That's a heart! / A heart! []	WPA
09:2 4.0	09:2 4.2	00:00 .2	silence	INT
09:2 4.2	09:2 5.6	00:01 .4	oh! That a-a-a (background laugh)	WPL
09:2 5.5	09:2 7.1	00:01 .6	We both have our initials on it, you see? (background laugh)	WPL
09:2 7.1	09:2 8.6	00:01 .6	Oh that's sweet!!! (background laugh)	WPL

09:2 8.4	09:2 8.7	00:00 .3	(silence)	PSY
09:2 8.7	09:2 9.9	00:01 .2	(laugh) Jolene seems to like it	WPL
09:2 9.9	09:3 0.5	00:00 .7	(silence)	PSY
09:3 0.5	09:3 2.2	00:01 .6	in fact, she says it really turns her on!	WRD
09:3 2.2	09:3 2.3	00:00 .1	(silence)	PSY
09:3 2.0	09:3 5.2	00:03 .0	O (gap from 9:32.525 to 9:32.720, length 0:00.194) (.) k! That's too much information uncle Kenton!	WIN
09:3 5.2	09:3 6.5	00:01 .2	(phone ringing)	PLG
09:3 5.2	09:3 7.1	00:01 .9	pull the shirt down	WRD
09:3 7.1	09:3 7.4	00:00 .2	(filled silence )	PSY
09:3 7.4	09:4 1.0	00:03 .6	Well (ring tone at the back) er it's the guy from the engineers it's probably about the mixer wagon!	WPL
09:3 9.0	09:3 9.9	00:01 .2	(ring tone)	PLG
09:4 1.0	09:4 1.2	00:00 .3	(silence)	PSY
09:4 1.2	09:4 1.6	00:00 .4	Oh!	PLG
09:4 1.6	09:4 2.2	00:00 .6	I'd better take it	WRD
09:4 2.2	09:4 2.3	00:00 .1	(background noise and slight sound of the ring tone)	PLG
09:4 2.3	09:4 3.0	00:00 .7	I'll be back in a minute	WRD

09:4 3.0	09:4 3.1	00:00 .1	(ring tone)	PLG
09:4 3.1	09:4 3.9	00:00 .7	Ooo (background of the ring tone from 9:43.316 to 9:43.442, length 0:00.126)Ke-e-ey	WPL
09:4 3.9	09:4 4.8	00:00 .9	(pub noise)	PLG
09:4 4.8	09:4 5.4	00:00 .6	Mixer wagon?	WRD
09:4 5.4	09:4 5.7	00:00 .4	(ring tone)	PLG
09:4 5.7	09:4 5.8	00:00 .1	(silence)	PSY
09:4 5.8	09:4 6.3	00:00 .5	ye-a-a-h	WRD
09:4 6.3	09:4 6.4	00:00 .1	(silence)	PSY
09:4 6.0	09:4 7.6	00:01 .3	the gear box packed in	WRD
09:4 7.6	09:4 8.2	00:00 .5	(breathing)	BRE
09:4 8.2	09:4 9.8	00:01 .7	we had to send off for a replacement yeah hi (from 9:49.400 to 9:49.825, length 0:00.425)	WRD
09:4 9.8	09:5 0.8	00:01 .0	(pub noise)	PLG
09:5 0.8	09:5 1.7	00:00 .9	sounds expensive	WRD
09:5 1.7	09:5 2.5	00:00 .8	it was-s	WRD
09:5 2.5	09:5 2.9	00:00 .4	(background in the pub)	PLG
09:5 2.9	09:5 5.0	00:02 .1	So Dave ( gap from 9:53.200 to 9:53.449, length 0:00.249) (.) has to cut back in the cigars eh!	WPA

09:5 5.0	09:5 6.0	00:01 .1	though I was thinking	WRD
09:5 6.0	09:5 6.8	00:00 .8	(pub noise)	PLG
09:5 6.8	09:5 9.5	00:02 .7	you must have had managed ok before we had the mixer wagon	WRD
09:5 9.5	09:5 9.6	00:00 .2	(silence)	PSY
09:5 9.6	10:0 0.8	00:01 .1	you dad and granddad?	WRD
10:0 0.8	10:0 1.1	00:00 .4	(pub noise)	PLG
10:0 1.1	10:0 1.4	00:00 .3	well	WRD
10:0 1.4	10:0 1.7	00:00 .4	(pub noise)	PLG
10:0 1.7	10:0 2.3	00:00 .6	ye-a h	WRD
10:0 2.3	10:0 2.6	00:00 .3	(pub noise)	PLG
10:0 2.6	10:0 4.2	00:01 .6	we fed concentrated instead	WRD
10:0 4.2	10:0 4.6	00:00 .3	(background of farm)	PLG
10:0 4.6	10:0 5.7	00:01 .2	that must have been a drag though	WRD
10:0 5.7	10:0 6.6	00:00 .9	(background pub breathing from 10:06.083 to 10:06.535, length 0:00.452)	EPL
10:0 6.6	10:0 7.7	00:01 .0	more labour intensive	WRD
10:0 7.7	10:0 8.1	00:00 .4	(pub noise)	PLG
10:0 8.1	10:0 8.7	00:00 .6	umm	PLG

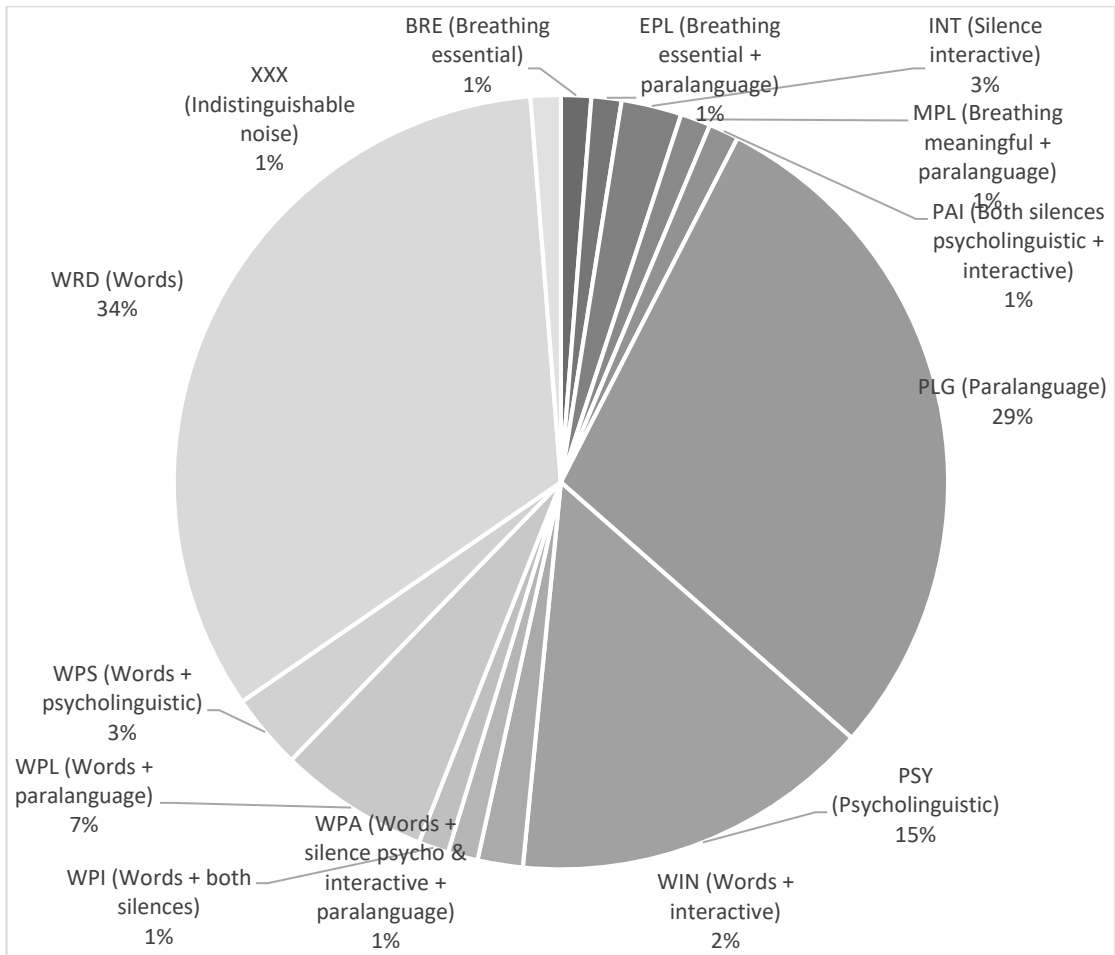
10:0 8.7	10:0 8.7	00:00 .1	(silence)	PSY
10:0 8.7	10:0 9.1	00:00 .4	maybe	WRD
10:0 9.1	10:0 9.8	00:00 .8	(pub noise)	PLG
10:0 9.8	10:1 1.7	10:11 .7	your dad and I were talking about it actually	WRD
10:1 1.7	10:1 2.0	00:00 .3	(background of a pub)	PLG
10:1 2.0	10:1 3.9	00:01 .9	well we had a much (background pub from 10:12.908 to 10:13.049, length 0:00.141) simple system	WRD
10:1 3.9	10:1 4.5	00:00 .6	(pub noise)	PLG
10:1 4.5	10:1 5.7	00:01 .3	as well as the (gap from 10:14.927 to 10:15.054, length 0:00.126) (.) concentrate	WPS
10:1 5.7	10:1 6.3	00:00 .5	(background pub)	PLG
10:1 6.3	10:1 8.1	00:01 .9	the cows used to feed straight from the signage clamp	WRD
10:1 8.1	10:1 8.2	00:00 .1	(silence)	PSY
10:1 8.2	10:1 9.2	00:01 .0	it's right (background pub noise from 10:18.692 to 10:18.829, length 0:00.136) they did	WPL
10:1 9.2	10:1 9.3	00:00 .1	(silence)	PSY
10:1 9.3	10:2 0.6	00:01 .3	how did that work exactly?	WRD
10:2 0.6	10:2 1.2	00:00 .6	(pub noise)	PLG
10:2 1.0	10:2 3.9	00:02 .8	It had (silence from 10:21.533 to 10:21.650, length 0:00.116) (.) a barrier along the front of	WPS

			the clamp (silence from 10:23.217 to 10:23.392, length 0:00.175) (.) with gaps in it	
10:2 3.9	10:2 4.2	00:00 .3	(pub noise)	PLG
10:2 4.2	10:2 5.0	00:00 .8	a tomb stone barrier	WRD
10:2 5.0	10:2 5.2	00:00 .2	(pub noise)	PLG
10:2 5.2	10:2 5.6	00:00 .4	right	WRD
10:2 5.6	10:2 5.9	00:00 .3	(pub noise)	PLG
10:2 5.9	10:2 9.6	00:03 .7	and err (pub background from 10:26.189 to 10:26.345, length 0:00.155) the cows used to stick their heads from the gaps and feed ( background from 10:28.281to 10:28.466, length 0:00.184) from the silage face	WPL
10:2 9.6	10:2 9.8	00:00 .2	(pub noise)	PLG
10:2 9.8	10:3 0.5	00:00 .7	aarh!	PLG
10:3 0.5	10:3 0.6	00:00 .1	(silence)	PSY
10:3 0.6	10:3 1.5	00:00 .9	simple but clever!	WRD
10:3 1.5	10:3 1.6	00:00 .0	(silence)	PSY
10:3 1.6	10:3 1.7	00:00 .2	egh	PLG
10:3 1.7	10:3 2.0	00:00 .2	(silence)	PSY
10:3 2.0	10:3 3.4	00:01 .4	The ultimate itself feed	WRD

10:3 3.3	10:3 3.4	00:00 .1	(indistinguishable sound)	XXX
10:3 3.4	10:3 4.6	00:01 .2	I think I can remember that	WRD
10:3 4.6	10:3 4.6	00:00 .0	(silence)	PSY
10:3 4.6	10:3 5.0	00:00 .4	you know?	WRD
10:3 5.0	10:3 5.2	00:00 .2	(silence)	PSY
10:3 5.2	10:3 6.5	00:01 .3	and that worked pretty well, didn't it Ruth?	WRD
10:3 6.5	10:3 8.4	00:02 .0	you were very young when we stopped (gap from 10:37.889 to 10:38.000, length 0:00.110) (.) though (gap from 10:38.195 to 10:38.297, length 0:00.102) (.) Pip	WIN
10:3 8.4	10:3 9.0	00:00 .6	uhh	PLG
10:3 9.0	10:4 0.1	00:01 .0	saved a lot of hassle	WRD
10:4 0.1	10:4 0.1	00:00 .1	(silence)	PSY
10:4 0.1	10:4 0.6	00:00 .4	yeah!	WRD
10:4 0.6	10:4 1.9	00:01 .4	(background in a pub with breathing from 10:40.959 to 10:41.430, length 0:00.471)	MPL
10:4 1.9	10:4 3.1	00:01 .1	we couldn't do that now	WRD
10:4 3.1	10:4 3.9	00:00 .8	(pub noise)	PLG
10:4 3.9	10:4 4.2	00:00 .3	could we?	WRD
10:4 4.2	10:4 5.6	00:01 .4	(pub noise)	PLG



Row Labels	Count of CODES
BRE (Breathing essential)	2
EPL (Breathing essential + paralinguage)	2
INT (Silence interactive)	4
MPL (Breathing meaningful + paralinguage)	2
PAI (Both silences psycholinguistic + interactive)	2
PLG (Paralinguage)	46
PSY (Psycholinguistic)	24
WIN (Words + interactive)	3
WPA (Words + silence psycho & interactive + paralinguage)	2
WPI (Words + both silences)	2
WPL (Words + paralinguage)	10
WPS (Words + psycholinguistic)	5
WRD (Words)	53
XXX (Indistinguishable noise)	2
Grand Total	159



## Eighth Scene

Fro m	TO	LEN GTH	TRANSCRIPTION	CO DES
10:4 5.6	10:4 7.4	00:0 1.8	(silence)	PSY
10:4 7.4	10:5 0.2	00:0 2.9	(door opening sound)	PLG
10:4 9.0	10:4 9.9	00:0 1.0	mummy mummy	WR D
10:4 9.9	10:5 0.2	00:0 0.3	(breathing)	BR M
10:5 0.2	10:5 1.1	00:0 0.9	hello!	WR D
10:5 1.0	10:5 1.3	00:0 0.4	schhh	PLG

10:5 1.3	10:5 1.5	00:0 0.1	(silence)	INT
10:5 1.5	10:5 3.0	00:0 1.5	quiet Henry mummy (sound of closing door from 10:52.211 to 10:52.469, length 0:00.257) is resting	WPL
10:5 3.0	10:5 4.2	00:0 1.2	no, no it's alright!!!	WR D
10:5 4.2	10:5 4.3	00:0 0.1	(silence)	PAI
10:5 4.3	10:5 6.5	00:0 2.2	why don't you go up and take these muddy jeans off?	WR D
10:5 6.5	10:5 6.6	00:0 0.1	(silence)	PSY
10:5 6.6	10:5 7.3	00:0 0.7	alright	WR D
10:5 7.3	10:5 7.3	00:0 0.0	(silence)	PSY
10:5 7.3	10:5 7.6	00:0 0.3	good boy	WR D
10:5 7.6	10:5 9.4	10:5 9.4	(background classical music from 10:58.000 to 10:59.148, length 0:01.148) then come and say hello to mummy	WM U
10:5 9.0	11:0 1.3	00:0 2.0	it's ok (gap from 11:00.359 to 11:00.359, length 0:00.111) (.) I wasn't sleeping	WP S
11:0 1.3	11:0 2.9	00:0 1.5	(background classical music)	MU S
11:0 2.9	11:0 4.6	00:0 1.8	oh well I'm glad to see you have your feet up	WPL
11:0 4.5	11:0 4.7	00:0 0.1	uh	PLG
11:0 4.7	11:0 6.2	00:0 1.6	(moving body positions breathing up to 11:05.234, length 0:00.574)	MPL
11:0 6.2	11:0 7.5	00:0 1.3	how did you get on with the farm?	WR D

11:0 7.5	11:0 8.6	00:0 1.0	classic music background	MU S
11:0 9.0	11:0 8.7	00:0 0.1	(breathing)	BR M
11:0 8.7	11:0 9.9	00:0 1.3	you asked them about the decorating	WR D
11:0 9.9	11:1 0.1	00:0 0.2	(classical music)	MU S
11:1 0.1	11:1 0.3	00:0 0.2	eh	PLG
11:1 0.3	11:1 0.4	00:0 0.1	(classical music)	MU S
11:1 0.4	11:1 0.7	00:0 0.3	yes	WR D
11:1 0.7	11:1 1.1	00:0 0.4	(music)	MU S
11:1 1.1	11:1 2.9	00:0 1.8	and your mum and dad were straight on board (the music on the background stays all the way through)	WM U
11:1 2.9	11:1 3.6	00:0 0.7	(breathing)	BRE
11:1 3.6	11:1 5.6	00:0 2.0	and Tom said he will help out whenever he can	WR D
11:1 5.6	11:1 6.1	00:0 0.5	(breathing)	BRE
11:1 6.1	11:1 7.4	00:0 1.3	what about Johnny and Sasha?	WR D
11:1 7.4	11:1 7.4	00:0 0.1	(silence)	PSY
11:1 7.4	11:1 9.2	00:0 1.8	No I didn't see them (breathing 11:18.062 to 11:18.398, length 0:00.335) I'll catch up with them tomorrow	WB M
11:1 9.2	11:1 9.7	00:0 0.5	(indistinguishable noise)	XXX

11:1 9.7	11:2 0.1	00:0 0.4	good!	WR D
11:2 0.1	11:2 0.6	00:0 0.5	(classical music)	MU S
11:2 0.6	11:2 3.3	00:0 2.6	well (gap from 11:20.796 to 11:21.181, length 00:00.384) (.) Sounds like we have the makings of a great little team!	WP S
11:2 3.3	11:2 4.0	00:0 0.7	(classical music)	MU S
11:2 4.0	11:2 5.5	00:0 1.5	eh (gap from 11:24.335 to 11:24.543, length 0:00.207) (.) darling when we say we	WP A
11:2 4.0	11:2 4.3	00:0 0.3	er	PLG
11:2 4.0	11:2 4.6	00:0 0.2	(classic music)	MU S
11:2 4.6	11:2 5.5	00:0 1.0	darlin when you say we	WR D
11:2 5.5	11:2 6.2	00:0 0.7	(classic music)	MU S
11:2 6.2	11:2 6.4	00:0 0.2	I	WR D
11:2 6.4	11:2 6.5	00:0 0.1	(classic music)	MU S
11:2 6.5	11:2 7.6	00:0 1.1	presume I'm included	WR D
11:2 7.6	11:2 8.8	00:0 1.2	(classic music)	MU S
11:2 8.8	11:2 9.2	00:0 0.3	ain't I?	WR D
11:2 9.2	11:3 0.0	00:0 0.9	(classic music)	MU S
11:3 0.0	11:3 1.1	00:0 1.1	have you really thought about it?	WR D

11:3 1.1	11:3 1.7	00:0 0.5	(classic music )	MU S
11:3 1.7	11:3 3.7	00:0 2.1	all you said ( gap 11:32.620 to 11:32.675, length 0:00.055) (.) it's only a bit of (gap 11:32.874 to 11:32.936, length 0:00.061) decorating	WPI
11:3 3.7	11:3 3.7	00:0 0.0	(silence)	PAI
11:3 3.7	11:3 4.3	00:0 0.5	yes	WR D
11:3 4.3	11:3 4.5	00:0 0.3	(classic music )	MU S
11:3 4.5	11:3 5.8	00:0 1.2	up and down step ladders	WR D
11:3 5.8	11:3 5.9	00:0 0.2	(classic music)	MU S
11:3 5.9	11:3 7.0	00:0 1.1	breathing in (gap from 11:36.575 to 11:36.644, length 0:00.068) all kinds of	WP S
11:3 7.0	11:3 7.4	00:0 0.4	(music)	MU S
11:3 7.4	11:3 8.3	00:0 0.9	toxic fumes?	WR D
11:3 8.3	11:3 9.6	00:0 1.3	(music)	MU S
11:3 9.6	11:4 0.2	00:0 0.7	in your condition?	WR D
11:4 0.2	11:4 1.8	00:0 1.6	well (gap from 11:40.458 to 11:40.582, length 0:00.123) (.) if I'm sensible about it	WP S
11:4 1.8	11:4 3.6	00:0 1.8	there is no need I'll have (gap from 11:42.820 to 11:42.916, length 0:00.096) (.) plenty of help	WP S
11:4 3.6	11:4 5.1	00:0 1.5	(music)	MU S
11:4 5.1	11:4 5.3	00:0 0.1	eh	PLG

11:4 5.3	11:4 6.8	00:0 1.6	it's not just about the physical work	WR D
11:4 6.8	11:4 7.6	00:0 0.8	(silence)	PAI
11:4 7.6	11:4 7.9	00:0 0.3	oh!	PLG
11:4 8.0	11:4 9.9	00:0 2.0	(music and breathing from 11:48.648 to 11:49.140, length 0:00.492)	BM M
11:4 9.9	11:5 0.7	00:0 0.8	what happened last night	WR D
11:5 0.7	11:5 0.8	00:0 0.1	(silence )	PSY
11:5 0.8	11:5 1.1	00:0 0.2	the sleep	WR D
11:5 1.1	11:5 1.1	00:0 0.1	(silence )	PSY
11:5 1.1	11:5 1.3	00:0 0.1	walking	WR D
11:5 1.3	11:5 1.3	00:0 0.0	(silence)	PSY
11:5 1.3	11:5 2.9	00:0 1.6	I know we had been joking about it (silence from 11:52.724 to 11:52.779, length 0:00.055) (.) but	WPI
11:5 2.9	11:5 3.8	00:0 0.9	(silence and breathing from 11:53.027 to 0:00.330, length 0:00.330)	MPI
11:5 3.8	11:5 5.5	00:0 1.7	perhaps its comes as a timely warning	WR D
11:5 5.5	11:5 6.3	00:0 0.8	(music )	MU S
11:5 6.3	11:5 6.8	00:0 0.5	what you mean?	WR D
11:5 6.8	11:5 7.7	00:0 0.9	(music)	MU S

11:57.7	11:59.8	00:02.2	when you (gap from 11:58.000 to 11:58.087 ,length 0:00.087 ) (.) start behaving like that, out of the blue is not just	WPI
11:59.8	11:59.9	00:00.1	(silence)	INT
11:59.9	12:00.7	00:00.8	coincidence you've	WR D
12:00.7	12:00.8	00:00.1	(silence)	INT
12:00.8	12:01.0	00:00.2	been	WR D
12:01.0	12:01.1	00:00.1	(silence)	INT
12:01.1	12:01.8	00:00.8	overdoing it	WR D
12:01.8	12:02.9	00:01.1	(silence and breathing from 12:02.200 to 12:02.687, length 0:00.487)	MPI
12:02.9	12:04.0	00:01.1	not just physically	WR D
12:04.0	12:04.6	00:00.6	(silence and breathing from 12:04.043 to 12:04.377, length 0:00.333)	MPI
12:04.6	12:06.5	00:01.9	could be a sign of mental stress as well	WR D
12:06.5	12:08.0	00:01.5	(silence)	PSY
12:08.0	12:08.3	00:00.3	oh	PLG
12:08.3	12:08.5	00:00.2	(breathing)	BR M
12:08.5	12:08.7	00:00.2	(indistinguishable noise)	XXX
12:08.7	12:08.9	00:00.3	right	WR D



12:0 8.9	12:0 9.9	00:0 0.9	(music)	MU S
12:0 9.9	12:1 0.8	00:0 0.9	I (gap from 12:09.981 to 12:10.043, length 0:00.061) (.) I've not (gap from 12:10.484 to 12:10.539 , length 0:00.055) been	WIN
12:1 0.8	12:1 1.3	00:0 0.5	(music)	MU S
12:1 1.3	12:1 2.6	00:0 1.3	feeling particularly stressed out	WR D
12:1 2.6	12:1 2.8	00:0 0.2	(music)	MU S
12:1 2.8	12:1 3.3	00:0 0.4	haven't you?	WR D
12:1 3.3	12:1 4.5	00:0 1.3	(music)	MU S
12:1 4.5	12:1 4.8	00:0 0.3	well	WR D
12:1 4.8	12:1 5.5	00:0 0.7	(music)	MU S
12:1 5.5	12:1 5.9	00:0 0.4	I suppose	WR D
12:1 5.9	12:1 6.0	00:0 0.1	(silence )	PAI
12:1 6.0	12:1 6.4	00:0 0.4	a bit	WR D
12:1 6.4	12:1 6.9	00:0 0.5	(music)	MU S
12:1 6.9	12:1 7.7	00:0 0.8	s (gap only hear one note from 12:16.966 to 12:17.032, length 0:00.065) (.) sometimes	WP S
12:1 7.5	12:1 7.7	00:0 0.2	um	PLG
12:1 7.7	12:1 8.1	00:0 0.3	(music)	MU S

12:1 8.1	12:1 8.6	00:0 0.5	there you are	WR D
12:1 8.6	12:1 9.5	00:0 0.9	(music)	MU S
12:1 9.5	12:2 0.2	12:2 0.2	you need (gap from 12:19.848 to 12:19.923, length 0:00.075) (.) to	WPI
12:2 0.2	12:2 0.5	00:0 0.4	(music)	MU S
12:2 0.5	12:2 1.2	00:0 0.7	step (music from 12:20.853 to 12:20.980, length 0:00.127) back	WP S
12:2 1.2	12:2 1.5	00:0 0.3	(music)	MU S
12:2 1.5	12:2 4.0	00:0 2.5	stop feeling that you always have to be in control	WR D
12:2 4.0	12:2 5.3	00:0 1.3	(music)	MU S
12:2 5.3	12:2 7.3	00:0 2.0	let other people to take on the responsibility	WR D
12:2 7.3	12:2 7.4	00:0 0.1	(music)	MU S
12:2 7.4	12:2 9.5	00:0 2.1	your priority is (gap from 12:28.800 to 12:28.864, length 0:00.064) to look after yourself	WP S
12:2 9.5	12:2 9.7	00:0 0.2	(silence)	PAI
12:2 9.7	12:3 0.6	00:0 0.9	and our (gap from 12:30.086 to 12:30.148, length 0:00.061) (.) baby	WP S
12:3 1.0	12:3 3.0	00:0 2.4	silence and breathing from 12:31.706 to 12:32.739, length 0:01.033)	INM
12:3 3.0	12:3 3.8	00:0 0.8	you know I'm right	WR D
12:3 3.8	12:3 3.9	00:0 0.1	(silence)	PAI
12:3 3.9	12:3 4.3	00:0 0.4	don't you?	WR D

12:3	12:3	00:0	(music)	MU
4.3	5.7	1.4		S
12:3	13:0	00:2	The Archers' soundtrack	MU
5.7	0.9	5.2		S

Row Labels                      Count  
    of  
    CODES

BMM (Breathing  
meaningful +  
music)                                      1

BRE (Breathing  
essential)                                      2

BRM (Breathing  
meaningful)                                      3

INT (Silence  
interactive)                                      4

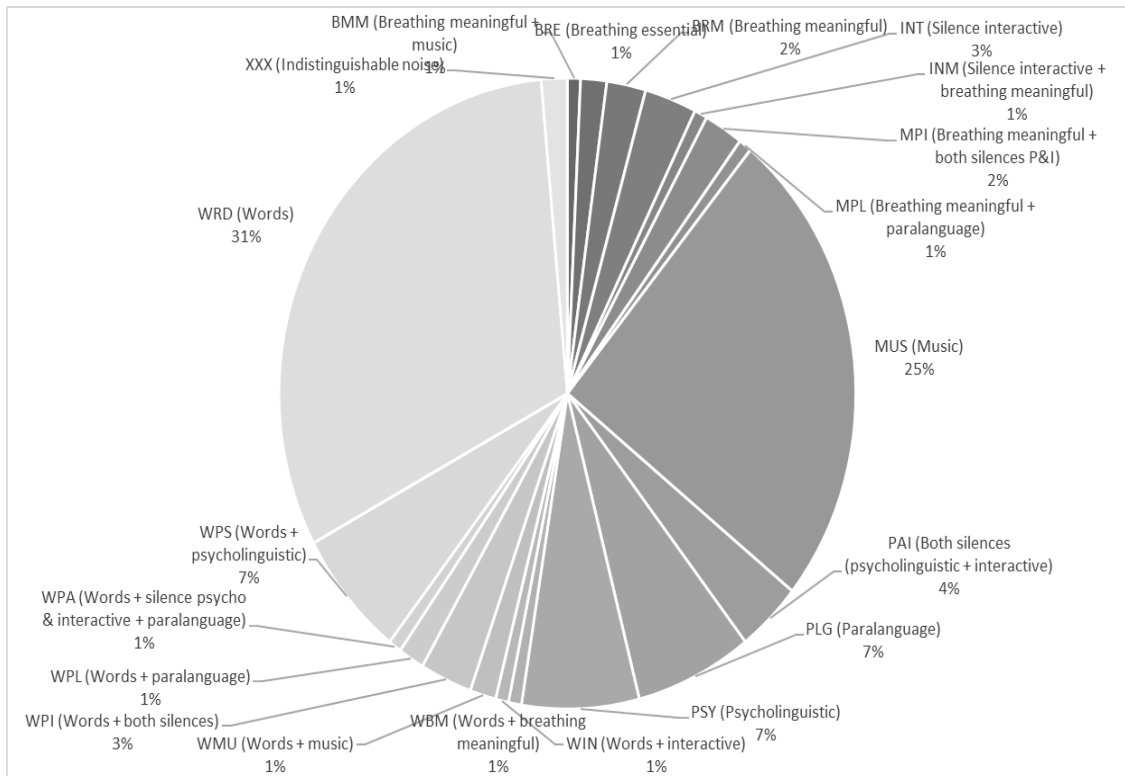
INM (Silence  
interactive +  
breathing  
meaningful)                                      1

MPI (Breathing  
meaningful + both  
silences P&I)                                      3

MPL (Breathing  
meaningful +  
paralanguage)                                      1

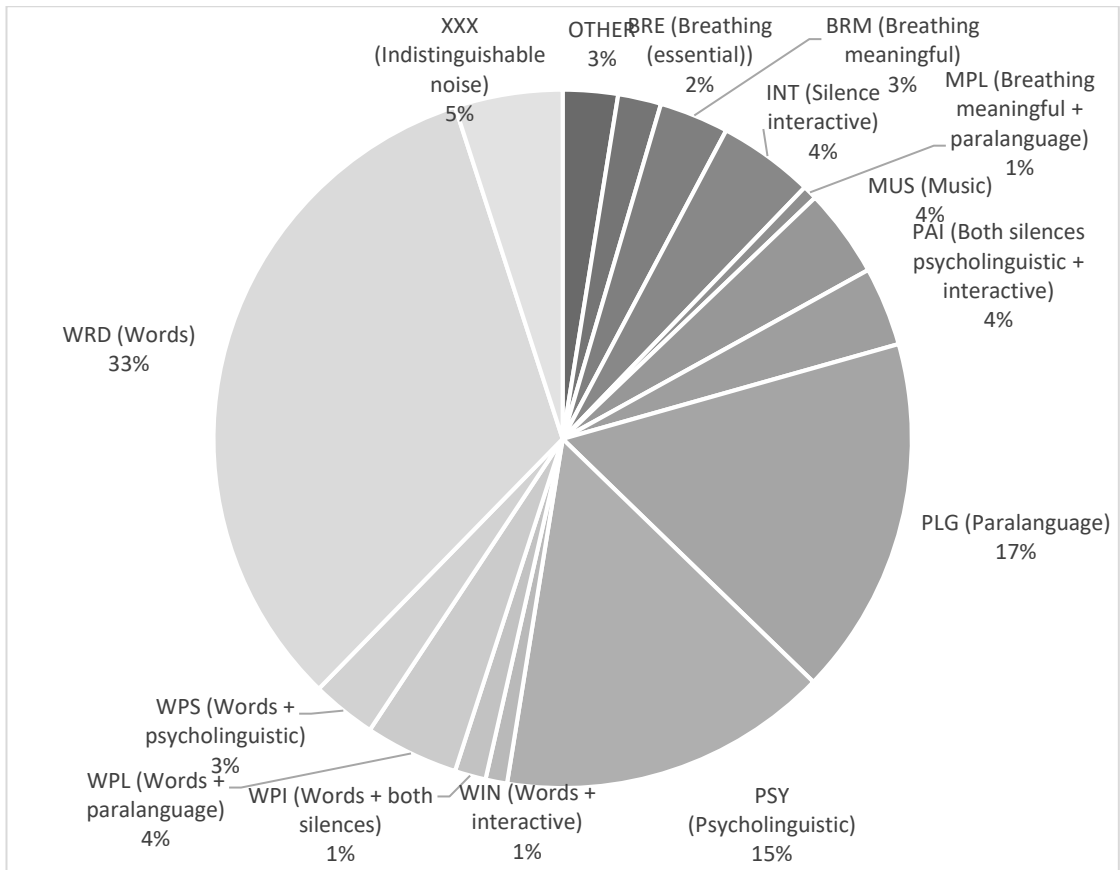
MUS (Music)                                      34

PAI (Both silences (psycholinguistic + interactive)	5
PLG (Paralanguage)	9
PSY (Psycholinguistic)	9
WBM (Words + breathing meaningful)	1
WIN (Words + interactive)	1
WMU (Words + music)	2
WPI (Words + both silences)	4
WPL (Words + paralanguage)	2
WPA (Words + silence psycho & interactive + paralanguage)	1
WPS (Words + psycholinguistic)	9
WRD (Words)	43
XXX (Indistinguishable noise)	2
Grand Total	137



### Grand Total – Whole Episode

Row Labels	Count of CODES
OTHER	23
BRE (Breathing (essential))	18
BRM (Breathing meaningful)	29
INT (Silence interactive)	40
MPL (Breathing meaningful + paralanguage)	6
MUS (Music)	37
PAI (Both silences psycholinguistic + interactive)	33
PLG (Paralanguage)	150
PSY (Psycholinguistic)	138
WIN (Words + interactive)	9
WPI (Words + both silences)	13
WPL (Words + paralanguage)	39
WPS (Words + psycholinguistic)	27
WRD (Words)	295
XXX (Indistinguishable noise)	45
Grand Total	902



## Appendix 2 Semi-Structured Interviews

### D.R.I

First of all, I would like to know a bit about you, what you have done so far, I know that you are a doctor at ..... University but tell me a bit about yourself.

OK, I have worked on radio, doing music radio shows as well as being a journalist, doing interviews and packages and things like that. In my academic career I did my BA in .... in ....., my MA in Radio in ..... and my PhD in .....

My PhD is in radio and I have written about intimacy and what we mean when we said that radio is intimate. In that sense, silence is part of it.

I have written some stuff about interference. And I think this is kind of relevant because it is sound there.

Sometimes you will consider it to be not wanted but I think it is important to have it there. So maybe again it is some overlap you may be interested in. And right now, I am a lecturer in ..... I teach all undergraduate levels in ... although I have done a bit of work ... in BA ....

Also, I heard that you belong to the centre of media research

Oh yes, we have very interesting research discussions about the history of radio.

You said that you worked in radio back home, what kind of radio?

So, I did a few things, I was very lucky .... to do an internship with ... and this was very interesting because I did a lot of journalistic work there.

And then, I decided that I wanted to go to .... for a year and a half and I worked for an online radio station where I did a music programme, I played some kind of songs and stuff and also did interviews with artists and created a little package and sent it out to the Internet. I also worked in ... for a sort of news radio station, more or less news packages and things like that.

And this is me.

Do you listen to radio much?

Oh yeah! Recently I listen more into podcast rather than live radio. And I am more into independent radio and a lot of stuff comes from the USA.

Maybe .... is interesting to you because they use silence in a very interesting way. They have minute long silences in the podcast, sometimes when someone wants to make a point.

There is an episode, they talk about someone waiting, and literally you have one-minute silence. Basically, I had to check my phone to see if that stopped playing.

At home Radio 4 and podcast. But I think podcast really.

If Radio 4, what kind of programmes?

I really like documentaries and, in the morning, whatever is on in the morning.

Would you say that you are a radio person or a person more for TV?

I am definitely a radio person, and all my studies prove that.

If you remember, did you read .... book,

Yes

They mention that there are four components in radio: words, music, sounds and silence. Although they don't think that silence is so important. However, I do think silence is important for imagination because also radio, the blindness, as they say, we need silence to improve that creation, what do you think? What is your view about that?

I think that silence paradoxically is a very loaded thing. I think it is loaded with meaning. And I think that silence can be incredibly loud.

In silence, we create meaning, for example if you say something and I am in silence, maybe it means that I am thinking or maybe I am in shock.

But also, in silence, you can hear the tiny sounds that you do not hear when there is a lot of noise around. So when it is quiet, you will hear stuff i.e. your own heart beating, your own breathing, the fridge is making a hum that you may not notice when there is a lot of sound around. Silence is loaded with stuff, which is quite paradoxical, very interesting.

I would like to talk about if you use silence in communication, not just in radio there is a lot of silence as we can hear, and if we hear silence we maybe prefer to switch on the radio or TV. So what do you think we are afraid of silence or?

Oh that's interesting

I think in this day and age, especially when you live in cities, it is not very often that we are in these quiet environments. And in that sense, maybe it is a bit scary to find yourself in silence. And then, you will have to introspect and again when you hear the noises that you make, I think you are a bit more aware of yourself so yes, this is scary.

This is a very good question, at the same time there is again a sense of intimacy, it is about loneliness and then if you can watch the TV or hear the radio, you can feel that someone else is here with you

I have worked very little in radio but I just feel that when there is a little of silence, the listeners get worried. They can't really cope with this moment, it is just seconds but maybe they think something is wrong on the other side and they just switch off. How do you deal with these things?

Two things: Yeah, yeah silence in radio sometimes is considered interference, like a bad thing, because we always worried that the listener may switch off and they will go on to another station and we are always used to have something playing. I supposed, it is what we learned.

I don't quite agree that it should be that way, but we live in a very fast paced society and we expect that there is something there all the time, and that is why I mentioned the .... example. I think they are very brave in using silence to evoke emotions, to make a point

I think the difference with podcast is that you can go back and check and in fact, what I did, because I had to go back to my phone to check if this was still working.



If it would have been live radio or my car radio or like radio in my kitchen, I might have fiddled with it to see if they are still playing

I suppose it is a different technology and that technology comes to play.

The second thing I was going to say – what was the question again?

In radio when the silence appears and the listener's reaction..., what do you think the listeners think about it?

Yeah, I remember when I was working in radio and something went wrong, and it happens, when you are online streaming and yeah, you try to get back as soon as possible.

Yeah I suppose there is the silence that you do not want and the silence that you want and maybe there is an unwritten rule that you can only be silent for a short while, this amount of time.

I would be very interested to see longer pauses and see how people do.

In radio, everything is scripted, right?

No, not really. Not in the things that I do. Especially when I was a music DJ. I would talk about the music I was playing, I would interact with the listeners, who were sending messages online.

Reading ..., ... says that it is much scripted and even if it is a conversation, they have to create the script for the conversation. So what would they do with the silence? They specify gaps that they really want and they leave their space or not?

I do think that you cannot script a contributor though. When you are interviewing someone and maybe they pause to think or might be shocked by something and maybe it takes a while to respond

And I think this is when radio is interesting.

I listen to the Desert Island Discs episode and Tom Hanks was actually reduced to tears because of something he was reminded and I thought how strong this piece is and you can't script that.

And of course, there would be some silence in there.

But going back to your previous point, I remember what I was going to say:

From a philosophical point of view, radio and TV in a sense is kind of a presence, remind us that we are not alone because there is someone out there, broadcasting for us and that is specifically true about broadcast radio.

And I suppose when we say, 'are we are afraid of silence?' maybe it is because it reminds us of death so why is nothing coming out from here? So if radio is presence, so when it stops... what happened?

You don't have any knowledge of having worked in radio scripted?

I scripted when I did prerecording packages, I would write my links.

do you script silence?

Oh, that is a good question.

(big silence here to think)

I don't script it in my words, but I will use silence in my editing, and I will put it in inverted commas happens, when we are making a documentary or a news package and that is when again, using inverted commas, I script my silences.

While editing I would think I need a pause here because I want what I am saying to be highlighted, because I want my listener to reflect back on it. That's how I script my silences, it is not necessary in the way that I read my links but more in the way that I will edit my material

What about for example if we talk about implications? As a teacher, I realised that when you get quiet, the children do the same. Do you think in teaching there is some kind of importance in silence?

Yeah, I agree if you are speaking to someone and suddenly, you get quiet, they think that they need to fill the silence, I think silence sometimes it is a prompt for people to speak. So that's one thing.

In terms of my teaching, you either have to be suddenly very quiet and if people are noisy, you suddenly stop speaking, they turn around, because the absence of a constant voice which they may have learnt to block out, the absence of that, maybe they look at you.

In the past, philosophers said that, and it is funny because I didn't think I was going to find anything like, silence a kind of tool in education?

Definitely, and also giving the students the possibility of time to think, and the time to reflect, I wouldn't like to be the kind of teacher that throws stuff at you all the time, and especially in media education, in radio production, what I do, I make the point of the importance of silence, not just in the classroom, but what I do in the classroom in the first year Audio Production students, when they are learning radio production, the first thing I do is an exercise, I ask them to be quiet for a couple of minutes, and listen to the world around, and the stuff that they listen to, is the stuff that they normally do not pay attention to and so, we are all quiet for a couple of minutes and I said: what kind of sounds are around you?

And also, I can hear people shifting in their chairs, and I hear people breathing, someone is coughing, they could hear the cars passing outside. You know. building works that we have here, they could hear me pacing around, they could hear the air conditioning, and again these are sounds that can be very small. Some students can hear people's clothes, you wouldn't hear that if it wasn't very quiet, so through kind of being quiet, it gets them to appreciate the intricacies of their sonic environment.

And of course, the next step is for them, is to know how to use them in radio production.

In creating sonic worlds.

Yeah! for example, if you listen to The Archers, you can give me some kind of ideas.

The Archers

See! but you see this is very quiet sound scape, right?

It made me lean into your computer, so I think silence is an embodied thing as well especially in radio. If there is something quiet on the radio, it made me go closer to it, like kind of listen-in like I used to.

I think silence is something that makes people involved in different ways, or I am going to put the volume up so I think yeah it is a very very embodied thing.

Already I got myself into it.

Can we listen a bit more, do you think?

The Archers

So what do you say that this is a silence sound scape, is there silence in this, or is there sound in this?

So there is silence, but the silence would never be absolute?

Exactly

because there isn't such a thing?

I agree with you

Maybe when you die, there is a silence for you, but it is not really such a thing but ehh this is always silence with background or basically no noise

Yeah, yeah

So, in this case, the author is trying to make the point that it is night time because you can hear the owls, and you can hear, silence as intrigue, it is the breathing as worry.

You can hear the sheets of the bed

so of course, you can create because in radio, the part of creation and imagination, start to make your picture, framing the kind of where you are, and I think silence is then helping

Yeah absolutely

If you do not have these moments you can't really do this scene.

Yeah, yeah, Absolutely and I think whispering is as well

Yeah

It is kind of silence practice, isn't it?

Yes

that is used in radio a lot actually.

And when we want to be intimate you know as a radio presenter, I get closer to the mic and we speak quieter.

When we speak quieter, people will notice and people will lean in to hear,

Yes, I agree with that

And maybe this is the problem because this is very scripted, as this is a drama programme, I haven't seen how they scripted but

I don't know how they produce it, in my honest experience you cannot script your contributor but you can allow space for them to be quiet.

Hmm, yeah

(silence)

No matter what you do with your own links, and your questions, because you cannot script your contributor.

Hm, hm

I think you need to realise the importance of what the person is doing and has to say, I think allowing the time to be quiet is important.

I think journalists they have the tendency to keep speaking over people, so I think you need to give time for your contributor to be silent, I think that makes very interesting radio. And that can give people better sense of who that person is or what they are trying to say.

So not really scripting in it but allowing for it to happen.

So, if now we compare radio to TV what are your views about that.

It is an interesting question.

In terms of grabbing listeners' attention, maybe radio is a medium that attracts the audience' attention with silence and I think TV is the opposite, I think TV wants to grab your attention by being very loud. For example, when you are watching the programme and the adverts come up, they're usually louder than the programme you are watching, and I think this is because they are trying to shout at you:

Here I am, I almost always have to turn my TV down when the adverts come up whereas with radio, as I said again, where the presenter wants to make the listener feel closer to them. it is usually when you speak close to the mic or you might whisper. I think there are more ways that radio tries to attract the audience by being quiet, maybe not necessarily silent, but being quiet,

Do you think this is because the TV has an image? They do not really need to appreciate the code of silence.

This is a good question

Well I think you would think that because TV has images, it could afford to be quiet more often than radio does, because all radio has is sound, but TV could afford to be quite a lot of the time, and I do not think they are doing that very often or maybe I haven't paid attention to it maybe this is something to look at actually for you to kind of consider whether TV is using silence as much as they could.

Have you worked in TV?

No, I haven't.

Could you imagine with TV? Because in radio you can. Because it is clear that even when people talk you just create your frame.

Obviously, The TV gives you a full message, there is not a lot leeway for you to imagine, that is the obvious difference between radio and television, and it's framed for you. This is supposed to be the obvious difference.

Silence in radio is part of creating that mental image.

Coming back to radio, which is more important: words, silence? or sounds? Or special effects? What do you think?

I think a combination of these things and depends on genre, and again you go back to genre and think about...

(silence)

But I think also that if you are creating a soundscape, you can make something without words or you can make something with just voice and they can be emotive and affective in different ways.

I don't think there is one thing more important than the other. I think being able to appreciate all these elements in the same way is important.

And coming back to education, that is what I try to do with the students, I try to make them understand that sound effects are important, and silence is important and what is being said is important. And I think radio is the combination of all these things,

Yes, I just think if we talk about music between notes, there is silence there.

Of course.

Because otherwise, you cannot create music. People do not realise that, if I speak, I am making little silences between, because otherwise you wouldn't understand.

Yes.

So, do you think silence is part of the communication?

Absolutely, this is a very nice way to put it actually, you wouldn't have music if you wouldn't have pauses, would you?

The space between things is as important as those things.

## **D.R.M**

Could you tell us a bit about yourself? When did you start in radio? And if you have studied any qualifications? Could you tell us?

I have been in radio for about 25 years now, I started in ....., at a commercial radio station, as a presenter, and continued in various roles, sales and radio presentation. I worked on about three different radio stations, over my period in ....., and then I set up my cities first community radio station, that was back ....., so ..... got community radio from the beginning of ....., so I managed a radio station, community station. After that, I set up a Campus Radio station, for a University, and I lectured in radio and also, helped write a course which is the first radio course in ....., that was recognised by the qualifications Authority. Another guy did most of the technical stuff, and I did most of the technique and presentation skills, interview skills.

So I had a long career in ....., I came to the ..... because I had met the man who was wanting to start the first community radio station for .... We had a chance meeting about 3 years before that and he found out what I had done in ....., so he asked me to come back and be part of the launching this radio station which is called ... in ....., so it was the first community station in .....

Um, um, so this is your passion, so your passion is to work in Radio?

Well, it is interesting because I didn't know it was my passion until I got the first job in radio and it was only then, as the time went on, I realised that I was born for radio. I didn't know it before. Radio gives you ups and downs and certainly when you first become a presenter in radio. It is like a drug, and someone injects cocaine into your blood, you are just addicted imminently, and of course, I spent many years living on this addiction of radio, but then when you get to a

different diverse, part of radio, lecturing, managing or sale marketing or whatever, it just expands into something different and eventually, it is not so much... It is about the presentation or presenting or being a radio presenter. And sometimes, it can be quite challenging, so yeah, I had a lot of challenges as well as lots of good times.

Um, um, what kind of challenges are you talking about?

Well, you know when you're managing people it's always a challenge, when you are managing a radio station which has so many aspects to it, you've got marketing, you've got programming, sales, you've got people, finances, so when you are trying to keep all these plates spinning in the air at the same time, it can be quite challenging. Particularly, I think community radio, and particularly, in a community radio in the UK, because most of the people who work in community radio are volunteers, so you are working with volunteers, they are not paid staff, that has a massive amount of challenges just in itself. And then, the other challenge is finance because I think it is taking a long time for people in the UK to instil community radio, to understand its importance. So, for many years, it was a stigma in radio that community radio was just a joke. It wasn't taken it too seriously.

Um, um

So, it is difficult to get people to buy into it, to get advertising, or things like that and of course listenership, this is another challenge.

Um, and in terms of the radio that you produce, what kind of radio is that?

..... is a ....., so we have a ..... ethos, which means that we play about 60% of contemporary ..... music, but 40% is mainstream and it could be as diverse as classical music, hip-hop music, RnB, or whatever different genres. But what we have is music speciality shows. So, on a particular night, if you like classical music, you can listen to Hope FM on a Wednesday night for example, or new music or Indi music or independent music, that happens on a Friday night. They generally programme from 7 am to 7pm is an adult contemporary so we appeal to 25 to 50-year olds and it's probably more 60 % ..... but also some oldie classical music, songs that people will recognise.

Alright! So what kind of radio would you listen to if you are going to listen to radio apart from ...?

I suppose the kind of radio station that I would listen would be a bit edgy, Radio 1 for example, and maybe one or two other stations just to get a feel but yeah! I suppose Contemporary Hit Radio, CHR format or an old contemporary format. Sometimes, contemporary format can be a little bit bland, so I do like edgy in radio, for example ..., a station this is quite edgy.

So, you are not into radios such as drama or

No, not me. I listen to music radio rather than BBC Radio 4 for example, or Talk sports, I am not really a big talk radio fan.

Of course, music in radio is very important, but what do you think for example when you start listening to radio, what is what you like about that?

I think radio has definitely a feel-good factor, especially entertainment, it's like having instant entertainment in your car, or wherever you might be. Of course, I think music is the most important thing, followed by information and entertainment, these two are the most important aspects up to when we went

online, and Internet became the big things, radio was the most immediate form of media. Radio was right on the spot with anything that was going on at any time.

With the newspapers, you have to wait until tomorrow to have the news, with the TV, it was a bit like that.

Now with the internet, of course the internet is the most immediate form.

And we can see with social media something happens and within seconds, what it broadcasts around the world, so that has been a bit of the challenge for radio as well.

Because radio cannot claim to be the most immediate media anymore. We can still be fairly immediate which is good and of course, can be also right on the spot microphones or whatever or send back to the studio and stuff like that.

And when you said that you listen to radio, what kind of times during the day? Of course, when you are not working do you still listen to radio?

For me it would only be coming to work in the morning, so it could be a breakfast show or the show after breakfast, and back in the evening so it may be a drive show in the evening.

Strange thing that, not because I work in radio does it mean that I listen to radio a lot

And I think when you are in radio and you have worked in radio for some time, you can almost choke on radio, you almost resist it.

When you are working on radio, can you hear silence?

I think it is always said that the dead air should be avoided and of course, if you hear silence for too long, for me being in radio as long as I have, if I hear silence for too long it is like a red light. It is like someone says something is wrong. The presenter may have messed up or he started talking and forgot to put his mic on, or he did not press the button for the next song soon enough. I will pick up silence very quickly, but on the other side, I think silence can be used very effectively in radio and I think because for example, if I am about to tell you something, but then I pause, and I wait a bit, it builds up the intrigue.

Makes you listen even more, doesn't it? Almost your ears come out of your head on a telescope because it wants to hear what you are going to say. So, I think as a presenter, and having done radio for many, many years, I have learned some techniques as well. And sometimes just pausing, for effect or sometimes even talking quieter for effect works brilliantly.

And I think the advantage of radio is this thing when you see with your ears,

It's called 'Theatre of the Mind', but the idea to be very effective and you are talking about advertising, and adverts radio, or if you are talking about presentation skills, I think if you can create a picture in somebody's mind, you have them.

Because the mind is a powerful thing.

So, when we see a picture like on television, or we see something we don't engage that creative part of the brain as much because it's there. We don't have to use the brain to interpret what it is.

But I think when you've got sound, or a sound effect, and the brain has to make its own picture out of it, that is a very powerful thing.

Mm yes, I wonder that if people agree with me or not, it is part of the communication so in drama they use a lot of silence? You could tell me later but if you do a lot of music, per notes the silence is there, and you don't play all the music from the beginning and to the end right?

No

So how do you deal with it? Do you cut some moments to engage with the listeners?

Well, just before I get into that one, I tell you something very interesting. One of the most effective radio adverts that was ever just in ..., was an advert for Kit Kat, but I tell you how it went. Bearing in mind that people has this fear as you said especially in radio, this was the advert in radio and this is how it went: 'Aghhhhhhhhhhhhhhhhh! ..... Have a break, have a Kit Kat'.

So, it was a good amount maybe nearly 3 seconds of silence, in that radio advert. And the amazing thing is that the person screaming have a frustration, followed by the silence, "what's that?", "why?" and then "have a break, have a Kit Kat".

It was one of the most effective radio adverts in ..... Because it used silence so what we do then is rather than - and I take your point nobody wants to be barraged with sound all the time, like gggggg all the time so what we try to do with our presenters as well , part of the skilled presentation and even when I say presentation is not just the communication, it's the technique in which you play music you always tried to maintain a flow and flow any cycle will have an up and it will have a trough It has its peaks it has its troughs. It's like a cycle and the whole life to be honest life is a cycle. Everything is a cycle.

If we imitate a cycle, we get a flow. And the idea to get a good flow in radio is that you play music up to a very high tempo song but if you are playing a high tempo song all the time that start to bombard the senses and they start to close down and resist us.

So, what you do is, you play the high tempo and then you bring it down and then you go into the trough very slow romantic song or whatever, and then you pick it up again and then you slow and this is what you need to do, this is one of the skills you need as a presenter.

Do you think the presenters know about the importance of silence?

I don't think they actually think about it enough, and we do train our presenters in certain techniques, and one of the things we train about is what is called "The Wall of Sound", saying that it should always be something happening under your voice: when you are speaking, with a song, when you are linking two songs. Keep something going because it keeps pace.

And in this day and age, everything being so fast paced. It is interesting that people become quite resistant to anything that slows. People want everything coming at them, and I think social media, technology and television, you notice with television now when you watch something action, it is always milliseconds



before the next one so I think the pace of life has gone faster. So, people are in this fast lane, and when they are forced to slow down, they don't like it.

So, you also have to be careful that when you do radio, there is a pace in how you are doing it. But silence I think if it's used deliberately and used purposely it works very effectively.

In terms of adverts you mentioned it, there are a lot of studies about silence, and on one side we have this kind of studies that they have proved that they did not like silence and they wanted to reduce silence in the adverts to be able to get more money, to get more publishing to get more kind of news. On the other side, we have people who study that it is not really true, silence is very important and they value that if they leave a background silence against with background music in an advert, they say that the audience could remember much more when there is a background silence than a background music. What do you think? Do you do adverts or is something that you don't do?

Yes, we do. We do both, some with background music, some with just the voice, it is interesting what you say because in advertising, way back in time, I went to an advertising seminar in radio before I was in radio and I remember them saying that in advertising less is more. Less is always better than too much.

Mm

And it's interesting when I have dealt with clients over the years, they always want to put everything they can in the advert, they want this and that, telephone numbers, addresses, email and you have to say to them no, less is more. You have to drive them to one thing, even to drive them to a website or to drive them to a telephone. You don't want too much messages in there because it confuses, because people just shut down

I think it is a natural resistance in our brain, to block out, to filter the unnecessary information. The most effective advertisement will be straight to the point and leaves one message in the mind rather than many so I would agree with the less is more.

Yeah, Umm

There was something else while you were telling me a story, oh yes. When I went to the advertisement seminar, it was more about print advertising and again they show us some examples of the most effective advertising campaigns, but I remember this one which was a full-page advert that someone took out in the New York Times, the whole page, the whole page was white.

Except for down the side and one thing at the bottom and for the other site, was the shape of a boot. And then it said: 'Boots. Lots of them. Macy's' and that was it. So it had literary 6 or 7 words.

And the rest of the page it was just white. Now that's going to grab attention, isn't it?

Yeah that's like in radio, I suppose these types of gaps is because the listener starts thinking and starts creating and I think like in print when you suppose to have lots of words and there is none it is like oh! And then you start thinking about it.

Yeah

So, I do not know if you are a radio person or a TV person?

As in my own habits?

Well, I think it is typical of any audience in The UK or in other country, in the morning radio and at night TV. You see all the listeners on the radio drop drastically, after 6 or 7 o'clock at night. The radio tends drop down because people are watching television. So, I think that will be fair to say probably around the world. Radio in the day, TV at night.

And why do you think is that? Do you think it is because of the image? Or why?

I think Television transports you to places and creates drama, using more the senses, I think it is more engaging, in a lazy way, so when you are just sitting on the sofa or when you are just eating a meal, you do not have to do too much thinking, or you don't want to at this stage. So, you just want something that it is going to be there, going on for you.

Whereas I think radio, because of the 'Theatre of the mind' thing, you are using more mind power, and probably by the time of the day, and probably your mind power is feeling quite tired, so you don't really want to.

Now, I am going to show you a piece of the programme the BBC *The Archers* and I want you to tell me what kind of emotions or what kind of feelings. What do you feel about it?

Of course, lots of silence there, which immediately makes you wonder, you are trying to make a picture of what is going on.

And your mind starts to make the picture so for me, there is an old man, maybe outside the birds as sound effects, very cleverly, and I didn't know but I didn't know if he was talking to a dog, or he was... It sounded as if almost he was talking to himself, but maybe to his dog, we all do if we've got animals. So yeah! Very powerful, because of course the silence, but it didn't sound as if he is engaging with the other person, because there wasn't a dialogue, but it sounded like a monologue, somebody not answering back so yeah immediately I was pulled in, I was drawn in, I was intrigued, so that's what it achieves.

Yeah of course, do you think in radio we use words, special effects, music and silence? Do you think silence is a big part of it or do you think it's the lowest?

No, I think silence is very important, especially in radio drama, you can't create effective or real drama and not have silence, because in the same way as in life, there is lots of silence, so even you and I, sitting in this room now there is silence and then, my voice or when you speak. We don't talk tat-tat-tat and you talking tat-tat-tat, there are gaps you know what I mean, so if you want to recreate, something in drama that should appear to be real is got to be silence.

Mm what is your idea about the use of silence in music rather than for example in news?

Well, in news that is an interesting one because in this day and age, because of how everything has been speeding up, and technology, all of this made especially younger people, they need to be occupied all the time, doing something, and even when they talk, they talk so fast and everything, I have to constantly say to news readers slow down, slow down, but also I have to tell them to pause, between each story. So, once you have talked about one thing what happened, don't run immediately into the next story because people immediately they would think you are still talking about the same thing have a pause, I am very big on pauses at least a second and a full stop. And the art of news reading is that you've got to get that message out. Not, just get words off the paper with your mouth, you have to try to get the information, off that paper into the brain of the listener.

I have always said to my students: don't just be content to get these words off the paper as quickly as you can to your tongue, take the moment to see yourself, transporting the information, into the mind of the listener.

In order to do that effectively, you have got to pause in the right places, otherwise, where is a comma, where is a full stop, it is old school grammar, but it still works.

Mm and then what is your idea about silence on the TV? And silence in radio? What do you think one versus the other?

Of course, television if you have silence, and you are watching the television, you are still engaging with your visual sense, so while you are having a silence, your visual sense is still being stimulated, whereas with radio, your visual sense is only what your brain is creating at the time. It doesn't mean that everything stops because like with that radio drama there was lots of silence, but your brain is still trying to fill in the gaps isn't it? so I think for radio it works more effectively than for television.

Alright thank you very much.

It's a pleasure

## **D.R.R**

For start off I would like to know a bit about your background. Could you tell me about your experiences in radio? Do you teach at the moment or... ?

I started at the ..... as a researcher. Before that, I did other jobs but I was already interested in ..... and I think I always wanted to work in ....., that was always my goal.

In ..... I've got a job as a producer at ....., which was for me fantastic. So, I had some experience already but this was where, you know, I excelled in radio from that point on, because I was making lots and lots of woman's history programmes.

I was doing lots of interviews, lots of features, I was making all sorts of radio, I became a senior of the team so I was a manager of the team, then I got a bit fed up, as I was doing my PhD but I was not getting progression. It is always very hard, I did a PhD at ..., in History, part time, and then when I was finishing, it came coincidentally, I was offered redundancy.

It seemed a very sensible thing to do.

Yes

I didn't know what I was going to do, but I created an exhibition of different things, and then at ..., I came down to do a talk in the centre of media history, and they kind of grabbed me because they were looking for someone to lead the radio degree.

And they were looking for someone who has a lot of radio and I had a PhD and radio experience which is a really rare combination.

Yes

They were keen for me to apply. And it was a .... lecturer position already so it was crazy but I got the job. I started as a ... lecturer and knowing nothing... I had to learn.

It has been absolutely challenging and then, the first year I had to learn how to run a degree and then, the 2<sup>nd</sup> year, when I wrote the history degree, after one year, and then I led the history degree, so that was a whole new learning process.

And then the 3<sup>rd</sup> year, I did a bit of teaching but then I got some time off to write a book, and the last year, I came back to run the History degree, again terrifying.

Very scary, very challenging, so everything is a challenge.

Yes of course

I had to say goodbye to radio for a while because I needed to focus on history.

In radio, when you work in radio, you never studied it, people who work in radio never studied. When I started teaching it, I didn't know any theory or anything, it is never something that it is practice based.

So, anything I knew, I didn't know for any theoretical reason, you know instinctively.

You know, you haven't read about it, it is something you came to understand

Sorry but the PhD in history in radio?

The PhD was in History.

In radio?

The PhD was in History of .... at ....

TV as well?

No, it is only in radio because it is in 1920s so there was no TV and the book was published a few weeks ago. There is no TV, only radio.

I have worked in TV very briefly, but only at the beginning of my career I did something on TV.

So then with all this experience on radio, why did you decide to focus on radio at the beginning of the beginnings?

I wasn't sure, I wanted to do TV when I started but I got..., in fact the first..., no... I did a bit of radio, which is just a lucky break and I did a bit of research back in 1987 and I learnt so much, I was there for 3 months, and I went off and I did a television project with ... actually, it was a comedy food programme, which is quite challenging.

Then, I went..., I started to work on TV as a researcher, for a couple of years. Then, in 1990, I went back to radio and I think a job came up, and I read something about autonomy in radio, it really appealed to me.

The autonomy?

That was what really attracted me. I think, because in television you are working in a very big team, you just are a small person in a big team.

When you work in radio, it's often just you. As a producer, it's you.

Doing everything...At ..., in ..., it is changing a bit now, but you will always have a technician at the end, to make sure that it was perfect.

But you had to be skilled in everything, it was your idea, you would construct it, you would do all the interviews, if you work in a team programme, you probably would have the whole responsibility of the whole programme. Obviously, you are in a team to discuss things but you don't have... you don't depend on people doing things so I really like it and I think also there is something very much magical about radio.

What's that?

I think... I think.... I think.... if I think about it, I didn't think about it, I like history, I like stories.

And radio is a fantastic medium for telling stories, it is about painting pictures.

I didn't know at the time but I think I was very attracted to the liveliness of it, the fast turn round of it, and the intimacy of it as well. And these are words, I wouldn't have used until I started teaching - you didn't verbalise it but I think the intimacy, it is something magical about it.

In TV, it is different. When I watch it, I never feel the same, because it is all chopped out. Even if things are live, there is all different cameras, cameras going in at different angles.

You know it's all. You are thinking about a hundred different things.

In radio, you are just listening.

Mm

What do you think is this kind of intimacy? What is that that radio has or do not have?

It's because it's just one person. When you watch television, you do not feel that TV is only talking to you, you are more aware of the bigger audience, I think

The TV doesn't have that sense, you know when you are washing up, listening to the radio you are kind of, they are talking to you

I, I and I do not know why. It must be because you can't see them, so you imagine, you are imagining the world.

Yes

And I produced ..... for two years, fantastic experience, because I got to listen to so much radio, I worked with all different presenters every week, very interesting. But also, my job was to listen to radio so I listened to Radio 2, Radio 3, Radio 1, local radio, Radio World Service...

I did big jigsaw puzzles...

I listened, I pruned, I found I needed to do something while I listened, I couldn't listen just sitting.

Yeah! Of course

I had to do knitting, puzzles, embroidery, I did all sorts of things that slightly distract, sometimes your mind wanders off, and I found that if I did something else, I could focus on the listening. It is extraordinary but I found this to be true.

Whereas watching TV, I think there are other... I think you can get distracted more easily, not necessary but you don't feel, it is a very different space. I think.

Radio is very special, and it's done in the car, in your bedroom, and that sort of spaces, you don't feel... .. is a fantastic programme because you are watching other people watching. It's that communal reaction, the thing is with the radio, if you are listening to someone and you start to talk, you can't....

Aha

In the morning my husband and I listen to the radio, one of us comments on it, then you miss what's happening. You lose...

At least, when the telly is on, you are still watching visible cues, you know when to reconnect. On radio, when you start talking, you cannot listen and talk.

I think it is as you said it's the vision, in radio, we don't have this kind of creativity, thanks to the lack of vision, I suppose. For example, when you like to listen to radio is more on your own?

Absolutely.

And what kind of times?

I don't listen very much now. Because I found that I analyse it too much.

Haha

When I do listen, I think 'why don't I listen more', so I never regret listening, I listen a lot of Radio 2 now, pop music, because I like music in the evening, while I am cooking. I used to listen only to Radio 4 because it was my work. Now, I listen to Radio 3 or other networks.

And what kind of experience do you have?

It's different, you know, but for example, my husband laughs at me on Saturday because I love to listen to Liza Tarbuck on a Saturday night, because she is so engaging, she makes me laugh. The music is fine, she is a very good presenter, she is talking to me, I am part of the community listening.

I feel part of that community, and she is hilarious and I really like her. So, I will choose on a Saturday, because when I am cooking, dancing a bit to records. And often joining the conversations she has and how she draws me in. So, it is a different thing, but I didn't use to listen to that type of radio. But she is interesting.

I don't listen to podcast very much because I tend... I don't... I have so much work to do that I tend to work nearly all the time.

I don't have much time off. I am always reading books or work.

I don't have a lot of spare time

And when you are reading, do you need this background?

NO, I prefer quiet.

Um, and now when you are teaching History, you don't teach history in radio.

It is History.

Related to media?

Tiny bit related to Media.

It is very straight history, so I've got to learn everything new again, all I do is learn new things.

So, is it about British history?

Yeah

Umm

After 1500 to 1900

But it has a media flavour but it is not about media.

If I get more experience, I will be able to draw on my radio experience

But I have to get my history established and hopefully I can start being more creative

And talking about radio of course, when you started your PhD is about radio and women

Yes, but it is not about radio production. It is about employment, it is about ... working .... Yes, I did look at programs but it is very few, it is very little that exist, it is very little sound, it is so early, it is difficult to get it from an archive, so you can only imagine them from a script but most of it wasn't about progress, little bits. I've worked on it subsequently, but you can't hear them so you can only imagine.

Now that you are not working in radio as much as before, what is your idea about radio? What kind of feelings do you have when you are listening to radio? What kind of ideas do you have in your brain when you listen to radio? What do you think?

I think it is the way that it pulls you in, when I used to do the ..., you... you're picking out clips, little clips, something amazing, and something that it is very helpful especially in my teaching, because you hear, you suddenly hear, the gold when you are listening, when you are doing your knitting you are engaging. Your listening is obviously creating pictures and something happens it is your physical reaction, because it is so extraordinary, the voice (getting quiet) or maybe soothing, very surprising... so because... so you react, and I suppose it is looking for those moments of reaction, that pulls you in, it is like if you are sitting in the car and you can't get out because you are so gripped, so gripped by the way the atmosphere has been created or the story is being told.

Or interview, that is just breath-taking, because then asking questions that are very dangerous and wondering if the person is responding or not responding because they are kind of really unpicked.

So, there are lots of reasons. But you have a sort of emotional response.

That was what so much I was thinking. You need lots of basic building blocks.

For something that has to be very good, it has to have those moments in it, so when I mark my students work, radio work, that's what I will be listening for because in some aspects, this... what I am kind of... I want to enjoy the programme, I want to be entertained by, informed by, lots of reasons, the programme must be so fascinating...

Interesting things that you may get out of radio but the programmes that really stand out and they have something extra about them that surprises you, amazes you, you just kind of know.

Do you have any example?

Mmmm, actually, I do know, it is intriguing, how easy it is to lose these moments. I was doing .... and on that day, we had to do the things on the cassette, and sometimes the producers were making the programmes quite late, I got the draft, it was the almost perfect version, but it wasn't the broadcast version, so the version I got was around 30 minutes rather than 28 minutes, so they hadn't done the final edit.

But pretty much the programme was going to go out and the presenter also listened to the programme and there was no question, that just was one bit, it was just fantastic, that summed up the programme, but it really engaged you, I can't remember what it was about ...it was a family involved, and it involved doing something in the kitchen, and we both of us agreed that this was the moment that we will use in ....

When the programme was broadcast, it had been taken out.

The reason that it was taken out was because when you are looking for a whole 30-minute programme, you're looking for context, and if you are over, you would lose things, you need to take things out.

They, they lost track, at some point, they wouldn't know that this was the best bit, but then they forgot.

And I heard it so many times that they no longer move them, and in the actual programme it wasn't an essential component.

It was what I call golden moment in the programme.

They didn't have to have it in the programme, we took it out, it still works, it was just a wonderful story, within the programme, so if you are looking desperate for cutting something... it was a minute and a half, that in some ways...it was superfluous to the narrative to the story and that was taken out...What they have forgotten actually ...that that was the heart, it provided the...the best bit that really pulled you into the programme, it was a really good lesson, to me about when you're editing, and I would say to my students be careful when you're editing - remember when you record the moments that...

Yeah

The first time you hear it, you know because you feel.

Yes, I see.

You feel these moments, make sure you remember to mark those up, don't lose those.

Mm

Because when you start to edit that, because it is often superfluous, you can easily forget and cut them out. I suppose this is one example, my students have lots of amazing things.

I should try to remember I haven't really thought this through.



What do you think is important in radio, I mean the elements, in radio you should hear all the time? What do you think?

It needs to have a narrative that works, that you must not confuse. I mean it is very important that you introduce the things clearly, that they know what's happening. You need to make sure that the story works, it is working out who is going to tell the story, how you are going to tell the story. If you do lots of interviews, it's choosing who is going to say what. I suppose it is just being as creative as you can. Different ways to tell stories, just try.

Mm

How do you use music, how do you use silences, I supposed in different ways? Sometimes you don't think this straight forward, you want to offer enough surprise but it must be clarified. You don't want people not knowing what is going on, so I suppose it is how you tell the story with your feelings.

Mm, I see the structure is important, the content is important, the music is important, the silence is important, the words are important.

Yeah, all the different ingredients you may have, the readings you may have, the different components you may have and you mix them together. I suppose it is a matter, like a jigsaw puzzle I suppose, of mixing things together.

Would you think that this is as well because in television it is also creating things so put all things together? I am just interested to know why I am so passionate about silence, because it sounds ironic, this kind of fascination about silence when in fact when you ask what silence is, they would say it's nothing because it is not really a definition very clear, because it is very abstract so what do you think silence is in radio? Why do you think it is so important for me?

Because in TV there is never really silence, because you've got visual stimulation, you can reconstruct silence in some aspects obviously, the way you can create tension.

But in radio it is absolute. Silence is, you know at the BBC, when there is certain seconds of silence, the clocking and music comes in because people would think the programme is gone off air.

So, there is actually mechanisms to make sure there isn't more than a certain amount of silence. I do not know exactly how much it is but there is a certain amount of seconds, I mean you have to be careful, there is this famous interview, with Rowan Williams archbishop of Canterbury when he was silent for 12 seconds, very famous.

And what happened?

Emm, luckily, they didn't trigger the music, he was asked something and he was silent, I think for 11 seconds, look this up it's quite extraordinary.

Actually, it was interesting the other day, my husband turned on the radio in the morning and it was silent, but I thought I could hear in the background a car. I started to turn the dial to see if it was working, but it was silent on that network of course it is the buffer of the song, and we came in in the middle of two minutes silence because I have no idea, I just hear enough atmosphere in the background to realise that actually it was recorded...

Silence. It wasn't that the radio was broken or gone off air.

So silence is very disconcerting.

Yes it's like negative and positive but how did you react: did you switch off, did you wait?

I waited once I realised that it was a silence that it supposed to be there. I waited to see why, why there was a silence, and then it was that reason. In fact, by that time, I just came very soon to say...

But silence, silence is quite scary. I had a very big lesson in silence quite early on in ....

Oh dear, it was so awful, I was quite new, when you are .... you produce a programme which has lots of other producers working on your programme, and one of my colleagues said it was a feature about nudity on stage.

One of them was Julie Walters, the actress, and I can't remember the guy, and there are both talking about nudity on the stage, interviewed separately about being nude on the stage.

In the morning before the programme went on air, the studio managers were tidying programmes up and that programme was over long so it was too much by the time we went on air, to lose some time.

So, the studio manager said oh! I I trim, I, I will tidy up the feature.

And took out all the silences, and it came down by a minute so I was really pleased with the cut down, all the pauses and silences came down by a minute so rather than me setting them up I was very pleased.

The piece went out and the producer was incandescent because she said, that the whole point of the programme was the silence, the whole point on it, because if you are talking about nudity on stage, you pause a lot.

When you talk about the embarrassment, or whatever it is about nudity...

You pause all the time, and so I completely..., I didn't listen back to it because I didn't have time.

It sounded like a joke, but you have no pauses on it, no silence, and the silence was so intrinsic!

I had to put all back in, I think it was pre, I do not know what we did because it was before we worked on the computers so...

Oh wow

So, we had to, I do not know what we did, I do not think we could do anything. It was literally ruined.

At that moment, you really wanted to cut the silence.

I hadn't even thought about what silence meant.

I'd never thought about silence, and the importance of silence, it never, never entered my head, I just never thought about it (silence) I must have listened to the feature, but I hadn't picked up, all I had is this narrative, I was in a hurry, pressure, listened it through, satisfied, go to the studio manager, the manager edited by the minute, I was thrilled.

But I had a severe lesson in it, so I was very... after that, I was much more tuned into it, I never thought about it.

I think intrinsically you know if I was editing something, but I wouldn't have known what I was doing.

You have felt sometimes, you feel silence and one thing I get really cross when I am listening because they do not respect silence.

So if you listen to the...hmm... .. and ...hmmm...it drives me crazy, the announcers haven't listened to the programme before, they haven't listened to the programme or the feature, so they back announce it, you know but they haven't listened to the programme so they haven't listened to the rhythm of the programme so for example in ....., sometimes you will end something very, very moving, something incredibly moving, to finish the programme, maybe there would be some music, something very moving would happen and you know you have to have two or three other big "... was presented by"

You have to have some moments where as a listener you (silence) listen (silence) you kind of reflect, take a breath, pause, move on, I do not know how many seconds it is, but it is a little bit of time, when you are sitting making something, for not very long time, a second is a long time.

I have to write in big letters; 'this ends in a very emotional... please wait don't come in too soon, please wait, give a couple of beats, please pause, before you announce the programme'.

It is very important.

Because I used to get so cross when people... and also, I said to the presenter in ....., if there is a drama, at the end because it is very, very moving, that they just wait, just wait,

Wait, listen to the end, reflect, hear it, work out you know because you feel moved, and then you know when to speak, because you have to have that space.

It's very important.

Do you think that they are kind of two different listeners? Like the ones who like silence and the ones who refuse silence?

The listeners wouldn't know, they wouldn't notice, just know silence was wrong.

They wouldn't know why they felt, they wouldn't realise, the reason why .

They are not aware that they needed the silence. If you listen to something, you even wouldn't notice there was a silence, just would be right.

It's a natural pause, if someone told you something and you're moved, you don't speak straight away.

But there are people, as well listeners, that they get cross if as you said, after 2 minutes silence is a lot, there are people who say, "oh something is wrong" and there are others, maybe wait.

Well you will have to know what's happening, don't you?

2 minutes is a long time if you do not know what is happening, if you don't want to listen to it, you just can change the channel, which is fine.

Yes

But it is something extraordinary to have two minutes silence on the radio, because you can hear silence, it's not dead air, it's very different, it sounds very different.

When I said to my husband this is silence on air, the radio is not broken, this is silence, you could hear, you just knew that it was a different silence rather than nothing,

What about when you said silence is scary you said is about of fear what do you mean by silence is a bit scary?

Well, it can be because often silence suggests something and something bad could have happened.

You might have silence that could also be a reason of silence, you don't know why there is silence,

... presenter Jenni Murray is a very good presenter, she knows how long to leave people, so she allows silence. It is quite scary sometimes, she is very experienced, so she would ask a person a question, a difficult question, and she would wait.

I think she asked again Jilly Cooper the author, and again I think it was in the papers because it was such a long silence, and she asked a very difficult question, "did you know your husband was having an affair?", or something like that because she takes risks, you know something like that...

And it was just silence...

For ages,

And then, she responded but the silence told everything, the silence was the answer.

So as a presenter, with a very good presenter, they will know like with Rowan Williams, I'm sure it was him, the Archbishop Canterbury. Pause all that time. I don't remember who else. I think was on ....., but a very experience presenter will know how much silence means and when to jump in and how long to leave it because there is a point when you gotta say something who is going to crack first? Anyway, how long are you going to leave a silence really, because as soon as there is silence is gotta be: 'what's happening?', 'what are they going to say? .. what they are thinking... what's happen?'. So, it's really important.

So, it has been a very interesting learning and thinking about using it, and how important it is.

With your experience, do you think we use silence in different way? For example, Radio 4 against Radio 1?

Oh yeah absolutely.

Radio 1 does not do silence at all. It's too much, it can't, there is no pause. It's so relentless.

And they do not have any quiet at all, everything has music. Obviously like programme... if I have listened to... any any and lots of my students would do this music radio just relentless all the way through, which works fine if it is for Radio 1 you know, that is the style, but a much braver student could use

silence, the student could use silence, well, that's fantastic, because that's maturity, a real sign of maturity to be able to use silence, so I think.

I suppose you have a script for ... ..

We do not have a script, only had a script for the introduction because it is live, so there is no script, you have questions.

But then how do you time it?

That, that, that's the scary thing you have an idea how long is gonna be, you tell the presenter the length for each part and then you have to hope that they can negotiate that. And then for example, there is an interview with lots of silence in it.

For example, we interviewed the wife of the soldier who was killed in Afghanistan and it was incredibly moving.

It is a very very moving interview, and I think we allowed eight minutes and it was very slow, lots of silence, very quiet, very emotional and I knew that we had a 5 minute little package and 5 minutes light but it was very trite, the subject was very trite and I was thinking how I am going to get through this, very emotional interview into this very light package. So as we got through towards the end I said to the presenter Jenni, can you go on for another 6 minutes, can you fill in these 6 minutes, you got the time? So, I got enough time to extend it and just drop that.

So, you have to work how you are going to do, but you have to make the decision live on air. So that was a very moving interview, the pace was very slow.

That was very very moving, it would have sounded so wrong to stop it. It was so good and it was worth much more than this other piece. I mean, sometimes you do not have that choice, you have to think what you are going to cut down, you have to let something else run on. And how you can communicate that.

But if you compare for example with news at 9 or at 10, is this scripted?

No, the interviews are live, again they will, they will, as a presenter and as a producer you will have to work out your allocation of time, so you will have to work out value, what's worth, how much is everything worth? Before you go there, you work out your value. On the live news programme, it will depend on lots of things, if something is on the studio, if someone is online, and your story is coming in, you maybe need to chop things, shorten things, if something is going extremely really well, and you want to have the choice to keep it going, so if got the Prime Minister and you allocate it 20 minutes, and what is said is extraordinary, you are going to drop the rest of it and work out who you are going to restructure the programme. Always think about how to restructure. Or whether they are going to have things shorter or longer.

Yes.

So, you are making the decision all the time, that is why, it is exciting, you have a lot of adrenaline. And any programme you think about what we call levity and gravity. The things that are serious and how you balance that with the things they are lighter. So, in the programme there is an emotional and again this is something else in making a radio programme. If something is only gloomy, the whole thing is quite hard to listen, almost any story will have moments of light

and shade. So, it is how you move from the sad story. They talked about how their son has died and again they remember this beautiful time they went to Buckingham Palace.

Fantastic so you get a lift... a fantastic memory... and then they go down again but it is how you think about that, that emotional journey that you are taking the listener on.

I just said that because books about radio said that even a conversation is scripted...

It can't be scripted. In the old days, in the 20s or 30s, yeah everything is scripted, everything is live and scripted, because this was the only way they could manage but live programmes are not scripted, because you can't script a live programme.

So, for example ...?

Live.

Everything is live or if it is pre-recorded, it's still live. You can't script it will take hours. You couldn't possibly do radio if it is scripted. You have to produce hours and hours and hours every day.

What you could produce is the arch of the programme and the questions. it is scripted as much as you are giving to the presenter some questions, but otherwise, you do not know where it is going to go which is why one of the joys of radio, because it is live.

But I suppose the interviewers they know the questions beforehand.

Yes, but you do not know what they answers are going to be.

As a producer, you will have a conversation so you would have some ideas of the answers. In .... you will have questions, you would have that interview, and they will have some idea of the sort of questions. But when I did an interview for radio Southampton, they didn't give me any information, I have no idea about what they were going to ask me. No, not a clue. So, they could ask me anything. It is scary because I do not know. Some idea about what you could be asked so you can make sure.

To organise I suppose otherwise...

Maybe. But yeah, no radio is scripted. A drama is scripted.

And do you think they also have scripted the time of the silence?

In drama?

Yes

Oh yes, yes, yes in drama that would be very scripted in.

But on radio you do not know what is going to happen

It just happens.

You don't know and that is the reason why is so electric because no one... it is unexpected.

I suppose the people who do the news, they will have it scripted.

They have questions, if you are a politician you will probably have a good idea about what they are going to say, but you don't know.

You never know, it's always unpredictable.

Even with the same on the television.

I see.

Any live programme is the same, it's never scripted because otherwise it will sound ridiculous. It would sound as if you were reading.

As a producer I have to learn how to write in spoken words.

If I am writing a script, I don't write, the "zoom mic knows no introduction with this Hip Hop audio quality at a reasonable price this high-end recorder", so if I was going to read that, you have to think how you are going to change it into words that would work. I don't know what you say but that actually sounded quite spoken interestingly that bit, it is really in quite conversational language. But some things are very very, you know, this article is mapping data, you would never speak that in a conversation.

So what you do is... so as a producer you will learn... and as a presenter... how to write spoken words so .... how you, so with my students I would say:

'Would you ever say "thus"? How often would you even say "thus" when you speak to someone?'

Ye-ye-yeah

Oh, never, well, don't write that.

Yeah, haha

It is getting them to think about language.

Yes.

As a presenter, I might write suggestions what a producer may say and maybe I write a rough cue but they will always interchange it how they speak, so it is their voice, when you work for the presenter for a long time, you know their voice, so I could write for different presenters, I might write a script.

Umm

With hearing them, their speak patterns so I write a different script.

For that person knowing how they speak.

Does that make sense?

Yes, yes

So yes, you will have to write spoken words, but the actual interviews won't be scripted.

Yeah, it sounds so professional I suppose for example if you hear .... you can hear "mm" so you can hear is not scripted and of course, if you hear the people who phone you know that because they have mistaken but sometimes to be honest, when I listen to the news, when I listen to .... I always feel it is so punctuated.

It is because they always use broadcasters that are very experienced. A broadcaster knows what is wanted. Knows how to phrase things, they've

already got all these skills, that's why you use them. That's why you don't have, you wouldn't try if someone is a very bad speaker... wouldn't come on the radio.

So, when I am choosing speakers, I will listen to them, and I will think oh my goodness you know they jump all over the place, so they are chaotic or they confuse or they do not make any sense. I don't use them, I go to somebody else.

And also, you might not like somebody's voice.

Someone has a very difficult voice, very boring voice, sometimes you have to make a choice of a very boring person who is very knowledgeable or very engaging person who is less knowledgeable. You've got to make that choice what you want, you know people may have them both... I quite like to have the two.

Yes, mmm

You just have to make that decision because if someone is very very boring  
hahaha

and you can't listen to what they say, because you just switch off so then you gotta think what is the point?

So, this is true

I wanted to play a bit of *The Archers*, we have time? I would like you to listen to seconds of the programme and I would like you to tell me what you think about it. It is kind of... a lot of silences there but we'll see.

Ok. Do I know this, did I hear it before?

Yes, it is a chapter from last year, October. And this is the one I did my first pilot.

I know *The Archers* very well, I am a fan. I listen to it every night so I will be able to tell you *The Archers* is a very well-made programme. And it sounds boring but sometimes it's hilarious and sometimes it's so shocking and of course, one of my best friends is ... so it is very nice to know ....

Before this, could you tell me about the implications of silence in education?

In general teaching

It is interesting because I am writing this application for a teaching fellowship and I have to be reflective in my teaching practice and how I teach. And I am very very inexperienced. I literally, I am thrown in the deep end every year, it has been a new challenge every year, so I have never had chance to read anything about how to teach, there hasn't been a moment.

Mm

So now after 4 years, I am reading some things about how to teach, and it is fascinating because I've just done it. And because I have found the teaching history so difficult, because I have been out of my depth completely. I have tried to avoid silence totally because I have been so worried that the students would ask me something that it would make me feel foolish.

So, I haven't allowed any silence.

In radio, I feel more confident.



Mm

It's interesting.

Absolutely, because I haven't had that confidence. Because my confidence is very low. Because otherwise, in radio more confidence so then if I fail a question I could wait. I have been far too anxious. So, silence is not part of my teaching. Something I need to find out how to reintroduce. I do not know if I am ready so it is a very interesting point.

Hehe

The silences, I know it is really important to have silence in teaching.

Why do you think it is important?

Because it is important for students to speak and if you don't give them a chance they won't, so you just need to wait, and I know that there are people... very confident teachers, that just wait.

Yes

(The Archers)

What do you think?

This is fantastic, isn't it?

Yes

So perfectly timed isn't it?

Yes, hihi

So, it is very, very good, very clever how they just get it to the moment when you know, so that is a really skill, silence when you know to create that tension, to create that atmosphere so you are really drawn in. So well placed I would say. Very very good.

What kind of meanings do u think?

I suppose you get sense of being late you obviously know it's late because you've got an owl, it is a late-night atmosphere, again silence is crazy about that, you get the late night, and then again, you get the sense of the tension of she is not in bed. Maybe they're outside, I am not sure where they are, it is likely unclear where they were, in the house? But it is definitely quite late, definitely very quiet, definitely something is wrong as well. You don't have silence again it is silence is usually about something is edgy or something emotional. It could be happy silence as well. So, I think it has got lots of different things in there. It is a very good piece, a good little bit.

Thank you very much for giving me all this experience

## **D.R.A**

Hi ....! For start I would like to know when did you start in radio, what do you do in radio, what do you teach?

When I kind of decided I liked radio, I wanted to, you know, work in that field. Probably, I suppose, when I was in my teens, I guess, I remember, I mean, yeah! Probably I was seventeen, and when I was doing a college course, I did basically, ... ..

But for one of the assignments we had to do a radio programme.

I liked that and from then on, I kind of diverged away from the engineering side, although that is eventually what I ended up doing, but I was always interested in making radio, until I worked for a few years on the technical side, basically I worked for a company which did facilities, which meant I did hire and sales equipment, it was mainly TV or video, I did a little bit of audio, and from that, I got a job here at the uni

So originally, I was on the technical side but then I moved into teaching after a few years.

So your job is basically...

..... tutor in Radio Production, that's what I do.

And about radio, are you a radio person, do you like to listen to radio or do you prefer to watch TV?

I like both but I do like radio and I do listen to the radio every day, although I do not have probably too much time to listen to it now.

A lot will be through iPlayer.

I would listen to live radio in the car and that is probably about it, and any other radio that I listen to is probably iPlayer.

I don't really listen to podcast. It is interesting about podcast because I know a lot of people think they are the future, or at least when we were doing our MA, about 10 years ago, a lot of people were talking about podcasting, like the next big thing but I don't think it ever, ever did, become the next big thing.

I think a lot of people, I don't know, maybe older people, senior people think oh that's all what young people are listening to

But for my experience with the students here, certainly in terms of probably a few radio students, generally the general students' body and especially the journalist students don't really listen to podcast. They do listen to iPlayer. And the other thing is that they would listen to radio via stream on the either on the radio station website, or via station app on the phone.

And some would use an app called .... but lots of them would download the ... *app* because that is the kind that we are talking about.

I like to listen to things like ..... on .... and things like that, and often I put that on iPlayer, and I listen that late in the evening, after ...'s gone to bed.

So, you said that you don't really like podcasting, why do you think there are people who like podcasting? I mean what is the difference between radio, the live radio and podcasting?

The thing I would say is that there are two kind of podcast, there are podcast done by ordinary people, you know the kind of disintermediate, and then, there are simply edited clips from normal broadcasted radio shows. I think when people talk about podcasting, they were often listen to those, and I think the interesting thing about podcasting, probably the thing that makes it unique, it is also the thing that it can make it terrible.

It is disintermediate, so there is no kind of quality control and some are really good and many of them are really awful and very long as well.

People who podcast about their hobbies, for example.

Yes, what other differences, you said about quality but there is any other differences you can see between live and podcast.

Well the thing is that obviously a podcast is there in theory forever.

So you probably don't want it necessarily topical about an event that it is happening now, so you can podcast about the Olympics but that go out of date very quickly, whereas a podcast about bringing up children for example it is always going to be relevant, so I suppose gives you the opportunity I suppose of... kind of... I don't know... I suppose if you are a broadcaster, you can go off topic a bit, behind that, behind the news if you like.

The one that you like is Radio 4 did you say?

Yeah

Mm, I suppose now the stage is that I listen to Radio 2 on and off in the car, and sometimes 5 live, and sometimes the talk sports, and then if my wife is in the car then it's ....

Hehe

Why do you listen to these programmes? is it because of the content or because of the way they talk, or the way they don't talk?

In terms of music radio, I prefer a more kind of varied, play list. If you like that, you tend to get that on Radio 2 more than say, Heart. Very occasionally I listen to Radio 1. That it is more interesting than Heart, I find... but usually ... gets put on radio at home.

Obviously, we have Radio 4, 5 Live and Talk Sport the speech...

Sometimes I don't know... if you are making a short journey in the car, sometimes you may only hear 1 song, lots of kind of trails and presentations and links and stuff like that. You think well, I've driven for almost 15 min and I only heard one song and I have been listening to adverts, traffic news and competition and stuff like that and maybe you just want to hear someone talking sense.

Yes hehe

And if you listen to Radio 4, what kind of programmes would you like to hear?

I don't listen to it so much but ... in the morning.

Maybe it is my journey to work is too short now... to get to any serious topics in. I used to live a bit further away.

5 live and probably Talk sport a bit more bite sized.

And if we talk about the attitudes about radio when you said you are only listening to radio when you are going to work, when you are at home you don't really listen to radio.

Not usually, because in the evenings the TV is on. Obviously, as part of the household, I am just one person in the household. And generally, the majority view prevails. Although we started to be more fragmented now.

We may have the TV on but everyone is on phones or tablets. .... is year 10, year 11, ... has an iPad, ... looks around stuff now, .. likes the radio though.

What kind of programmes then?

... likes music radio, ... likes to listen to *The Lord of the Rings* and stuff like that, ...'s got lots of audio on it. ... also has the 1981 radio adaptation the Lord of the Rings and stuff like that.

Why do you like to teach that rather than something more related to TV?

I worked on TV in the past, usually as a sound recordist. The problem is the logistics, if you want to do anything, it is a whole lot of hassle. First of all, you need several people, it needs a lot of planning, a lot of preparation, you have to get the equipment, which is generally too expensive to own, so you obviously you got to hire it, whereas with radio, you just can go off and do it.

You know, now everyone has a phone, everybody can record, but even then, the recorder has reasonable recording, not expensive. Basically, the thing is that you can make broadcast quality radio for very little money. If you have an idea, you can translate it into a programme reasonably easily. With TV there is a lot more production, there is a lot more technical staff, it is a lot more equipment, cables, people, it is more like herding cattle.

Yes

Is any other reason that you think...

Maybe because radio is a solitary occupation, all the time, yeah! making radio, you know, you can do all yourself, it is an advantage because you retain full control, you don't have to depend on anyone else.

What do you think the elements in radio are? The components to do radio, for example if you listen to radio, what are the elements: words, special effects, what other components?

Obviously, if we talk about two types of radio: speech and music... and obviously speech could be documentary or news reporting or drama, and the individual components are relatively easy to assemble.

I mean, obviously the more Radio 4 like your piece is, the most there is just going to be voice. You know it is going to be less production, but obviously you can get hold of the production music, you can get hold of sound effects, or you can record your own sound effects. I mean, one of the things that I like doing in drama, which incidentally, I never got to do when I was doing the MA. I had a hankering to make a drama but if I have to do any sounds effects of drama, I like playing around, doing something like recording a cat meowing, and slowing it down because it is a terrible roar, and you can do all that kind of stuff which you can't ever really do in TV.

I am always thinking about you know, the sound of banging of the side of a coke bottle and record that, mangle that up a bit would make a really interesting sound. That kind of thing. So I like playing with that kind of stuff.

Yes, I see. I am very interested in silence, and I have always been... but basically I realised that silence is quite important in radio, but I just want to know why maybe people don't realise that, why do you think?

I think the conventional wisdom is you avoid dead air as it is called, at all costs.

In most radio and obviously, there is a role for silence but I would say that perhaps, most mainstream broadcasters, especially commercial broadcasters would say there isn't really. So you tend to hear, mainly on dramas but some interviewers like on *Today*, or something like that, they would use a pause for

effect during an interview, whereas, probably takes, I don't know, a lot of experience to know how to use it in that kind of situation, how to use silence.

So why do you think the commercial radio for example even Radio 1 really don't use silence, why do you think they try to avoid it?

I think the listener would think something has gone wrong. It is basically what it is, you know, either it is a technical failure or the presenter has nicked off to the loo and hasn't come back or is ill or something. I don't know but they do tend to avoid it, don't they?

Why do you think it's that? Because I don't understand, I try to find out why but why people don't appreciate silence? Or they think silence is like they can't cope with it. why?

I think people would see the job of radio as filling a silence. Filling it with some sound, and part of that is not leaving any silence behind. Leaving no stone unturned. Like a continuous stream of music, consciousness or whatever, I don't know if this is making sense but it is almost like in some areas of radio, silence equals failure. Something has happened. Something has gone wrong.

And so, it takes someone brave to actually include silence, deliberately, because may still be people listening thinking "mmm, hello?" - Bang the radio "what's happening?" - So, I don't know, it's obviously, there is gonna be a length of silence beyond which you can never go.

But it definitively has a place.

Do you think there are different kind of listeners?

I think it also times the attention span of the listener, or rather what the broadcaster perceives the attention span of the listener to be. So you are thinking, well for the youth audience (silence) there is a rule on Radio1Xtra that if you are using a music bed, like presenting a documentary, which they do have on Radio1 or Radio1Xtra, you have to change the music bed every 20 seconds so it's gonna keep moving forward fast, pacy leaving and perhaps silence doesn't go with the pacy presenting style.

Yes, ah do you think you teach your students how to control silence, to use silence?

Mainly I teach them how to eliminate it.

Mm mm, hahaha

I am talking really about journalists which is really what the majority of the time I am teaching.

Ok but, there is a role for silence there, but it is basically to stop something sounding edited, so if you cut something out, sometimes you need to get a bit of silence from elsewhere, copy and paste it in over that edit to stop it sounding like words, you know, sounding unnaturally joined together, so yes, there is a role for silence.

But very very very short silences. Just you know like a breath or you know, half of second,

Or something like that, you just want a little bit and to be honest, it is never dead silence. Because if it is an audio recorded like an interview, gone out to interview someone is generally some kind of background happening there so it is never true silences. Time when someone is not speaking, and even if it is

like, I don't know, air conditioning or something, but like if it is reporting in the studio, then there would be silence, but certainly there is a role for short silences.

Yes.

Ok, so if I now play just kind of seconds of *The Archers*. I just want to know what you think about it, what kind of feelings you have, if you feel comfortable, what kind of things is you are looking at.

### *The Archers*

It's interesting because in that example, silence is, what's going on, it's actually ramping up the attention rather than being nothing, actually you are thinking, it is actually, yeah, there is a kind of awkwardness about it but also yeah, someone is asking a question, no one is replying, for a few seconds you are thinking something bad is happening.

Basically, what that silence says and then when they finally replied, it's kind of not "I'm Ok".

It is ambiguous, it is an interesting use of it.

There were sound effects but I think they are generally not during the silences, There are ..., I don't normally listen to *The Archers*, haha but in terms of that, yeah!, two people, sounds like that they are lost in the forest.

And they can't see each other, they can just about hear each other, it's like "are you there?", no reply, it's quite an interesting device to increase the drama, the situation because they could have done in: one questions, the other immediately replies.

It's made the scene more effective.

Because you can't see, and all what you can see is in your head.

You are thinking it's dark first of all, and you can hear an owl, in the middle of nowhere, no other sounds apart from an owl, something is happening because one, they can't see each other, they are not close to each other, I guess they have not separated from each other that much, but they are not together either, so there is a bit of ambiguity about what is actually happening, is one of them alright?

Something happened to one of them but you don't know which one.

It could be the person saying, "are you there?", it could be has something happened to one of them?

So like I've said, I don't listen to *The Archers*, I have no idea what's happening,

I am here and it's completely new, but I can visualize in my mind, two people, probably elderly people, and there are a lot of trees, and it's dark, and they are in the middle of nowhere, and there is this sort of thing where you could trip and fall.

Or maybe it could be someone else there but you don't hear. Perhaps a more threatening kind of presence, and yeah that's all done through the silence, isn't it?

If that silence wasn't there, that would be just a straight piece of dialogue.

And it would be nowhere near as tense.

You're almost having time to think, what is going on here, you know.

But you can completely picture it in your mind.

Yeah, it's good.

Yeah, this piece makes you think about it as you said, basically your brain starts kicking in. Whereas with TV, would you think this would happen?

The only way you can do that in TV, it would have to be all in darkness on the screen at that time. A lot of the problem with TV is that you can see it, so it doesn't seem that menacing.

There was a film a few years ago called *Jeepers Creepers*, like a horror movie. And there was a monster trying to get some kids, but for the first half of the film you never saw the monster, and it was really really scary and then as soon as you saw the monster, it was just a normal cheesy, horror film, all the tension disappeared, and I think in radio, that is where the advantage is because the monster is kind of always hidden in a way.

And that's what could be happening in that scene.

There could be a monster. Well, not a monster but a person with emmm evil on their mind.

Yes

So for example if you have to decide what you prefer radio or TV, you said you watch more TV.

I watch more TV because it is there.

I would probably well, if I am on my own, I often switch the TV off and put the radio on instead, because the majority rules.

Yes, and why do you think the majority prefers TV?

Because it's easier, it's just you know, I mean we were always told radio was a secondary medium, I think TV is becoming a secondary now people are often doing something else when the TV is on.

And interestingly then when you listen to radio, yes ok you can have the music radio on when you are doing the dishes but if you've got like a drama on, you probably not listening to it now even if it is on headphones.

I think perhaps because there are so much in terms of media, in terms of like social media, gaming, TV, radio is perhaps now more niche than it was, and in that sense, you are almost thinking what I am listening to? especially if you are getting it off iPlayer. And you are making an appointment to listeners, we used to say, especially if you put it on at night, when you are in bed and you are not doing anything else, you just listening to that, then kind of coming full circle back to the primary medium.

And with that clip, that just played obviously if you are giving attention, you are going to get a lot more out of it. I don't know, maybe people listen to *The Archers* while doing the washing up or ironing, but mmm, certainly if you heard that on iPlayer late at night, that would be yeah.

Mmm

I hope I am making sense

It's Ok, it's good. I have a better idea of the feeling of silence, silence is there but not a lot of people pay attention to silence.

Umm.

Mm Do you script any silence?

I've written radio scripts yes.

() I suppose yeah, I think I am thinking back to something, yes, I have included silence, it may not be written on the script, it may just have written pause or something like that, or not even like that, simply the script was written and I just put a pause in during post-production.

So, I probably haven't actively scripted silence.

The last question is about education. Do you think there are some kind of implications in education when we talk about silence?

Yeah, I mean I'm sure I remember ... talking about silence. I think he played us something, a radio programme by Harold Pinter, something about a taxi driver.

And that had lots of silence in it. That was really... and that's one thing that stands out..., that used silence very much so because obviously they are two people in opposite stations, they couldn't see each other and that kind of made the silence more, and that was almost like there were lots of awkward silences in there.

I have to listen to it again actually, so yeah interestingly, we are kind of aware of silence but we don't kind of use it that much.

Do you think it would be good to teach the students how to use silence?

Yeah, I think so, because anything that gives you, more devices to make interesting radio, yes I definitely think that there is a place for it, you would probably end up doing a whole lecture about it, perhaps wasn't mentioned or it is not normally mentioned in its own right.

I think that's the thing when you are talking about silence, it generally crops up as, you know, as part of another area and not as a kind of area in its own right.

Yeah

And that's what you're doing.

## **D.R.P**

..... thank you for seeing me today. I would like to know about yourself. First of all, about your background, what have you done so far, what did you do in the past, if you have taught radio...

I started in radio .... Just when commercial radio started. It was one of the first radio stations, very, very important, and I was a copywriter producer for the commercials, steep learning curve because none of us knew what was going on, it was very much pioneer days. I did present radio programmes too in a local band show.



But my main love is producing. So the last 40 years now, I have been writing, producing radio commercials, I also record sound tracks, TV commercials, nearly all audio. So yeah, I have been writing for that period of time, and also a published writer, I had short stories published, and things like that, that's, that's my sort of background.

I worked for radio stations until ....., and then, I went freelance, but I was partly working for radio stations, partly for advertising agencies, and then, I started up my own studios in ....., mainly again producing radio commercials but also anything to do with audio.

Ahh

And in the last few years, we changed the way we work and I am working from home. My producers 've got their own studios, so we basically produce it remotely, but still doing the same. Still radio, still keeps the interest going.

Aha and about teaching?

Yes, I do some, I haven't done anything for the last couple of years. I have been guest lecturer ... uni and ... college, for the radio production courses.

Aha

I was doing that probably about 10 years.

Alright.

But I am very much, you know, going a couple of times a term. Mainly, with the radio production studio.

Also I did some course accreditation at ..... University when they were thinking of expanding the radio production.

So did you teach?

No, I mean I was there as an industry expert when they were trying to get accreditation for the course. They needed industry input, to see that they were on the right track.

Aha very good

Ok, so with all this background in radio, why radio, why do you like so much radio?

I've always loved radio, I think it is far less intrusive to tell you the truth, because you can listen to radio doing other things, in the car, when you wake up it's a much more personal medium.

I like TV as well but I listen to far more radio than I watch TV.

What kind of radios do you listen to?

Obviously, I still listen to a lot of commercial radio because monitoring the ads there to see what they sound like. But I probably listen more to Radio 4, for speech content, 6 Music and a bit of Radio 2 but probably predominately Radio 4.

What kind of programmes in Radio 4?

Anything that it's on really, you seem to wake up to the news, it's such a broad (big silence) offering, but if it is on and it's interesting, I listen to it, and if it is something not particularly that appeals to me I switch over.

But yeah, no

In the house we have Radio 4.

Most of the time, yeah

And do you do something else when you are listening to the radio?

Yes, I barely sit down and I listen to the radio, it's usually on when you are preparing a meal or having a meal, or chatting, it's tends to be background and then you sort of focus in when you hear something that grabs your attention and then you focus in on it.

Yeah!

I very rarely just sit down and listen to radio, perhaps one or two drama.

Aha which kind of dramas?

I suppose anything that it's interesting really.

You don't have like a favourite?

No, not particularly, some of the classics are done really well but, I find that the problem is that most of the dramas are too long, that I actually do not get the time to sit down. Occasionally, I listen back but normally if we drive, if we are driving around and we listen to it then.

When you say that you are listening to radio when you are doing other things and you say well there is a kind of background do you think you are more hearing radio or listening to radio?

I think I hear it and then if something impedes, then I listen

It is definitely two stages of concentration

Yeah

If I am writing, then I can't have speech base, because it intrudes on the writing but I will probably have music on.

When you talked about the radio that you like, but what about podcasting? Are you keen on that?

Not really, it is not something that has ever appealed to me, I find enough interest just tuning in and listening to what is going on. To be honest, if I want to be in depth on something, I'd rather look it up online or read about it. I haven't found a podcast that I particularly would like to follow.

Do you think there is a difference between listening to radio and listening to podcast?

I think with the podcast you probably listen to it because you are interested in that particular subject.

Mm

And you want to follow it and I suppose I am old-fashioned, I prefer to listen to radio when it comes out of the radio, I don't particularly want to search it out in other ways.

So, for example if there is a programme that you couldn't listen to, do you think you try to go to the website and try to listen to it a bit later?

Occasionally, I have occasionally done that, but to be honest, life is too busy to find another half an hour and an hour to sit down and study it.

And as you said you watch TV but not so much why is that? Why do you prefer radio?

I think because radio is there all the time if you want to listen to it. If you are watching television, this is all what you are doing, you have to watch TV. You can't do much else.

It's just there, that's what you do.

So, it tends to be in the evening, when you collapse and you have an hour or so.

Why do you think at night, because so far, I found out that most people like to watch the TV at night, why do you think they prefer to watch TV at night rather than listening to radio?

Habit, I think.

I think it's a habit. I think that is what we have done since we have been kids. I think this is the sort of thing you do although we listen in the early evening when we are preparing supper while we listen to radio.

And through to *The Archers* and beyond and that's it, and we go to the next room and watch television.

I like the idea that you said "radio is less intrusive", rather than TV, why do you think is that? Could you explain to me what do you mean by that?

It is a literal thing, on television, you have to be looking at one spot of the room. In radio it fills the room, you can go around, and you don't have to actually be looking at one direction, if you are looking at one single screen, that's all you are doing. I don't think... there are very few things that can actually... can do the same.

Yes I understand and if now we focus on the job as an advertiser, why do you like that rather than producing radio programmes?

I think it is because it's something that I have always done and appeals to me because there's something.... there are very few things you can write, record it and hear it back within in about 24 hours.

So it's sort of instant and I also think because I have been doing it so long. It's always a good income home because that's part of what it's all about.

Yeah

And it is also because it doesn't require as much paraphernalia.

You can produce a really good radio advert with the good writer and a good voice and you don't have to have a full crew of TV to go on location.

And all that sort of stuff.

So, it's more straight forward.

And when you are producing adverts, what do you think is more important? In all of the adverts?

I think it has to be well written to start with.

Ok

I think the writing is important, and I think you have to understand the medium, you have to understand that there is a very much one to one thing happening: you have to have a very successful radio ad when the listeners thinks they are being talked to, and it's relevant subject for them.

It's got to cut through the clutter, it's got to stand out, you got to go from that, hearing to listening.

Something about the advert has got to make you think and to listen to that.

But I think I would say that mainly it is the writing that is the most important thing. You can take a bad script and it doesn't matter how well it is voiced or how well is produced. It would never be more than a mediocre radio commercial.

If you take a really good script, even if it's not voiced particularly well, the words still come through, so writing is the key.

And finding the right voice.

Aha

And what about when there is no voice?

Emm, most radios ads have behind them... a standard radio ad has a single voice, with the music and sound effects behind it.

You have to work really hard to make it stand out, but there are certain things that you could do that would help you.

For instance very few radio ads would have silence in them, so for example, if you either present or have them in a slow emotional way, if you imagine that comes in the middle of a music programme, so very hectic, the presenter is talking in a very hectic way, if you suddenly put the brakes on, and have an ads that's done in a slow measured way, perhaps with gaps, that will make you listen, makes you go for that transition from hearing to listening. It grabs your attention.

So then do you think listening to silence has a job there?

It does, but if you do it every hour... don't we? It would cease to work because every hour would be the same. There are radio centre guidelines for advertising. And they said silence shouldn't be more than 3 seconds long.

That's partly because then, people think maybe something wrong with the radio, the presenter, even if it is automated output, could panic and could well press the button for the next track.

So if you want more than 3 seconds of silence you have to have something behind it so the transmitters don't trip and you need something, I don't know, a low-level bird song but silence can be really good.

Silence at the beginning of an ad is quite tricky because the presenter would not necessarily think that the ad has fired in, but it could be used very successfully because you are not used to hearing silence in radio, particularly in commercial radio, that makes you pick up your ears. But as I said, if you did that in every hour, then it would cease to be effective.

And silence is effective because it is not usually heard, it is something that you don't normally hear apart from in speech radio dramas where silence is used as part of the drama as a whole.

You don't tend to hear silence in chat shows, political shows, news shows in fact quite the opposite, everybody talking over the top of themselves to get a say.

Why do you think this is like that?

Oh I think, I think, I think some presenters have a fear of silence. It makes them sound as if they don't know what the next question is or whatever, so they try to make it as smooth as possible.

Politicians hate silence because the only thing they are interested in is the sound of their own voice as much as possible

So, if a politician goes silent, whoever it is interviewing or the other politicians being interviewed would immediately jump in. So, they hate silence, they will continue with very long sentences. They will make it very difficult for anybody else to get a word in.

So silence is really, I think it's the reserve of drama.

I wonder if as a producer thinks about silence in the same way as the person who is listening?

I think a good producer would put themselves in the place of the listener.

I think if you are producing drama, you will use silence as a dramatic effect, or I think if you have a dialogue between two people, a lot of time if you listen to people talking, there is silence, you know people pause for thought, trying to produce something that needs to sound natural, you have to build those pauses as well.

The problem with most radio commercials is that you have 30 seconds to get your message across. Most of advertisers want to cram these 30 seconds with at least 60 seconds worth of message.

They think wrong.

Silence is not being put across, but if you are using silence as an intention, a grabber or in dramatic way, it works well.

*because I think sometimes adverts give you so much information that you can't really grasp.*

I probably would say that 99% of adverts including the stuff that we do, for various reasons is over written because we are expecting far too much information in and we will try and we might say you don't need that phone number, people would be looking you up online, you don't need to say this, you don't need to say that, don't try to make pressure into an radio ad.

But as far as I am concerned, the most effective radio ad is one that makes you interested in the product and makes you want to find out all about it.

It is not really the radio commercials' job to tell you all about the product.

Most people these days have got smartphones or laptops and they will look it up.

Of course.

But you still get that particularly in the local level. If you are looking at national brand advertising, that's different because they are fulfilling a different function,

but with the local advertising you are dealing with things, clients are advertising who aren't particularly...

They are not used to advertising, the local retailer they probably don't have an ad agency, they probably... they just do it all themselves.

So, they feel they want to put in, everything, it is like a safety blanket: must have the phone number, must have the web address, must have this must have that, or could you mention Facebook.

Hehe

Well, just credit your listeners with some intelligence.

Hahaha

Because if you get the name across, they won't have to put the phone number because they will look it up.

Because 99% now, if you want to find now something book a table, in a restaurant if you want to find out if that store has this certain thing, you google the name, and you look it up online.

And you don't have to put all the stuff that you see online into radio.

What we are trying to do is to create an interest in the product or services and then leave them to find out by themselves.

Mm

Do you think that ... when you say about silence has a bit of fear for people ...why do you think is that?

I think with presenters there is a fear, maybe, a fear that the listeners would think they lost their thread, or that they do not know what to say next. It really depends on what radio you are talking about.

I don't think there is a fear in drama or even in documentaries because it can be built in.

Because if you are doing a documentary and you ask someone a question and they () if you edit, if they are thinking about the answer, and you edit that silence out, then it gives you a false impression of the people, the person who is answering the question because it can come across as a clear answer,

Whereas if you ask questions and the person takes a breath and thinks and builds silence in while answering the question, this is a truer picture of how the person is actually responding.

But if there is a temptation to take all these silences out, you will end up with a very seamless piece of audio, and it doesn't help the understanding of the listener. So particularly in a question and answer situation, I think the time that the person takes to think about the answer is quite important.

Yeah

All right so now if I am going to play The Archers, we'll listen to it and then, you will tell me what you think about it.

Yep

The Archers

In there, actually there isn't silence there because you've got the whole background ambient noise of the owls and obviously, it is slightly overdone to make you realise that it is night time.

It is natural, it is more natural if you are talking to someone who is sleepwalking or it's at night then there is a natural way of talking because you are building the gaps in which are important because Helen is in this half asleep. It is in the middle of the night, you naturally wouldn't have a flowing conversation and it builds tension.

I wouldn't say that was silence.

I would say that that was more a measured talk.

We say that really there is nothing like silence, it's impossible to get, to get a real big silence you will never get because in the society, now if we are quiet, you can hear a kind of sound.

Yep

But in *The Archers*, it will always have a little background.

Yes

It will never be completely silent, but that kind of background at the back, it has a really big effect.

Oh yes, I think that (), you see, I think 'that is not silence', it's radio sound. I think that background ambient noise is very important to build the picture, because you're telling people it's night. But to be honest, they are saying it in a very hacky way. I mean the owls are the oldest cliché in the book... on radio, it's quite... You have to overdo the sound effects sometimes to make it work.

Obviously in television, you see it's a night but yeah, I would not say that was silence, I would say that that was building an ambient background.

You see, I mean I don't think I am the one to ask this because I hear the owl effect I think BBC sound effects CD 6 – track 3, because I, I over analyse sound effects. I know most of them are fed in. I can see the producer put it that on and and, I think it's over done it

Hahaha

Because, when *The archers* is recording, there are several sorts of sound effects and spot effects, there are effects as if they are moving through doors to make them move and then it's the post production effects on that, the owls and...

I am probably the totally wrong person to ask because I was not listening to silence I was listening to the effects that have been built up.

Ahah

But I must say that although they have a lot of effects, there was not only the owl, you can hear.

Oh yes, there is rustling of the wind and even on those speakers you can hear that "hah" (breathing)

There is very little true silence on radio.

In fact, if there is silence, there is no such a thing, because if there is no sound there, we have internal noises in our heads.

We've got the white noise inside your own head.

But then ok you can't hear a perfect silence, but these that there are no words, the majority of that haven't had words.

Yes, I mean if you mean silence is when there are no words, that is a different thing all together. I think that is putting a natural pace on the way someone talks, and that is down to acting, and that is building attention, and obviously you talk in a different way if it's the middle of the night and someone is sleep walking than talking over a cup of coffee or whatever.

But it is always true that the silence is going to be there with a little background.

It has to be, yeah, but it didn't strike me as being silence, it just the right pace of speech for the situation they were in, a natural pace.

Yeah, but if you put that pace maybe on Radio 1?

Yeah you probably lose..., it would certainly stand out.

But then again, if you put the history of putting any sort of drama on Radio 1, *The Archers* is made for an older generation, age group, if you are doing a drama for Radio 1 you will be doing a drama appealing to 15 to 25-year olds.

And it would be very fast pace drama because that is what they want.

And why do you think that we are talking that teenagers or younger generations they cannot cope with silence?

They probably can, but they are used to more hectic piece of visual and audio based on computer games, which are fast moving and loud and a constant....

Backdrop and mmm, most of, yeah I think I think the attention, I think most of the things they listen or watch are faster paced.

I don't think, I think if there is properly written and there is a drama that appeals to them, they would listen to it, whatever the pace,

Mm

Yeah

Do you think then that the society is making this kind of rhythm of life?

() I think...pffff... society is too wide really, I think, I just think when I was younger, I used to have music on all the time, very little speech. I think I came to speech radio later. Looking at my two daughters, they came to Radio 4, sort of mid-way through university, when they wanted a bit more, I think after certain point you do, I can speak for myself you listen to nonstop music and was not particularly interested in speech content radio. It is something that came later on.

Other listeners came to later as well.

Mmmm

And I think whether you listen Radio 1, whether assuming they have done the research, nearly everything they do in terms of documentary or news has always got a fast-paced background behind it, almost as if they were scared of not having it, just in case.

And we are talking about younger generations, do you think is important to teach silence, or the implications of silence?



Oh, I do in certain things yeah

Particularly in documentaries and drama and in the right way, in radio adverts, silence is extremely important, or rather than the pacing of the conversation.

And as I said, it is important you don't cut out all the gaps, because in life as we are talking, we are talking with quite a long gap between the words and that's the way for normal human beings to talk and...

And the gaps between sentences, the gaps between questions and answers, in their own way it is more important that what has been said. Because you are giving clues as to whether the person who is asking the question is actually thinking about the answer, as with the politician, it is the sound bites of it, and again and again and again or if they are actually thinking about it and I think it is the pauses and gaps in radio can help us understand.

And in documentaries for example what kind of meanings?

I think it is more, I think it is more the question and answer but also it depends on the documentary, sometimes it could make a point, and you want to give to the listener time for the point to sink in, and they would need a longer time to actually think about it, rather than butting the next bit up. So instead of editing there, you edited there so...

You just give enough time to the listener the time to actually think about what you said

Not a huge gap but it is important to have a pause sometimes.

And also pauses between subjects, parts of the documentary.

So, it is clear that you go from one subject to another, you can move from one location to another.

Is there anything else that you would like to say about?

No, I don't think so. As I said, to my mind, silence is more the pace of the conversation, and it's what the gaps are left in between the sentences, which we tend, especially in commercials, in a conversation which no normal person would ever have because of the time constraints.

You don't stop editing gaps out, you edit breaths out as well, so people have long sentences without actually breathing.

But it's not natural.

if you are doing a documentary or drama, you want things as natural or dramatic as possible, and putting the right gaps in it is very important.

Thank you

## **D.R.B**

To start off, I would like to know all about yourself. You wrote books and worked in a lot of different kinds of radio programmes and you teach, so let me know about yourself.

OK, when I was 14, I discovered that radio is a very interesting thing, because new commercial station opened, and I listened to it on the first day and I thought wow! this is really interesting.

And maybe it was because it was the first of many new commercial stations, maybe this is something that I can do.

And about a year later, a .... of mine, we were at school but he was involved with the hospital radio station in my town. I asked if I can come along and see what happened and then I joined. They showed me how to present programmes. So from that early stage of age ....., I knew the thrill and excitement, of being on the radio, and some people get bitten by the bug of radio, and some people don't but I was bitten by this bug. I had agreed with my parents that I would go to the university and study modern languages, French and Spanish, but I would take a year to go and work on radio, before I went to university. I went to ....., I worked on a radio on a ship and then, when I graduated, I didn't want to be a translator, I wanted to work in radio, so I sent tapes of myself to probably 10 or 12 different radio stations and then, I got a job with the ....., And they sent me immediately to ..., and I worked in .....for 3 years on the radio station for the forces. Then I came back to .... .., and I worked in commercial radio.

By the age of ....., I'd just about achieved all my ambitions around radio. And I had a family, we needed to buy a house, have kids and, actually working in commercial radio at the time, it was a very unstable profession. I was working on 6 months contracts, and to buy a house and borrow money to buy a house, you need something more permanent than that.

And there was a job advertised teaching radio, this is 1991, and I thought: 'well I'll try, teaching radio see what it's like working in a college', and that was the beginning of the second half of my career, of my second part of my career, because I taught for 10 years in that college, and I went to work in the university in.

And by that time, I've got a master's degree, I've got a PhD and in ... I was encouraged to publish, and you see a book there.

I have written a few books and a few journal articles, and I became a professor of ... in ..., and last ....., I came to work ... at .... uni.

*Wow! great experience. Ok so then I suppose as you said, when you were very child, you liked radio, so what kind of radio did you like?*

Ah, well of course when I was a teenager, I liked pop music radio, that was what I was interested in. My parents would listen to classical music on radio, so they only listened to Radio 3, so I also listened to Radio 3. We had a ... who came to our house at 9 every morning four days a week, she changed the radio to Radio 2, which at that time, it wasn't like it is today, light music a bit of road music, but she liked that so I was exposed to a whole range to different radio, for an early age. I've even listened to Shortwave radio. I listened to Radio Sweden, or to the American Forces network, or to Pirate radio station, from the North Sea, Radio Caroline, and other radio stations like that, so I knew of the existence of different types of radio.

I was obviously, I was a teenager, and it was pop music radio that drew me in.

Mm, and nowadays do you listen to radio?

Oh, almost all the time

It's not on now but that's because we are talking, there's the radio

What kind of stations?

I listen more to Radio 4 than to anything else.

I then switch to maybe Radio 3, or to Classic Fm, or to Radio 2, and I also have my own programme on three internet radio stations and one community radio station ...

So I listen to that station and I listen to my own programmes because they are pre-recorded.

So, I listen to a lot of radio,

So, for example Radio 4, is any kind of programme that you like to hear?

Well mainly, *The Today Programme* in the morning because it's *The Today programme* which wakes me up, at 7am. It is just part of the routine, so I listen to *The Today Programme* probably until 9 o'clock. Because you listen while you are getting up in the morning, while you are having breakfast, and then, when you get in the car to come to work it comes on again so *The Today Programme*. On the way home: *PM* and of course some kind of other radio programmes on the Radio 4. It's a general speech station, sometimes I listen to the drama, sometimes the talks and I often listen to *Woman's Hour*, for instance because I am able to work from home quite a lot, doing research and I might have *Woman's Hour* so I know more about women than most men do.

*Haha*

Ok, well what about for example if you compare Radio to TV? Do you like TV or what do you think is the difference?

Oh of course, for me, I don't see them as competition, I enjoy TV of course, I do. I work with people who would say I never listen to the radio, TV is much better than the radio, and I don't understand that. There is a time for radio, there is a time for TV. At the end of the day, we are tired, so just sit down and my mind does nothing, but watch the television. That suits me very well and in fact, that mirrors the general pattern in this country and in many other countries. Radio is the most consuming media at the start of the day, and then by around 3 o'clock there is a switch over and there is less radio than television. Television is being watched more than radio is being listened to from about the middle of the afternoon, and in a sense, I think this is quite a natural thing.

*Yeah, because you say that time for television is more at night why do you think is that?*

Why I think that, I think that because television is a box which is a focal point, in the room and we can just listen to the TV if we wanted to, but mainly when we enjoy television, we look at it as well as we listen to it. So it is a focal point around which people gather, people sit together, or on their own but they face the television, and they watch it, and actually the end of the day, just sitting down, a comfortable seat, watching the television, eating your dinner at the same time, and maybe having a drink, maybe even talking with your friends or family, that is just something that seems to suit that time of day.

And then why do you think we don't listen to the radio while we have dinner?

Mm well some people do of course, Jazz FM, one station has a programme, or definitely did a few years ago, which was based on the idea that if you have a dinner party you might put the radio station channel Jazz FM on and it's

providing a lovely musical background of jazz music for your dinner party and they actively promoted it, although I haven't listened to it for a few years so I don't know if they still do that.

And if you listen to Classic Fm in the evening, early evening, make a big thing of playing relaxing, classical music.

There is no rule anywhere that says you can't. When I first got into Internet radio, in the kitchen, I said to my family 'right we are having curry tonight, let's listen to an Indian radio station', playing some Bhangra music. And they said "yes ok, let's do that" but it was a novelty but wore off quite soon.

Ha-ha

I mean it is true that the majority of population they don't really like to listen to radio maybe at night.

Well if we look at the audience figures it's as I described: the time for radio is more the morning, people are busy doing things, you don't have time to sit and look at the box. That's not to say that everybody is listening to the radio. Some people watch TV but more people are listening to the radio than watching TV in the morning because it probably lends itself to that time of the day

And in the evening, it is just the other way around: more people think that it's time to watch *Coronation Street* or *EastEnders* or *The X Factor* or whatever they want to watch on TV, so the radio gets turned off and the television gets turned on.

I don't really see a problem with that.

Just the way we choose to use this different media.

But you don't think maybe people prefer to watch TV at night because of course as you say maybe they are tired.

Yeah

so maybe radio needs to use all of our brain... to be more focused?

Well if you look at some of the work on radio as a passive media as a secondary media, Andrew Crisell talks about radio being secondary medium, it doesn't mean the second best, it just means that you can enjoy the radio, while you are doing something else, so your focus on driving, or your focus on getting ready in the morning, but at the same time, you are listening to the radio, if you are doing something very monotonous like driving, having the radio to listen, to keep your mind alive, stimulate your mind, maybe keeps you awake, stops you falling asleep, mm. But Andrew Crisell has written extensively about radio, being more intellectually stimulating medium, because television gives you the pictures, whereas radio uses sound, and silence, and music, and changes in voice, expression, in order for you to make the pictures, so with radio you make the pictures on your own mind instead of just being given the same pictures as everybody else, this is what happens with television. So, I think the intellectual and cognitive demands are different when you compare radio with television.

Yeah alright

If for example we talk more about silence, if I say can you hear silence in radio?

Not very much, sometimes, not very much.

Ok, well if...

There is a piece of classical music playing, then between the different movements of the concerto, there is a pause, and if it is a live concert, if you listen to Radio 3, or pre-recorded concert, actually that silence is often broken by coughing, so there is this punctuation between the first movement and the second movement, which should be silence, but a lot of the time is silence but there will be interactions, of coughing and people shuffling, and anything around because the audience of the concert have sat still for so long, they been supressing the desire to cough. So, when the orchestra falls silent, they take this as their moment, to clear the throat, or to have that cough.

To shuffle about and then falls silence again and the orchestra begins to play again. Now those radio stations that play classical music, Radio 3 and Classical Fm, they don't just play whole works, with silent breaks between their movements, they play individual pieces of classical music on Radio 3, but not on Classic Fm. On radio 3, it is very very common for there to be a pause before the piece of music plays and a pause after the piece of music plays. I know people who presented on a Radio 3, who have said that once the music finishes, the presenter might actually take a deep draw on a cigarette and then expel the smoke, and then open the microphone, speak to get the timing right, how much silence to leave between the end of the music, and the point where they back announce what music was.

Oh, there is one other place where you hear silence it can be in drama, because () silence can be very effective, I just left the pause there, silence in drama can be very effective, it can make the audience want to know, what's coming next, it's a matter of suspense, or it is a matter of emphasis, or it's a matter of punctuation.

But a part of those two circumstances (classical music or drama), when silence occurs in radio, usually means that something has gone wrong. The kind of radio, the kind of broadcasting that I've done, playing a modern popular music and oldies, actually if there is a silence in the programme is because one song hasn't played when it should have done.

And in fact, in radio, in most radio, the fear of silence because something has gone wrong, is so strong, that we either build in mechanical and now computerised devices to prevent silence happening so at the transmitter there would be a silence sensor, and if the signal coming from the studio falls silent then after several number of seconds something at the transmitter site is made to come on and fill the silence, until whatever fault has occurred can be repaired.

I agree but when you say about Radio 3 and this kind of pause, I'm sure they do this kind of pause because of some kind of meaning.

Oh yes meaning, but the meaning of the silence on Radio 3 between the song, not the song between the piece of music and the announcement is a necessary space, it's part of the rhythm of the radio station.

It's part of the pace of the radio station, and its, if you like, it's a respectful silence. So, a composer has written a piece of music, then performance have practised it, and then they have performed it, either live or recorded and not jumping straight in and making an announcement but instead, leaving a pause

it's part of the respect shown to that process of composition of performance. It's just if you like it's a convention, in that, this is not something that began today or yesterday. This is something that has been a convention of this kind of broadcasting, for very very long time.

And actually, you might say that began at a time that was less hurried than our society as we tend to race more from one thing to another. But some of the early broadcasting are quieter and more relaxed time.

So, do you think talking about the society and the pace nowadays, that everything is just in a hurry, do you think that is why we can't really cope with silence?

You are quite right, and I am told I heard it said by police officers, because I heard them say it on the radio, and I've seen it on television, when they're asking questions to the suspect, sometimes they will would deliberately leave silence because they want the suspect to talk and actually as human beings, often we find silence very uncomfortable, and we want to fill it with something. So, it is part of an inquisitorial technique to not fill the silence itself, to leave a gap, in the hope that the person you are interviewing, will actually say something more or perhaps that's the piece of information that the police officers are looking for.

Yes, this is true, mm

And what do you think ... although we think silence is nothing, but silence is there because if silence is nothing it is impossible to keep a conversation going, as ta-ta-tat, this is the argument but it seems like above all Radio 1, it's no silence there.

No, it is very rare that you hear a silence on Radio 1. And part of that is the pace of the station,

That Radio 1 has a very upbeat pace to it.

And in fact, in Radio 4 because I listen to Radio 4, I don't really listen to Radio 3 but Radio 4 I do, and I feel like, for example in interviews they know how to use silence.

Yes

To basically like the suspect maybe, anxious, embarrassed, and as Andrew Crisell says silence is important in radio, and he talks about the imagination.

But if you want a lot of silence in radio, then you should just turn it off

Yeah, ha ha

ha-ha

This is true

And what about for example we say silence is in drama, in Radio 3 with the music but what about in adverts?

"Advertisers" don't really like silence, they're paying for 30 seconds, and if there is nothing there, then, they are thinking why I am paying for nothing.

Some advertisers fully understand the more creative the message, the more powerful it can be, and making a powerful creative radio commercial, might involve the use of silence, but it is very, very unusual.

And tell me a bit about as you are a teacher, do you think there is any kind of implications of silence in education, students?

Well, I have marked students work where it's fallen silent because of the mistake, and of course, that means that the mark that the students got has been a lower mark than if the production have been fully competent.

I used to assess 30 minute magazine programme group of 1<sup>st</sup> year students, maybe 4 or 5 of them, were put together a magazine programme, they broadcasted live on our radio station, and we actually had monitoring tapes so we recorded on video tape, the output of the station, but we also had a camera in the studio, and so on this video tape, we had the images coming from the studio, so when I marked their work I was able to actually watch them, I could watch what they were doing, and about half way through, one programme, they did a live link, into a recorded package. The package started very well. But about 12 seconds into the package, suddenly it went silent, and I am able to see on the TV Screen that the students are panicking because they realised that for some reason, this is a fault, the package is being interrupted in the middle of a word and there is nothing going out, what can they do? And they don't know why but because I am watching it on a screen my camera is pointing at them, I can see that someone in the group had actually sat on the mixing desk and sat on the mouse, and it was sitting on the mouse.

That actually stopped the computer playing out the package, now that was the good thing that was a fault in their programme.

Apart from anything else, it was bad professional practice to sit on the mixing desk rather than to sit on a chair.

So, they were penalized.

So silence can be used creatively, can be used intentionally, but when silence is unplanned or when silence is unwanted in radio, then it is a fault.

Mm I get that

What about if I now play ....

Yes yes, great

*Ok so what do you think about it?*

Well I didn't really hear much silence, because there were pauses, and pauses there and pauses in the dialogue were there to lead on our imagination, to make us wonder to try and picture, what's going on, but in those pauses I heard the sound of an owl.

Because this is radio drama, and the producer wanted to say it's the night, and it's the countryside, so here it's an owl. Now, I don't know how many of us have heard an owl or in real life hooting.

Ha-ha Outside the window because it's night time, I don't think I've ever had an owl so a picture has been created, by the used of vary sound effects, and I suppose there may have been some micro gaps, between the hoots of the owl, when there is no dialogue, but that, that was not mmm there wasn't much silence there.

But as you said there were some kind of pauses.

Yes, there are pauses, they are used for effect, because we are trying to, our minds are working, to produce the image of what's going on, and at the start of

the scene, we've only got a certain amount of information, and our minds are listening for more information, in order to put the missing pieces into the picture.

And the owl is a missing piece because it fixes the action at a particular time, for us to just...

So the effects of the gaps in the dialogue, is probably to make us want the next piece of information even more.

We kind of hanging waiting for the next piece of information, and it's being used in a sense to create suspense, isn't it?

This is drama as you said but the silence could be used in different genres, do you think?

Yes

What about documentaries?

Yes, as punctuation, yes, but also if a very significant point remains, something very shocking, it could be followed by some silence, to give us time to take that in, and to emphasise what we've just heard, because leaving a sound hanging or leaving a word hanging, before the next word or the next sound comes, could actually increase the effect of that sound of that word.

Yeah

*Do you think, people depending on sex or maybe depending on age, do you think they appreciate silence, in a different way?*

Mm, yes I think so but I think that if you really want silence, then you probably turn off the radio, the radio is great for providing a complement. The radio is great for drowning out other sounds, I live right by a very busy road, if the radio is on I hear the radio or if the TV is on I hear the television, if I turn these off, I hear the road outside, which is very annoying, but if I live somewhere else, which is quieter and I wanted silence, I wouldn't go to the radio to find it, I turn the radio off,

Mm yes I understand that.

Do you think, for example the students, they appreciate silence?

Well I never ask them so I don't really know the answer but I think the things that I've been saying about how we listen to radio, how we hear silence, I don't think they are specific just to me, I think they are pretty general, so probably attached to students as well in the same way.

Silence, it could be, I think we mentioned before, kind of fear why do you think when we hear silence, we are kind of scare or uncomfortable?

Well if you suddenly stop talking, I will probably wonder what's the matter, have I offended you?

Have I said something that have caused you to stop talking? Or is it something the matter with you? Have you become ill? so silence can have all sorts of layers of meaning,

Whether it is frightening, of course it depends on the circumstances, it probably depends on more than just the silence itself. If you came in with a gun, and were completely silent, then I would have many clues as to whether or not you're going to shoot me, or you just come in and you holding a gun but you don't intend to use it.



So, it's, it's..., there are more clues needed than just the silence, for it to be threatening or frightening.

Ah is there anything else that you would like to say?

No, I think you covered it very well, just I supposed I would like to know why are you interested in silence?

## **D.R.T**

Thanks for seeing me today Dr...

I just would like to know a bit about yourself

Ok, I come from a family of just two ....., lived with my ... and .... in .... in the ....., and ever since I was little I've kind of being involved in dancing, and acting and so forth and that became a real passion for me, so I was really desperate I wanted to be an actor when I grew up, so I did some bits and pieces, in theatre and bits on telly, and they auditioned for ....., back in ..... I think. I didn't get the first two parts that I auditioned for, but the director kept ringing me and saying yep no no, we do want you in the programme, we just haven't found the right role for you, and then I auditioned for the part of ..... and I got it so I've been playing them since .....

Which is quite a long time now. I have a brilliant time, really involved with the programme, love meeting the fans as well, because they are such a diverse bunch of people, so you get young people, old people, you know a vast range, and they are all very, very sweet, they actually adore the programme, love ....., I think as a programme as an institution, but then as I said to you earlier, because acting doesn't take up every day, all day, I've always had an interest in psychology and people, and I think that comes from acting as well, being interested in people.

So relationship and so forth. So I thought, well I go and do Psychology GCSE, just for laugh, I am I just went for there, I loved that, then I ended up doing a degree, a 1<sup>st</sup> degree in Psychology.

And then continued and I thought shall I do a PhD and I did a PhD, and that's how it's kind of gone on, I am kind of falling into these roles and obviously working as a researcher leader in youth mental health.

Ok, then

So, if we start about radio, why do you like radio?

Ok well radio is a great love, I mean I've done mostly radio, I've done a bit of things in theatre and television as I said before, but I think radio challenges both the listener and the actor, you know we have no visual clues, about what somebody's face looks like when they're saying something, so it's all very cerebral. it is a good partnership, I think as an actor, it's a really good skill to have, thinking if you are going into more theatre or more telly, what radio does really trains you as an actor to perform and use the voice, you know, it's funny I am sat with friends some times, and we get old scripts out for a laugh, and playing around with recording.

Aha

You know... a little scene for a play or whatever, and when we played it back, if you are not a trained actor in radio, sometimes it sounds as if you are just reading.

For me radio is that subtleties making you believe it, making it real without just reading the script because obviously you don't learn lines so we have the script there all the time and I think that's what came over when I did that with my friends, they say "oh we didn't realise, we think you just get a script and read it and you are acting", but actually, the dimensions of radio, acting they are more greater than that.

But I do love it, I did enjoy the challenge, of using the voice, and using... if you listen carefully to radio actors, you hear there are lots more variations in tone, and speed, and still pause, and you have all those subtleties, which perhaps if you put the television on, and didn't look at the TV, you see a real difference in the two productions, I think.

When you talk about pauses, the producer transcribes the pauses, do you know you have to pause?

We have some directions in scripts which say pause or whatever, but very much, I mean as actors, we are very much in control of that. Although we take some guidance from that, if we feel like the character needs to pause or needs to do something that the director or the writer hasn't actually put into the script, we are allowed to play around with that.

Ah

So, we do have some control in the way is actually put over in the production.

So, you know, it's a good working relationship, and I think the producers and the editor and the director are very good at allowing especially long terms actors that you met for a long time, allowing them some space and some control because we know about the characters very well.

*And if we talk about your attitudes in radio I mean when you get up in the morning you listen to radio or?*

Yeah, absolutely.

I am a complete Radio 4 addict, so the first thing I have on in the morning, is *The Today Programme*,

That's good, and if I'm coming into work, I listen to it in the car, not obviously at work but if I am working at home or I have the day off or whatever, I have Radio 4 on all day.

So in and out of all different programmes, but I particularly love *The Today programme*, *Woman's Hour* is something I listen to.

And I love the plays. I've done a few other plays on radio, something used to be called "Saturday Night Theatre" and "*Afternoon Theatre*" and I used to do some of those, and I thoroughly enjoyed that. But radio is, I would say it is probably on all the time in my house.

Mm

So then do you think there is a difference between radio and TV? What do you think it is the difference?

I think radio, as I've said before, I like the relation the listener has, with the radio is very much a two-way thing. it's not just sitting passively, staring at something, so you can't engage with it. I mean you can be watching the television screen but actually not watching the programme.

You can be thinking about lots of things, what went on in your day, whatever, but I think with radio, you can dip in and out of it, once you are engaged with the programme, it's it's all consuming.

And I like that, I like the feeling that the listener will be active in the process, I think.

So, you don't watch TV?

Yes, I do watch television but I am very choosy about what I watch. I love dramas, I mean, I think the BBC does particularly fantastic period dramas for example.

But you know, speak to a lot of people today and they say there is such amount of rubbish on the TV, and you know, we've all done it, we all just sat down in the evening and ok, I just want to watch something completely mindless and flick around and there is just so much rubbish.

So you know I try as much as I can to try to find it and if I can't find anything to watch, I just switch it off and I listen to the radio, and if there is nothing nicer, I go to bed in the evening for example last night, I went to bed and I just wanted to listen to a play and I found on Radio 4 extra which is a really good station, an adaptation of *Possession*, which is by A. S Barnes.

Brilliant, I think it was on a few years ago, but they replayed it, and there is nothing more luxurious, I don't think than lying and listening to an hour-long play, you know.

I just get completely absorbed in it. It is like reading a good book.

Yeah, I see.

When you are listening to the radio, do you feel the difference if you are listening to *The Today's programme* than *Woman's Hour* or *The Archers*, do you think there is a difference between these programmes?

Oh! I suppose so, I suppose with *Today* it's catching on from the news, topic of discussion, and keeping you stuff to think about, I suppose, throughout the day, but I think the topics of the programme are different, I still think it's about engaging, it's about the listener engaging with the radio, which I don't think it's any other media apart from reading, that does the same.

Yeah

And the young population, do you think they have any kind of radio in their lives?

I think this is an interesting one I think most of the people that I meet, and also, I have two daughters as well, they are more inclined to listen to music on radio, rather than... and I think people mature into listening into the wider aspects of radio. I think we've all done it, I did it when I was younger, I listened to music on the radio, I think that's the first port of call for a young person in a relationship with the radio but I think people grow into it.

But interestingly I've seen on Twitter for example, that there are lots of young girls listening to let's say: "I am your youngest listener or whatever". So, we do get young people listening to it, but I think that's more likely if your parents are listening to it, so it's on in the household.

For example, in the house we have ... on and I still listen to it and my daughters will hear that and maybe they didn't choose to put that on but they are aware that this is on the background.

And I think talking to lots of fans, that's how they became ...' listeners for example, they would say 'oh my parents listened to it, so when I went to university, I thought oh! I just listen into it or like that so I think it is a very different relationship and I think I do think that radio certainly for young people, it's music.

Yeah, why do you think that? Why do they prefer music rather than drama or Radio 4?

Well I don't know, I suppose it's different, all young people are individuals and I suppose if you are interested in acting for example, you may listen to plays, but I think you are more likely to see to go by the TV route rather than radio.

I think radio is still or have a bit of old fashion feel to it. And perhaps that's why, perhaps people don't see it as very trendy or relevant to adolescence for example.

I don't know it's an interesting one. And I am sure that there are a lot of people out there that they do listen to radio, regularly. But I think for the majority they would say if you asked them how they use the radio, they use it to listen to music.

*Mm with your experience talking to children and being with children, could you think about silence and implications in education? For example, first of all, when you work do you think silence can be a good concept or a good tool?*

I think It is. I mean, I am fully aware that as an actor, there is a tendency and I think firstly when I started acting, to be talking because you know it is about dialogue, radio is about dialogue, but I don't know, it's an interesting concept. I never thought about it before, although in the programme ..... for example, we do use pauses, it's we are under quite time constraints in terms of getting the programme, to about you know 11 minutes.

And it has to be that tight, so the possibilities and the opportunities of using silence are limited, mm I mean, I am a great believer in silence, simply because I do some mindfulness myself, which is about being silent and still, quiet and concentrated on the breathing, so I see the great benefits in that.

Mm for example if I say to you my PhD is about silence why maybe you can help me here, why do you think I am very excited about silence, or you know it's difficult to understand what is silence?

Yes, yes because there isn't such a thing as silence do you think? Haha I am not sure whether there is because there is almost some background as you said earlier, there is always some noise, so actually achieving true silence is perhaps impossible.

Hihi but then I suppose you could also say for everyone, everyone has a different silence.

So even if there is noise in the background for some people is just being still.

With no communication, it's interesting because I was out with some family for lunch, and we were talking about meditation that kind of thing and my sister-in-law has been on a silent retreat which we were all fascinated by.

And she said actually if you go for a long weekend, where you don't speak to anyone, there are still things going on around you, but 'it's silence without talking, is that what we are saying rather than anything else?' because like we say there is always so kind of noise around but she said that when you have been for 3 or 4 days without talking, there is a tendency to continue that, which I thought it's quite interesting because the rest of us said oh my goodness we can't imagine not talking for a day, all we do, but there is something quite attractive about that prospect I think.

Yeah, I think so, when would you say silence is comfortable for you?

Silence is comfortable for me. I like silence, I mean, I am quite happy in my own company, I don't need lots of people around me, so I know I have friends who say oh my goodness, I need all my group of friends of whatever, and I think for me, I am personally I am happy with my own company, so I am happy in silence, the way I define it. So, you know, if we define it as talking, then I am completely happy, not to talk for a while, or to be the quieter one in the group. You know, I'm not desperate to kind of keep the noise going.

And for me, I'm seeing great benefits of silence because I am doing this mindfulness practice, at the moment and I am seeing how calming and stilling, being quiet and silent is.

And I think that's quite powerful, I think we don't do it enough, but I think there is a great need for that kind of space.

The mindfulness I am doing is for myself because I am enjoying it but we are also hoping to use it for research with people, who've got mental health problems, depression, anxiety and stuff.

So, I think it definitely has a role and I think society today doesn't appreciate the benefit of just being still, I suppose I don't really describe it as being silent but being still.

Still yeah that's it.

Um for example I suppose when you are working with the patients that you have, that you deal with, I just I wonder if silence could be a good method to try to maybe to try to think about themselves...

Well, I think, I think silence is almost useful in that context because it stops us engaging in thought.

So, for example if someone is hearing voices, in the night, now years and years ago people will treat that by not really acknowledging what the voices were saying, we just try to block it out with music with headphones and stuff like that. Now that actually didn't work. What is more helpful, is addressing what the voices are saying, but then allowing them to go. So, in other words, taking the power away from that, and I think this is what silence could do with thinking.

And keeping back to my mindfulness because this is what is really an important aspect of silence, is seeing the thoughts, because all our thoughts are

continuously changing, I mean if you pay attention to our thoughts, just through the day, they swap and change.

It's one topic and another topic, and another topic.

Actually, what being silent and quiet mindfulness is about allowing those to come and just saying 'oh! that's a thought' and letting them go. So, I think that's where silence could come in. You know just being still, not feeling the need to communicate, not feeling the pressure to fill a space, would allow you to just perhaps see those things, and see the way the mind is, and the fluctuations in mood and whatever and allowing it to dissolve.

Mm

Yeah, this is true, I agree completely, what about if for example in The Archers you can feel silence and hear silence. But maybe in Radio 1 you cannot.

Yeah, no

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Is it because I don't know it is a music station perhaps it is, perhaps you know, because it is a spoken word radio station, Radio 4 predominantly, that offers the opportunity to be something. The whole point in music station, music is sound.

Now the spoken words is sound, but we have the pauses and changes in the way someone talks, whether they fill the space, whereas with music is not, and I think it's a reflection of society, isn't it? as well, I think. We are bombarded with noise, everywhere we go, you know in a lift, at the end of the phone waiting.

I think people are frightened of silence.

and why do you think that?

Because I think it's unnerving, because we don't do it, I think it's a scary place to be in for people. I think potentially, I think as a human species we feel the need to fill the gaps. I think to have the confidence not to fill the gaps. For example, when we are chatting like this, you are asking me a question, and I am feeling the need to talk, instead of thinking, thinking and then responding, so I think people have an expectation and that's what human beings do.

But I think we are bombarded, we are not used to silence, are we?

As a species, I mean you know as a child when you're growing up, I mean especially children now, they are bombarded with all sorts of noises, all the toys and about noises and computers, we are completely, you know, surrounded by noise.

Mm, so then what kind of components do you think in radio are the important ones?

Uhh gosh it's a big question. In terms of being an actor I suppose the components for me is making sure that the voice that's heard, is interesting, and what I mean by interesting is we have all met people whose voices are monotonous. Actually, on the radio that won't work, you have to have that lovely lights and dark shades.

So, it's about using the voice I suppose, like a musical instrument really, to make it interesting, because people want variety and tone and speech and whatever so that's really important, I think. It is important as an actor, when you

don't have any visuals is to really listen to the other actor when they're speaking, we can all go and read a line and somebody else can read another line, but actually to make that sound like somebody is having a proper conversation.

You have to listen to the actor, the other actors speaking to you, can't just read your lines. And you know that's really important.

Umm I don't know it's interesting actually because you're challenging me to really think about what I sort I do without thinking almost.

Yeah-ah

I just when asking about the elements, you said the voice is really important but what about the absence of the voice? Is it not that important?

It is interesting because again it's making me think, gosh I wonder if anybody's done a programme where there is more silence than speech. I don't know if that's ever happened perhaps you know, I don't know.

It would be interesting yes, I'm just thinking about if someone said that there was a play on the radio, but part of it was silent, perhaps that would offer even more engagement with the listener. I was thinking if a story was told and there was a period of silence, perhaps it would help people or give the listener the opportunity to reflect more on what they heard rather than being bombarded with information one after the other, where you engage for a little while but don't engage fully so perhaps that might offer the opportunity for people to actually to reflect a bit more deeply on what they were listening to.

Yeah

I don't know.

Yeah, yeah, I am happy with that.

hihi

And do you think there are different kinds of listeners?

I do think there are different kinds of listeners you know, there are listeners who a bit like myself, sometimes you put the radio on and leave it on and you're engaging in and out of that, or there are people, listeners who particularly only listen to specific programmes so they would only turn it on certain times of the day, so yeah I think people uses in all sorts of ways.

I mean one of the benefits, I think, of listening to the radio, opposed to anything else, you need... you can get on with other things, so you can have it on the background and you can be doing a bit of work, or if you are washing up or whatever, and you can't do that with anything else, you know, that demands your full attention, whereas radio is not so demanding, I don't think. Well it is interesting but I am saying to be demanding in terms of the listener having to listen but you can also move in and out of it.

So, it is an interesting combination isn't it?

Yeah, I agree with the fact that when you have TV you can't really do any other things but why is that? is it because we have that image there?

Yeah, yeah

But then when we say it's because you have the full attention, I wonder if our brain as you said at the beginning when you are listening to radio, you

You submerge in it, aren't you?

But with TV?

No, with TV you can watch something but not really, haven't you? I've done it, I have watched the programme on a television, and seen it, if you ask me at the end of it, what the programme was about, actually you know I can't remember. Whereas radio, gets in here (pointing at the brain) becomes part of you, I think in a way that nothing else does. I suppose this is to a point but that's completely new.

That's embroidered in any event of going out, sitting at the theatre and being with other people, radio is very personal.

I just I wonder if it is because of the different verbs we have, we have "watch", "hear" and "listen" and all of them use different brain aptitudes.

Yeah, yeah

so... in front of the TV as you say you can be watching, but

Not actually take the listening,

*Yeah*

But in radio, yes you can hear sometimes, you, as you said, you are drawn in.

You are not drawn [TV], is it perhaps I don't know I'm just throwing this out, but visual cues trump anything else.

You know if you are looking at something, that then becomes the most important thing that you whereas when you don't,

This is prioritised, perhaps I don't know might be.

It is interesting because talking to fans about the programme, there is a definitely slip because the public we have years and years where people get to know what the actors look like, and half of the fans go 'I don't want to know, I don't want to know'.

Some do and some don't and those who don't want to know, it is interesting because it is in here (brain) I have my picture in my head.

And I think it goes back to the whole point of radio being to each individual, so for example you know, we have visualisation of what the village shop looks like, everybody will have a different idea of all that, and the different characters. And again, that's one of the pluses of radio, and the delights of radio, it's personal. it's like it's akin to reading of finding the fantastic, that you absolutely love, you know enjoying reading. It's the same, the same kind of thing.

I like the words like "personal"

Yeah

I am going to play seconds of *The Archers*, this was from one of the October episodes, but basically, I want to know, what, what do you think about it when you listen to it.

*The Archers*



Ok, what do I think about that? They were having this conversation about noise and silence.

There were quite a lot of silence, more than I would have imagined even though .... That, that was... and lots of... a lack of dialogue, noises, but a lack of dialogue, short little bursts of speech, aren't they? kind of interspersed with silence, more silence than I thought.

Yeah and why do you think is that?

Well again I think it goes back to this all personal thing, I mean for me what that did it was it painted a picture, of you know, the owl in the background, and the cold in the night, it painted, it drew an image in my head, like we were saying, may it be a road, but then with Gill in it, but then Rob was in the bedroom, all these ideas of you know, the locations and stuff but that's very much... although that has been produced and played, actually at the end of the day, it goes back to the interactive element with the listener: that's my picture, and the picture is painted not only by words, actually there were very few but by the gaps between the words:

What wasn't said, rather than what was said.

Yeah

Mm Yeah and I suppose this make you reflect? As you said this picture.

Mm, yeah!

It's interesting because do you think we could have that with TV?

You could but it would be very very different, that would be, if that was in television, it would be presented with the picture that the director will decide I was going to see.

Whereas that for me, was my picture. Doesn't it make sense?

Yeah, and I can have a completely different picture.

Yeah, completely and that's the beauty of it, that's absolutely the beauty, it's like painting you know. Somebody would have decided that this is what you wanted to see.

Now of course with radio, you can interpret things in a different way, but I think a television programme or film you get what you are given. And that's ok and perhaps again going back to what I said earlier it's a bit lazy.

It's being served something on a plate. Whereas I think, that's something that radio offers in abundance, really.

Very good

I just would like to know when you are talking a bit not just silence when you are basically reading the script, you just read the script and then the producers put all the sound effects right?

It's a bit of a mix really, so what happens is we do a read through the whole episode, and then the episode would be split into five scenes, for example. I would do scene 1 with whoever, so we go to studio and we'll have a sound effect person who is with us.

Ahh

So for example, if I am serving in a shop, they will operate the till, or pick up some stuff to hand over to the shopping bag and stuff, so that would be in situ, and then, in the sound area where the director sits, they will sometimes have a sound already on tape that they can play in and then occasionally we will put that on afterwards so it's kind of combination of all sorts really.

Ahhh

Very interesting

And the other thing I have is that when you said you watch TV but very very little, when it's the time of the day when you watch TV.

Early evening, perhaps mm never watch it in the mornings, never have it on in the day, when I'm at home.

Just don't go there, so it would be probably 8 to 10 if that, you know, if depending on what's on really if there is some, for example last night I watched *Poldark*, you know. So like that, you know, I'll sit and watch that or if there is a film, you know, I watch that but that's the common time of day that I will watch it.

Do you think there is a reason for that?

I think it's just relaxing at the end of the day, and I think television is... mm easy, you don't have to think much about it, you know you can just sit there and let it wash over you, whereas any other media or listening to music is I suppose similar, you just play that, but I think it's just relaxation, and habit, you know. People getting into habits but in the day time my preference is completely radio.

Just because I like to and I think Radio 4 is fantastic in terms of the variety of programmes that it offers. Absolutely everything and something will grab your attention. Even in the financial programme wow, you would think actually that's still interesting.

That you very much would you like to say something else about?

No, I just I find it an absolutely fascinating area.

## **D.R.C**

*Thanks for seeing me today. I just would like to know a bit about your background.*

My name is ....., I am a senior producer, here at ... radio, I work for ..., I got into radio, I trained in journalism when I was 25, did a postgraduate diploma in Journalism - and this was in print journalism-. So I worked on a local newspaper, I found it really frustrating because it was a weekly and so if I got a really good story, then the local radio station would beat me to it, so I decided to get into radio, because it was much more immediate.

So I went to do freelance shifts in local radio and I got a job in ....., at ....., this was my first radio job, I moved back to ....., freelance doing TV, and radio and joined ....., My first job actually for ... was in television, as an assistant producer, on a programme called ..., it is still ongoing, and then I joined radio, actually when I had my daughter because it was a much easier place to work if you have a family, the hours are better, you're working in Television, you are there as long as it takes to edit a piece. With radio, I know what time I'm going to be home, how long I am going to work, so it is kind of pragmatic but it is also mm...

I think the benefits of radio over television and, maybe it is something that we come back to. In television, you are always thinking how I am going to tell the story with pictures, what are the pictures I'm going to use. You might have a brilliant story but there is a saying in radio it's telling a story it is much more straight forward, you don't have to worry about the pictures, so the story is paramount.

And you need the voices to tell that story, you need to plan structure, work out your best speakers are. But it is very different to the way television operates with. Television is led by pictures, because you got to draw the audiences in with the pictures first.

Alright

So, I am a producer in ..., so we are on air .... programme, weekend ... on Saturday, so this is live radio and live radio is something that I have been always worked in. I have done pre-recorded programmes but I like the fact that in live radio you book your guests, you know what the discussion is and then you let it go. So it's more dynamic, you have a structure, but may not follow that structure, because any interview as you'll know, can go anywhere, so you may have the questions but if the question lead to something more interesting, it could go down in that diversion, and you may come back to the structure, so at ....., I produce a programme one day a week and that's means that I look at the schedule, I look at what is in the schedule, look at overall shape of the programme: 'have we got something that is going to have enough light and shade?'. So if you have a serious item, you do not want all incredibly dark and deep, you want something that it's a bit lighter, that is a bit more entertaining, and because we are on air for 45 minutes, within the 45 minutes, you may need a bit of texture, so if you are talking about a film, you may want a clip from a film, and if you are talking about something that is controversial, you may do a vox pop, before you go hearing views of people in the streets to find out what their views are. So basically, you are thinking what the audience wants, what they want to hear,- if I was listening to a programme, you want something that grabs you and keep you listening as well so you structure in a way that you have a menu at the top of the programme so you tell people what's coming up, and may you go for an interview to a discussion back to an interview-, so it's sounds you get a good flow, range.

So this is what you really like to o or do you have any more aims?

At the moment, I am very keen to become more of an editor, so an editor's role, but I do enjoy making live radio, and I'm passionate with the ... values, fairness and the audience, and impartiality, and I look after politics on ..., so it is always something interesting happening at ....., and also I look after the power listings for the last 3 years, and this is when we have to appoint team of judges, a panel of judges and we have to decide who are the most important women in different, you know, whether game changes or influences so... And this year is going to be because ... is 70 next month, so it's going to be who are the most key women over the last 7 decades.

Mm nice, and you maybe have you worked in another programmes?

So I worked for ..., I produced ... for a long time. I started in ... and I finished in ....., I didn't do that entirely the whole time, but it was really interesting because it was coming in at the beginning with ...'s government, so the first labour

landslide for many, many years. And so, I produced a programme during the run up to the ..... so it was a very important time.

Why did you want to change from ... to ....?

It was more like you work for a department and sometimes they move you about from time to time, but I was always very keen to come back. The other programme I worked on that I really liked doing - although I only worked in it very briefly- ..... And that was amazing, so I produced ....'s ..... when they had only been a leader for, I think they were the leader of their party only six months before they came on the programme, it was yeah very interesting.

Do you listen to radio in your free time? Daily basis, what do you listen to?

I listen to Radio 4 nearly all the time, and I grew up listening to Radio 4, because it was something that my parents always listen to and then, Radio 1 came along, and I listened to Radio 1. I actually never listen to Radio 2 really, my mum used to listen to Radio 3, and very occasionally I listen to Radio 3 and I used to find ... - when I was a kid because my parents used to listen to it - and I used to find it so boring: 'why they are listening to this programme?'. So, it was very funny, when I ended up producing it and really enjoyed working on it.

So now Radio 4 is the background of my life. So I put it on when I wake up, people do sometimes say that radio it's a voice, it's somebody' else in the room, and I really do feel that and the best radio is conversational, and it's the feeling that you are eavesdropping in a conversation of somebody speaking to you, and I think that is what Radio 4 gives me.

So then , not any other kind of radios? You don't listen to any other?

I don't really listen to music radio. Occasionally, listen to 6 music, but mm yeah, I prefer speech.

Alright and which is your favourite programme in Radio 4?

Hmm, I don't know, I have a, well, I suppose the programme I have to listen to every week is *The Archers*.

I choose to listen to it.

And that's a programme that, again I started listening to in my 20s, and I went through a phase that I just found it dull and boring and I think it is not relevant to my life, and I have come back to it. Probably the last 5 years or probably 10 years, I now listen to *The Archers*, every week on a Sunday morning, I just lay in bed and I listen to that.

And I like it. I mean the storyline recently about Helen, something we've done at ....., so its something that mm, you know for professional reasons, I listen to it as well.

No, but I actually listen to it because I just find it very... It's a soap but you know, it hooks me in.

I think it follows the life nowadays.

So then, you have worked in TV and radio. Could you tell me why do you prefer radio, you said because of this kind of flexibility?

Mm, I think that flexibility for me... It's a time that I felt... But I think it is..., it comes back the idea that radio is very personal, it's something that people carry

with them, they listen to it, you know that they are listening to it, they may have their earphones in, and we all say to guests, - if they're new and they are slightly nervous -, just imagine that you are speaking to one person, it's one person you are talking to.

Don't imagine that millions of people are going to be listening, so it's a very intimate medium, and you can talk about a personal experience or you can be talking about a war, and you can be talking about the biggest issues in the world but still, the medium doesn't change and the way you might do it, it's very flexible as well so maybe talking / I was just listening to *Woman's Hour* this morning, but it was about refugees from Syria, so you're hearing their voices, being voiced up by people who translated their words and you are getting a very intimate human personal experience.

You have another thing: the pictures we are going to show, television it would be demanding a lot of someone to sit down and follow through, so say 15 min, half an hour programme.

Radio I think it's something that people will listen and if something is interesting, they will stop what they are doing. Mmm... and when something is really gripping, - I've seen tweets and I have seen emails, somebody saying 'I stopped the car, I couldn't get out of the car until this finished'. ... a programme with a famous actor talking about they insomnia, it was the first time the actor went public with it, the actor came over here and we recorded it, and it was amazingly powerful, and we've got a huge response because insomnia is something that is an experience that a lot of people can related to, and somebody tweeted and said, -it was a man -. He said his shirt he was ironing, and he said this is a shirt burning radio. You know, -'I couldn't think what I was doing, I had to listen'- so I think that's the power of radio, the power to stop you in your tracks when it is really strong and really powerful.

Would you say, of course you would say that the voice is very important but is not any other kind of components that make us, like the woman's stopped the car because the actor wanted to hear properly so is any other component that you would say it's important?

I mean voices are important but obviously with something so like the famous actor in the programme, it's music, I got into a drama studio, and I've got to re-enact what is like to be in bed tossing and turning, and really sort of despairing at the actor couldn't sleep.

That's the good thing about radio you can build in, it is not just voice if you can build other components, you can build in music, we are trying to recreate the experience or some of their experiences.

And is it anything else apart from music that you think it's important?

I think it is making sure that you've got the people, the guests..., to reflect that experience, and I know that you are talking about silence, and silence can work in a drama. I think it is difficult to make silence work effectively in a discussion programme where people are... It depends on your audience, and its expectations. People are expecting to hear speech, expecting to hear a discussion, and silence... can be very challenging, and I know if, I know if I am listening to Radio 4 continuously the junctions between programmes where one programme ends and the other programme begins, or the junctions coming up to the news and the newsreader hits some hitch.

And you're getting silence and you think '*oh! Something is gone wrong what's going on?*'

And you are sort of counting in your head, 4 seconds, 5 seconds, and that is such a long time. So, I think silence can work, and I think it depends on expectations of your audience, and I think the expectations of the audience on a drama are very different to the expectations to the audience listening to a speech programme or a discussion or an interview.

*For example, in an interview, the silence can be as well important, right?*

Oh yeah, so the other times that silence is important if you're interviewing someone who is talking about something that it's very personal to them, it's very emotional maybe somebody talking about child, bereavement, and it's a pre – recorded interview. When you listen back to that interview, you would leave those pauses, because the pauses they take the place of emotion, so there is somebody thinking.

It maybe somebody thinking how I am going to answer this question, somebody unable to find the words, actually the emotions stop them from speaking a sound when they come back to you. They sound tearful so I produced an interview with a famous actor, and we asked them, because they had surgery pre because they carries the BRCA genes to remove their breast, to remove their ovaries, it was the first time we spoke to them since they had the second round of surgery and we talked about their reaction to how women had followed in some cases their advice and they had got themselves tested, and they said if one woman, as a result of what the actor's done, sees a doctor and the cancer was found early and they talked about the need of surgery, they said they make me very emotional to think about that but they said it, they paused they are silent. And they said it and there were... Although it is a pre-recorded interview, there was no way that I was going to edit out these pauses because they were their hesitations which summed up how they felt about it. They found it difficult to talk about but it was important that they did talk about it.

Is any other example of taking the silences out, have you experienced anything like that?

I know that happens sometimes when someone is new to radio, and quite often we'll edit out gaps in an interview. If an interview is really protractive, and you think we've only got 5 minutes to go and there are hesitations, or someone goes mm, uuu a lot, you may de - um it, but the difficulty about doing that is that the speech sounds very unnatural because whenever we talk, there are natural pauses in a conversation, and if radio is conversational which I think often the best radio is conversation, you need to get some of those, you need to have some of those pauses, people hesitate, they repeat, they say things in a different way, so if you simply edit it, so you'll have the minimum gap between words it would sound robotic, it would not sound natural, not natural speech.

And what about in Any Questions? because of course it's kind of a debate, but I do think the politicians know about how to use silence? Or what do you think?

Mm I think politicians because they are used to sound bites so they are used to being asked by journalists for 30 seconds hit, hit on a particular story, mm I think the interesting thing about Any questions? is that they are playing to a different audience, because they are sitting on a panel in front of an audience so at least 250 people, maybe more, so I think they are less aware, in that

sense, they are speaking on radio, they are more aware of being in a public meeting.

So in a way, they would play the crowd they would play the audience, the audience maybe more sympathetic or less sympathetic to their point of view, so they will... depends how professional they are, but a lot of the politicians are very professional and they would you want to get the crowd on their side, or they would say something that they know, will strike a chord with the audience, or will play off each other.

Are you saying that, if we are not talking, as you said radio is very personal, we admit silence whereas if you are in a massive audience, if you stop talking maybe make the audience think that you don't know what you are talking about? And that is why you don't stop talking?

I don't know that there is they don't talk, I mean, obviously they want to come across as being authoritative, they want to come across as being someone who is across the brief. And I think the nature of the beast is different Any Questions? captures a different format so it's less conversational for that reason.

Is there a policy at ... that you have no more than 4 seconds, or something like that?

No, the only time that that it would come into play is during a party political broadcast for example, you know each party is allocated a certain amount of time, and it's worked out depending on what's their standing in the country and their support they have, whether they get the party political broadcast or not, so and then obviously the referent... In time of the referendum we did a discussion on ... with one of the remain campaigners and one of the leave campaigners. We made sure that we timed their interventions, so they have exactly the same amount of air time.

*And for example, what about if you compare it with Commercial Radio? Maybe ..., because this is conversation, any difference in working?*

I think, I mean, I don't listen to ... very much, I used to listen to ... and I've worked in independent Radio for some time.

I think because they don't have the public service broadcast remit, you know ... is bound by editorial guidelines, and we follow rules, in terms of partiality, impartiality in broadcasting, so we are always being, we are always very aware that everything has to be objective, fair, impartial, and you know, accurate and balanced.

So, I think that's probably the key difference, but obviously I am talking about factual programmes and news. Within the BBC, there are programmes as *Dead Ringers*, where the bar is very different, so the context is very different, so the audience expectations are very different, so they can entertain, they can present in a very entertaining way, as they did during you know the leadership, elections earlier this year when ... was one of the candidates for the labour leadership and they... There are some very funny things on *Dead Ringers* but that was a different genre of programme, comedy,

I don't really know what the policy is on phone-ins. I used to produce a phone-in here, which is no longer in existence, or ... which I did produce as well. And phone-ins you don't really want silence on a phone-in because unless... and again it comes back to somebody is telling a very emotive story, about something that it happens to themselves, a very personal experience, then

silence is part of that person's story, and that is fine, I think again it comes back to context.

Mm and if I tell you because I am doing this PhD about silence, why do you think I am so interested about silence? Is any reason that you could think maybe because in radio or?

I can see, well I know silence is powerful and I know silence has an impact and I know it has a place in some programmes and it's a place to pause and a place to reflect but I am not too sure where the place is on radio, unless is something where you say to people, this is your opportunity, we are going to have a programme, talking about something thought provoking and then we are going to stop. And this is your opportunity to have your own opinion.

So, for example, in an audience listening to think: 'this I what I think about'. Otherwise you can say it's all about other people's opinions and then you never get the opportunity to think 'What do I think, what's my opinion?'

And do you like podcasting?

Podcast? I do yes.

Do you listen to it?

Yes, I listen to some podcast.

I listened to Ted talk on podcast yesterday actually, on a long drive.

But you prefer more Radio live or?

I tend to prefer live radio because it's what I work in and again it's that spontaneity, you never are sure what could happen.

*and do you really script the silence between when you are trying to make a programme, maybe you are thinking that the society, maybe it will grab more attention in several points or?*

I will only have a silence if I would thought it was playing a role, it had a part and the kind of programmes I work on because maybe there are factual apart from the ... .. programme that I mentioned, that was their insomnia that is very personal. Some narrative... There was more silence in that but I never really put silence in it, just allowing the material to breath, you know so letting it flow, in that way.

Can we listen to the seconds of The Archers?

I mean I think that's that's part of their story, the silence gives you the space to imagine, you've got the owl noise, you've got the silence, you've got the stillness of the garden, and you can see her: 'is she really sleepwalking? I don't know, 'is she just covering?' I think it is used really effectively because your own brain is filling the gaps, you can picture it, the silence really helps.

The last question, do you think silence could be in different programmes depending on genre?

Definitely, absolutely, I mean some programmes like radio programmes / you know the genre of silence, is something that it's very / (start again) In some programmes silence works really effectively. And because allows the person listening to fill in the gaps, you don't need something explained to you, radio is in your head, your imagination paints those pictures and silence aids you in doing that, because I've been talked at it is hard to think to make your head work in that way.



I think in other areas, in many areas I work in, silence has to be / you have to think very carefully is this working with? Is this aid the listener? Or does it work against it are they going to think something is gone wrong there? which obviously the audience like to hear about things going wrong in live radio, but it may work against what you are trying to create.

So, I think silence can be really effective but it depends on what type of programme you are creating.

## **D.R.D**

My first degree was in English, and my first postgraduate degree in English Literature, a master's degree and later I became interested in Media, and I obtained a secondment.

It's when your employer pays for you, to work for somebody else and you learn things which when you come back then they will benefit your employer. But because we just started Media degrees, in .... as it was called then, the ... was very happy for me to be seconded to .... for a year to learn about radio production, which I did and I came back and taught radio production at .....

But then when I got back, I discovered that there weren't any text books in radio so I thought I could write up a text book for radio and there it is that is how I became interested in it.

It has been difficult to maintain an interest in it because I am now deaf, listening to the radio is a kind of background activity, people find it very enjoyable but if you are deaf, it is less easy to treat radio as background.

You only really have to sit, you don't need to do nothing else but sit.

And this is something that given modern life styles is not really easy to do unless I am in a car.

And did you work in radio or did you teach radio?

When I went to ..., I worked as a producer, local radio and then when I went back to ....., I taught first of all in practical media production, and then because I was interested in theorising radio, I began to teach theory courses as well and then I became interested in Media History, so I wrote a later book which is concise history in ... Broadcast. And in a later stage I became interested in television.

Could you tell me if you are more like a radio person or a TV person?

I watch quite a lot of television because being deaf is easier. First of all, you have lots of visual clues, also you have subtitles, which I depend on them a lot. So, I probably watch more television than listening to radio, slightly to my regret because I think radio is a much more intelligent medium than television.

I think you can do much more serious worthwhile things in radio than you can on television.

Tell me a bit more about that, the fact that you enjoy more radio because you use your intelligence more or what do you mean?

Yes, I think so. I think for a production point of view, it is more possible to take ideas, the life of the intellect much more seriously on radio, because you are not obliged to fill it with visual, with images.

If you've got something interesting to tell me and you write it in a book, I have no distractions because it is on the page. On radio, I hear only your voice which encourages me to concentrate in what you are saying. If I see you on television, there is a lot more noise in the signal, I look at you and I listen to your accent and think "where is she from? Is she Spanish? I like her earrings, it is an interesting coat she is wearing or something.

This is all noise and distractions. I think television producers when they are making serious programmes, always have to keep the visual in mind, which for matters of intellectual interest, vision is irrelevant, you don't want vision, it doesn't matter people to concentrate on ideas, so there is a lot of rubbish on radio as there is on any other medium.

I think radio is potentially much more intelligent medium and I think this is born out if you listen to British radio, if you listen to Radio 4 you will hear subjects discussed which may be discussed on television but maybe not discussed as intelligently as intensively as on radio.

Yeah, I see I'm interested in the concept of radio is more a 'secondary medium', and it is a bit confusing, because you think, it is not so important, when in fact when you are saying with radio, you have the ability to do other things, when you are listening to, with television you just have to be focus looking at the box, because also you can say that with radio, you are active, but in a way is passive, so could you explain a bit more about that?

Well, all sort of postures are possible when you listen to the radio. Less of course if you are blind, the visually handicapped would probably listen to the radio and do very little beside that so perhaps the person whose sight is defective may well treat the radio as normally as a sighted person would treat the television, and sometimes, you can hear something so interesting on radio, that you would stop your primary activity to listen and do nothing else. Just for a moment or two.

And at the other extreme, you might go to a shop and there is a noise coming out of a wall, which happens to be a loud radio and nobody is listening so all listening postures between these two extremes are possible. And it is quite true that a lot of radio listening is what you might call distracted and one does not concentrate very much, but there are circumstances which people can give quite a bit of attention. I always think something like driving or cooking is a great primary activity because it is not that intellectually engaging, so you are able to studently become focus if a saucepan of water which is going to boil over or some idiot pulls out on you on the motorway, but by and large it is possible to pursue those activities at the same time as giving a substantial amount of attention to the radio and of course one listens to what one feels like but even in those circumstances it is possible to listen to serious discussions on the radio, and derive a great benefit from. So, I know there is a kind of contradiction between saying radio is just a secondary medium, and saying it is also very intelligent medium, but I do think it is possible even in the secondary consumption of radio, to pay attention to learn something from quite serious treatment serious subjects.

Mm now ok you are watching more television but, in the past,, when you were listening to radio, what kind of radio?

Well I was sort of catholic in my consumption of radio, I remember one of the first edition of that book, I was talking about my own consumption of radio, I was discussing audience studies, audience studies are very dispiriting subject because nobody can prove anything, nobody can prove anything with audiences. Nobody can say that the audiences are influenced by what they hear or what they are influenced by. We have Uses and Gratifications theory, Magic Bullet theory or all kinds of different theories on audience behaviour, none of them seems to satisfy anybody.

So when I was faced with all that notoriety in that book, I thought well, maybe the best thing to do is talk about how I personally consumed radio which I thought was not that exceptional to try if we can see any insight into audience behaviour that way, I think one of the conclusions I reached was that listening to the radio, is not so much determined by what is on the radio but looking at the listing guide and think "oh, I want to listen to that", it is more dictated by your personal circumstances, so maybe you quite unexpectedly, quite surprisingly you have to drive somewhere, you did not know that you had to drive somewhere, but it is 20 - 30 miles and what are you going to do? So, you are an accidental listener, and I think to some extent listening to the radio is kind of constraint by my life then. For instance my particular day, I had to take my daughters to school, so they were not prepared to listen to anything except for Radio 1, Rock music, and then when I was driving back I might switch over to Radio 3, I listened to the classical composer of the week, and then if I were using the car later in the day, I would be listening to maybe *Start the Week* which is a serious discussion programme that used to be on but I don't know if still is, which is just after the news, people were discussing topics of serious interest, so my consumption of radio is quite varied, but I mean, other people go to the radios in the morning and switch it on, it's always on the same station, they may or may not listen to any of it, that I don't know.

Mm it was the fact that you like radio because maybe when you were a child, your parents were listening to radio or not at all.

Something of that, when I was a boy, as you can see, I am incredibly old, and when I was a boy, we had no television, so radio, was much more primary medium. Well radios were fixed, you couldn't carry them around, were not portable. That is not to say that they were not treated as a secondary medium, and they were, in many people's houses, the radio was in the living room, it was on quite loud, the housewife because that was what usually the woman was, would go through the kitchen to the sitting room, and keep within earshot of the radio.

Yeah

But she would be doing primary duties, but it was very much a secondary medium then. On the other hand, particular shows, maybe particularly comedy shows maybe even soap opera, some or all the members of the family would sit down and do nothing but listen, so radio I think was big, and particularly it was very big in my household and I think in many houses.

And nowadays how do you feel, people like more TV or?

Oh! The media audience is just hopelessly fragmented, it is not a two-horse race between radio and TV, iPlayer, Catch up, Sky plus, Netflix, it's watching on Net, it's watching on your iPhone... It's really not very easy to talk anymore

about a national audience, although there are programmes which are quite resilient in terms of attracting a live audience, quite a large live audience who will then go and talk about the show at work the next day or whatever it is or a couple of series recently Appleyard a rather steamy drama, sexy saga.

A sport event will attract a live consumption of massive audience even to the extent of watching in a crowd in a pub or in an open public space.

Do you think people watch more television than radio?

Oh yes.

And why do you think?

Because it is visual, people want to see, shout, it's the great demand supplier of our age. Spectacle, we must see things, you must show me things, I think that's how we are.

And then if we go a bit deeper and talk about silence, you talk in here (pointing at the book) that silence is a component in radio, what could you tell me about silence. *Maybe to do radio you have different..., it's a combination, you have music, you have words, silence, what do you think is the most important or they are all equal?*

I think the most important in radio is words, that is what really make sense, some type of verbalization, perhaps what makes least sense is silence, at least to be meaningful silence has to be very carefully package, contextualised, and in some circumstances, it could be very powerful, very elegant and eloquent, but it is not an absolute value in radio. Put the radio on and there is silence, what are you going to think? I haven't plugged it in, the batteries are flat, it suggests malfunction, so really silence is only derived there by the significance of the words or perhaps the music.

Or the sounds that surround the silences.

I wonder if every single word or between words, there is silence there,

Indeed.

So, it is not important enough as words, because if we don't have silence, we really cannot communicate...

Yes, that's right but of course if there weren't silence between words, if we slide one word into another, it would be unintelligible but it is a bit like the spaces between the written word, because if we just push the words together.

It takes a bit of decoding to split them up again, so yes, silence can contribute to the meaning of other elements in radio, and it is a two-way street, those words contribute to the significance of the silence.

So, I agree I mean silence is the surrounding, it is the wall for a picture, if you wouldn't have a wall, there is no point in having a picture but that's not to say that the role of itself do very much for it.

Do you think people are aware of silence?

I think people are aware of silence? well we all do in some way, I think people often they do not like silence very much, do they?

Mm

Because if you go into a bar or a supermarket, you always hear piped music, we don't like silence.

Why we don't like?

It is boring, it's dull, possibly make us think how awful life is and how depressed we feel, I don't know.

I personally I quite like silence, sometimes. I have to live with quite a lot of it now.

Silence could mean so many things, in so many different contexts.

And for example, I put the TV on and I feel it does not have silence, I feel like TV does not really want to use silence at all, and even when you watch the adverts, usually the adverts are louder than the content, why do you think it's that?

Well, I think it is worth comparing radio and television in the sense that the television signal always has to be filled, if you are a TV producer, you've got to give people things to look at.

If you don't give things to look at, they can't really make sense of those things unless there are also words, so television really does dislike what you may call a vacuum, a gap, hiatus.

In radio, silence is total because not only can you hear nothing, you can see nothing. You can have long silences in television in a drama because people studying faces of the protagonist, so to that extent meaning is being made, but if it is silence in radio, what's happening? You can't look for any kind of guidance, in the faces of people, you can't see them.

Mm

So what sort of sense that silence made? It will make sense entirely by the adjacent sounds, and that can be quite interesting because sometimes although the silence is indicated, it may not be very firmly. It may not be absolutely clear, what that silence means, and therefore the listener has to work making sense of the silence, bringing their own meaning to the silence they can hear, because in a way silence is audible too. It is a sounder.

But then, why then are the adverts louder on the TV?

Because they want to sell you things. They attempt to grab your attention.

I think silence is a good way reviving our interest in the subject, but if I shout at you and shout at you, you become kind of anaesthetized to it. If I suddenly whisper, the change of the stimulus what is he saying now? And maybe more interesting than all the shouting that I had to listen to so far.

Do you think you said about drama, silence is important and has a place in drama but what about any other kind of programmes on radio?

Silence could, silence could be very eloquent in any radio drama, couldn't it? I mean, a memorial radio broadcaster of a memorial service which may consist in a minute silence people, who are victims of war or whatever, can be very potent, particularly on radio if people know why that silence is there.

Yeah.

But there are also of course silence in a more interesting kind on radio, as the famous Harold Pinter play *A Slight Ache* which you'll know about and sometimes, there isn't silence as such, but silence in the part of the character in the play is referred to, and that can become quite eloquent. For instance,

maybe I am talking in the play and you are the other character and you are not saying anything, while may suddenly say to you 'cheer up, it's not that bad, is it?', Now, you haven't said anything but over your silence, the listener can infer you are looking miserable or something. Nothing has been said. You haven't said 'I am miserable today'. Silences can also be implied as well as actually heard.

Mm when you talk about Pinter, I studied the taxi driver play, Victoria Station.

Oh yeah, oh well the classic one refers to it in Mary's Slight Ache, where two characters referred to a third character who is present but we actually don't know if the character exists materially as you and I exist, or maybe it is a figment of the couple's imagination.-That really shows radio in the greatest strength.

Because if you do a theatrical or film version of that play, you've got to make the mind up, whether that character, the match seller, whether that character is going to physically exist or not. In radio, you don't have to do that.

Mm.

So the interesting thing, theoretically about radio is that you can use it to play philosophical games about the nature of reality. I mean that is not much of an interest to a normal listener who is driving a taxi and listening to the radio but to cleverly scholarly people like you, that is quite an interesting field.

Maybe can I ask... people like to watch television at night, maybe listening the radio to go to work, but it seems that at night, statistics of audience, people prefer watch television at night, why do you think it's that?

Well, I think it is like again, it's like running my children to school, because of the accident I had to drive them to school, that meant that it was appropriate for me to listen to the radio. Now, I think domestic people circumstances are the same. In the evening, they have leisure, they do not have anything much to do, except knit or so... Television maybe a need for entertainment, and television because it offers images as well as sound, it's ideal for that.

But then of course, they go to bed, maybe they still want something, single people or lonely people, perhaps not, go to bed and still want some sort of companionship, you don't want to go to bed and keep your eyes open, you won't sleep, radio is the obvious answer. My wife listens to a lot of radio more than I do because she is not deaf, she often falls to sleep with the radio on, and wakes up in the middle of the night, and hears buzzing. The thing has gone off air or whatever, so I think how people consume media very much depends on their physical circumstances of their lives and their daily routines.

*Ok, I interviewed a person two months ago and I said: 'what do you think silence is?' and they said 'with silence we could see our thoughts', and also they said 'silence could stop us engaging in thought', and I think they are two opposites.*

I agree with you. I mean silence could suggest a completely vacuum, there is nothing going on. But also, silence is a precondition for thought. It is not easy to think in noisy surroundings, so I think they are both possible, but I think one of the interesting things about silence is that you can inscribed on it any kind of significance you want, or indeed no significance at all, you can't so easily do that with language.

Mm

If I am talking about a cat, I am not talking about a pair of spectacles, we have some uncertainty whether the cat was ginger, or black and white or a big cat like a lion, a tiger, or an ordinary domesticated cat, but the amount of ambivalence in conventional language is much reduced, if you are using silence to convey in meaning, then it becomes much more complicated. And of course, another option is silence actually meaningless that nothing is happening at all. In a kind of determined medium like radio, it doesn't happen very much if you get an unintended or meaningless silence, the listener will soon work out maybe the radio is broken, transmission has gone off air or whatever.

And if we talk about young people, teenagers, do you think they like to hear silence?

I don't think so.

Why do you think that?

We are generalizing, I am sure some young people, one or two want become monks or nuns.

I think when you are young, I think teenagers they are only in their second decade of their lives, there is still a wonderful novelty about it to experience, the more of it, the better. The more noise, the more colour, the more sensation, which is of course why the teenagers experiment with drugs, or the sensation of driving fast cars, dangerous activities, people who indulge with these activities will tell you, it is only when they are travelling 90 miles an hour, or when they are snorting cocaine, they thought they are really living, I think among all these sensations silence isn't particularly attractive. And I think we probably all subscribe to the view that we all became from silence before we are conceived and they do say that inside your mother, you can hear things, I am not an expert on that, but certainly before we are born there is silence and we assume that when we die we return to silence, so while we are here, most teenagers feel let's have a sense of rejuvenation: the more we can see, the more we can taste, the more we can hear.

And do you think this is also because of the society nowadays, the style of life we have... we avoid silence?

Well, I think because conditions of modern life, silence is a pretty rare commodity. I mean we go to the street, outside here, the traffic is defining, the purpose of the traffic is not to make a noise, but the noise is what it does make. There are forms of noise that people want like music. And of course, these things in modern civilisation, can be provided cheaply and in abundance. You want music you can listen from dawn to dusk. Well, you can listen to music around the clock. So, for people who want sensory stimulus it's all there.

Silence is not so much another stimulus in the prospective of most people, so much as a lack of stimulus and an absence of stimulus, that probably explains why for most people is not very popular, and why? People going to a bar or a gym or whatever, they want music, they want stuff coming out of the loud speakers, interestingly it is usually elderly people who have had a lifetime of noise who don't enjoy that sort of stuff so much.

I just would like to know what silence for you is.

I think there are various kinds of silence, there is silence which is total. It's a total absence of anything audible that you could hear, but there are also as it were implied silence, within particular kinds of radio genre, notably dramas in

which somebody is present but they are not saying anything, you know they are present either because they said something earlier, or because they are referenced by the words of somebody else. They are not saying anything. And you have to perhaps describe their significance by their silence.

I mean, I used to point out to students sound implies existence on radio, and silence implies nonexistence, because the silence in radio is total, if you go to the theatre and put someone on stage, for hours not saying a word, it doesn't matter you can see it, on the radio, the character doesn't speak the listener will infer the character has gone, left or has died, so silence in that sense it's much more total, quality radio, because it is not underpinned by vision, but on the other hand, silence is very important quality in *A Slight Ache* Pinter play even though you don't hear any silence as such throughout the play, they start, there are people talking, they carry on talking and the play ends. The play is filled with sound, but one of those characters within the play is never heard, and then of course, we immediately question the objective existence of that person, so there is a silence coming from that person who doesn't speak, but one doesn't hear silence in the course of the play.

Do you see what I am trying to say?

Yeah, yeah

So yeah there are silences and silences.

*In a normal conversation, or in your house you hear silence, is not total silence, is it?*

Well, for me often it is.

What we are getting into there is the editorial role of the brain in the sense that we probably very seldom hear absolute silence.

When we say we hear a silence, we hear a silence with a few meaningless noises, which our brain in effect instruct us to ignore, and that can happen too with things like there is a burglary alarm goes off and nobody silences it and for the first 10 minutes you say 'somebody switch off that burglary alarm and then gradually you don't notice it anymore, because it is not significant in your life, so to a large extent you disattended and I suspect that that's true in almost all circumstances in our lives, that we would think that's been silence, yeah, it is not an absolute silence.

Maybe I offend you, you are silent, I am watching you and no word is said.

There is a car driving passed but still that is silence to us because we unconsciously dismiss and edit out what is not significant to us so I would agree in absolute terms silence is probably almost non-existent.

For me it is in here (pointing at the brain) if you are not talking and I am not talking, I can hear nothing else, but then I am deaf and you will hear lights buzzing or people outside, I don't know.

And is it uncomfortable for you?

It is very pleasant particularly if my wife wants to communicate.

Hahaha



It's variable, sometimes it's frustrating. It is very good at night, we live in a quite crowded neighbourhood and the neighbours sometimes have a party and my wife says bloody party kept us away all night and I couldn't hear it.

Yeah

so much depends on the individual.

I suppose snoring a lot so it would be good not to hear it.

absolutely - snoring can break a marriage.

You talked about your ... that they like listening to radio and you said that going to bed, they are used to radio, I wonder why do you think it's that?

I think it's entertainment, and possibly in a lot of instances like a book at bed time, it is companionship, and I discussed this in a lot of context, media companionship, mediated companionship. It's an interesting thing, if you are lonely it's someone to keep you company, but you are spared the trouble of interacting, you don't have to smile and look interested, you don't have to say, 'oh gosh excuse me I need to go now'. You just pop off, and if you are not interested you just switch off, say 'oh that's not very good' and pick up a newspaper.

So, it is social interaction without social obligation of course the negative side to that is that you can't talk back, in a way that broadcaster would respond and talk back to you.

And that was one of the great frustrations of mediated communication, in the old days particularly radio was one way, and programmes makers who produced, spent a lot of time, trying to inscribed or install, insert the listener into the programme by developing a great consciousness: 'good morning, ladies and gentlemen no doubt you are on the way to work today', implying they know your situation.

However, we have the phone-in programmes

Well that was a better way still to response. I think I wrote a chapter about it. That was a big thing when I was a young man, millions of years ago.

So, a bit of companionship, which if you are really lonely is kind of better than nothing. If you are not that lonely is less than real companionship, where there is no interaction.

Do you know any example when you see that there are a lot of silences, I know that you talked about Pinter, but do you remember a specific I don't know if you used when you were teaching radio, but any kind of example where you could see the silence was the main theme on the programme?

I find it very hard to believe that you can have a programme where silence is the main thing. I mean you know unless it's *Avant-Garde*, but in the real world it can't be the main thing it's not sustainable, it will only make any sense in a context which is essentially verbal and of course, silence exists in time. If too much time elapses after the context has been stated people either are going to be bored, 54:12 or someone tunes into the programme and hears the silence doesn't hear the contextualization what is this about? Try to find something else, so I don't think silence is a variable resource of radio over any great length of time.

Could you do a programme in television where there is a lot of silence?

Yeah, you never mind a programme or you can do genre, what about the silent movies? But there, the silence is visually filled. It's not ideal, because if you look at the Charlie Chaplin' films, you understand the basic situation, it is a lot of physical humour, it makes you laugh, but often as a preamble to visual view you will see two characters argue and they start to fight. It is very funny because one swings at the other, the other ducks and misses falls down and everybody laughs but it is not absolutely clear that in that silent movie perhaps what started the argument even if that's clear what the argument actually consists of..., 'what are they actually saying to each other?'. So, the resource the potential of the silence movie was always going to be limited, you couldn't do *Hamlet* where the main character is introverting, reflecting on this and the other, speculating about, you know, the nature of the existence, the nature of the morality, you can't do it.

But of course, those extractions are what radio actually does it very well, because it's verbal.

you can talk in extractions, you don't need pictures, we can have an interesting discussion, say about democracy and Donald Trump, democracy and referendums and Brexit on the radio without me being distractive by the fact that one of the participants is pretty or has a nervous twitch, which distracts me. On the television, too much noise in the signal, you see what I'm saying, too much noise.

Maybe this is what the producers want

I dare to say they do, they probably do, yes, they want viewers, don't they?

You are not going to get a lot of viewers. I mean you see this happening all the time, do you watch television?

No, not very much.

Oh, well there is a network called BBC 4 which tries to do serious and intelligent programmes, and they've got a presenter a few years ago, she is probably on BBC 2 now. She is an academic, she is well qualified, she is a scholar, they haven't just got a presenter but also she is quite attractive, that's what television wants, and the programmes she presents they kind of are getting sillier and sillier, it's not just what she is talking about, shall we say status of women in Tudor times, but she has to dress up in a Tudor costume, you are either seriously interested in the subject or you are not.

I mean if you want to see people dressed up in costumes, watch The X factor, so I don't think television does serious subjects very well. I mean they are extreme circumstances where advertising pressures, and audience figures, but for a long time I said to people: 'If you want serious broadcasting go to radio'.

And my last question is about education: do you think it would be important to teach society about silence?

What purpose is that?

I would like to know if there is a purpose

In silence per say? No, I don't think there is. I think when you are talking about silence, maybe what you are maybe not sufficiently considered if I may say is silence is all bracketed with something else, something meaningful. I mean you can talk about the importance of silence you can say it's important to

experience or enjoy several amounts of silence each day, why? Maybe you have some purpose in mind, not just silence per say, perhaps for instance to think more clearly but that really the context is significant (1:01:40) there, silence in itself is neutral.

Sometimes you should very well speak, it's not noble to be silent,

I agree but you have to make them understand silence is there, for example I have one of my participants recommends that silence would be very good for people with psychological problems.

I think everything depends on the purpose you are going to describe silence, what do you want silence for and you mentioned it may be therapeutic for schizophrenics, so that gives silence a rational but silence as an absolute quality has no...

I certainly can envisaged uses for silence, different circumstances makes you... Silence is important perhaps even in a virtuous stage, adopt, in other circumstances sometimes it is wrong to speak, to be silenced, perhaps the need to speak out against something you find morally objectional, so silence could be wrong.

To return to radio, I mean, I think silence is a resource, and quite a powerful resource, but everything depends on what purpose you want to serve and how you are going to use it, so I mean the idea of the silent match seller in Pinter's is brilliant because it raises a question about nature of the couple's relationship, and the relationship between objective and subjective reality. Silence can be very pregnant,-meaningful, in radio drama, but they draw the meaningfulness from the context.

*I just think that the play you said it was important for you, you like to listen to that play and I wonder if other people wouldn't think so,*

It is not accounting for taste, some people wouldn't. I think a lot of people might be intrigued by it, it's hard to... I think as a play but it is going to be more enjoyable by an intelligent reflective audience than by people who want to see a thriller, on stage or something of that sort because Pinter plays intellectual games, philosophical games in his plays. If you find those entertaining and fun what will increase your enjoyment is the silence of this match seller, in fact they doesn't say a word, but if you are not interested in that kind of thing why I am watching this, it's a waste of my time.

### **D.R.Q**

I used to work ... running a master's programme, I am a conductor, conducting ... university choirs.

I don't have any clue about conducting so maybe it is interesting to know how do you do it and if you value silence?

Absolutely.

So, what could you tell me?

Music is not just the notes, it is the sounds and the silence, and there are poignant moments in music, whether is the composer writing in silence, which can be very poignant and very much part of the music as the sound itself, and

also silence sometimes at the end and at the beginning quiet can be an important part.

How do you teach that?

I don't know if you teach it, I think you have to experience that. For example, there are specific pieces of music, I have started to work this term with a piece of Thomas Tallis, English composer of choral music, Elizabethan music, which is written for forty parts, forty different voices and it is a big poliphic who goes on. So, it is 8 choirs all together, well, all seem together in various points but there are two parts in the piece when there are bars rest or a couple of beats rest, before it starts back up again. That just brings the piece out of the extraordinary, it makes the piece special because you are thinking you are going on and then there is a break, absence, silence and then enters in a different key, and that's the point, in which you can feel the tingle, you can feel the real sense of expressivity, the aesthetic of it, because it has been this momentous movement, a surge of sound, and then suddenly the silence, and then you come in on a different key.

And this is a complete silence?

Yes, all the voices stop, suddenly stop, and then suddenly start again.

If you are presenting this into an audience, does the audience understand that or they get nervous and you can hear coughs?

Well you always get that because I think we are in a world where there is very little true silence, the white noise, and that's so rare to happen and we know that for example, I perform here in a church in ..., you often... when you are in a quiet peace and there are moments where it needs to be quiet or there is rest or at the end of the piece..., and then you get a siren blasting on the street outside but somehow you have to make that difference, you have to separate that out in your mind. That is not part of the music that is a stranger noise, that is not part of what we intend to do with the music, which does it make it quite difficult because do you ever get that sense of nothingness?

I don't think it is something you teach, here is lesson 5 and we're doing silence, I don't think it's like that, I think it is doing it in the context of the music so there are other pieces.

You know how moment rest, how moment silence, but I would think as musicians or composers perhaps they are scared of silence because you get a lot of contemporary composers, people like John Tavener or Eric Whitacre, people like that, who are trying to create stillness in music.

And that is something I don't think we can teach because we came from Germanic-romanticism. If you look at the romanticism late 19th, early 20th century, it's big, it all orchestra sound all the time. It never stops. And I think we are looking towards a stillness sometimes in the music.

I was wondering that when you use silence, it has a meaning, maybe to emphasise the other notes or?

Yeah, it's part of the sound, silence is a part of the soundscape, it has to be, and if it is used particularly effectively, it can be tremendously thrilling, and it is partly to create that anticipation, particularly if it is in the middle of the piece, as I was saying about this piece of Tallis that you are going on and going on and

suddenly silence, it hasn't finished, so there is an anticipation of what is coming next, and then it comes in on a cord that you don't expect, and part of the aesthetic thrill is not always music turning up as you expect... It is the unexpected.

What about John Cage?

He uses silence particularly.

Yes, and he said that people don't understand the meaning of silence, everybody starts to do something.

It was the thickness of music, the extravagance of music that had gone on before, just air it out back and a lot of intone composers just select random notes, silence is often part of it, there isn't a continuous noise.

And do you think all of the musicians are aware of that?

Oh yes, coming back to your question and going back to the question, this is not something that you teach, you experience it.

I am not a composer but again it is as integral as notes I don't think there is any difference.

Ok, I never atomize like that, I just think we use this for a particular effect in the same way you may be looking at crescendo or minuendo or you thin the texture, thicken texture have more voices, more instruments, less voices, less instruments and use the silence too, you have silence, you don't have all the voices singing all the time or all the instruments playing all the time, they have their own silences, of course there isn't total silence.

And talking about radio, do you like radio?

Yes, I love radio, very underestimated medium.

So what kind of radio do you listen to?

Mostly the BBC Radio 4 or Radio 3, these are the two radio stations they are automated in my car.

And why is that?

Because being a musician I don't have music on the background all the time, for me music can't be background, music has to be something else, given attention to it.

And for me Radio 4 is quality discussion, high level interviews, you get the partiality in the news, but you also get some real good and intelligent debates, it is not crap and interestingly enough my partner and I have it on all night, but we don't have music on, words, it's partly the words lulling us and then when music comes on it's time to wake up.

Interesting.

But for me, if I am cooking or something, in the kitchen is the radio what goes on, not telly.

But it is Radio 4?

Radio 4 on the whole, yes.

Because if Radio 3 cannot be used as a background, Radio 4 as a background.

It tends to be Radio 4, or if we listen to the radio, we know that there is a piece of music on we want to listen to or there is a concert on for example The Summer in the Proms, put the radio on we listen to that concert, because it is a piece that we want to listen to. In the car it swaps backwards and forwards, we are quite selective about the music we listen to in the car.

Do you have any specific programme that you like to hear or?

We tend to listen in the morning to *The Today Programme* on Radio 4, it brings us up today, it's very well done, good levels of interviews, you get politicians and things like that, challenge... Everybody's got so much politically aware at the moment, and then during the day, it would vary.

If I ask you then, could you hear silence in radio?

Yes, but I know they are scared of that. I have a .... who used to present *The World Tonight* on BBC Radio 4, used to be the presenter, and reading his memoirs, a book of memories, there was a point when they were talking about silence, and if you have silence, 20 seconds of radio is a life time, it's very, very long so they are very aware of because people for example on radio and there is nothing happening oh! Is the radio not working? So, they are very conscious of moving quickly from one item to the next and hardly allow time even for a breath, sometimes to think, so there is very little silence before it finishes and the next item comes on and he did mention in this book about Broadcasting, they have just to avoid silence as much as possible,

And why do you think the listener is going to switch off or change the channel?

Well, as I said 20 seconds is a long time, if you are listening to the radio for there to be silence. I know that we have the remembrance silence which is quite interesting. I'm never sure it is 2 minutes, is it silence or are you hearing the wind or something else? Because that is quite complex, I think, for radio.

You know two minutes, that's an eternity, 20 seconds is an eternity, so I think it's one point of the year, 11 o'clock on the 11<sup>th</sup> Nov, we actually have that silence on radio and there is very little to suggest otherwise: 'oh! What happen with the radio broken?'

But then when you hear silence, do you feel comfortable about it? When you are listening to radio?

I don't feel uncomfortable but I think there was a programme the other day when was that?... They were trying to do slow radio or something, play the *Wafting of the Leaf*, about babbling brook or something like that, which I suppose it's moving towards, slowing us down, having silence but I do think silence in radio could be considered problematic, is that the hub of your thesis?

Yes, this is the silence that you don't want and the silence you want so yeah! It is problematic but also it is very powerful. There are different meanings of silence, for example when you hear silence, what do you hear about it?

If you have for example, on Sundays there is something called "*The Morning Service*" and it is usually on my way to going out for toast and coffee. Unless it is irritating music and banal, evangelical I turn it off, but if it is good singing and things like that I leave it on, but of course in the context of the church service, in reality there could be moments of silence, for prayer, reflexion or contemplation, if you go to Church, if you are religious there are moments set, for moments of silence, and you can't really doing it, it doesn't happen, if someone on the radio

said "ok we have done our confession to God, now have a moment to reflect on our sins this week", you can't really do that on the radio, can you? So, there is another example, when in context of real life this might happen, actually it can't happen in the same way in a recorded service or live service.

In fact, I'm catholic, I go to mass, and I do find silence there and it is very valid, everybody agrees with that but in fact for my thesis I am trying to find out where, other places, silence would be allowed?

That's a particular prominent one. In the mass, for me, there are too many words sometimes, we have the intersections or something, and it's too many words and actually we need time for silence, and again, you can't really do that on radio, so to me it is very valuable, I don't want, I guess, I am Anglican, not catholic but it's the same principle, go to the intersections at times, because I am usually playing the organ in my village, so doing music, there are times in the intersection I just want to sit there, reflect on things, so silence for me it's quite important.

Of course, you like a lot radio but do you watch television?

Yes, I do

But you prefer radio?

I think television has a different... radio is a sublime thing, If you hear a good radio drama, your mind is doing the work whereas if you sit down in front of the television, is all done for you. And your imagination is just going on overload. It's wonderful, I love it. Whereas, I think we rarely watch television unless there is a specific thing we want to see, don't switch it on willy-nilly, although at the end of the meal, in the evening, we'll say: ok what's on? we catch up. But there is one television in the house, you know a lot of people now have lots, it is only in the living room, it is not in the bedroom, kitchen, so as the radio, not in my study, my partner's work room, it is only one television and it is quite a big house.

Do you watch TV, always, at night?

Very, very rarely in the day time.

Why do you think it's that?

I think because after a meal, you've had your dinner, perhaps unwinding, if it is something like "Moral Maze" oh! Let's listen to the radio, I like some of the comedy programmes that you get, there are some clever comedy, or bad comedy, so we are quite selective about it, so we tend to be selective.

Ok you like more radio but it is like nowadays people prefer television, or younger generation prefer watching television than listening to radio...

Yes, I think a lot of people have got out of the habit of listening to radio.

and why do you think it's that?

Just easier.

What is easier?

Well it is all done for you, you don't have to think about it, you don't have to imagine, it is all for you, keep the kids quiet, and I think it is laziness.

Do you think when you watch television can you hear silence in the same way than in radio?

I think there is silence but you can have that, can't you? Still got the visual impact, so in a drama for example, you can have whole periods of silence, whereas in a drama on radio, you are depending on words, and although you can have silence, generally have some other sound effect going on, whereas you can do without that on television, you don't have to have sound effects necessarily. Although it is usually music enhancing it in some way or another.

I think we are quite scared of silence.

And why do you think we are?

I think it is just because the 21<sup>st</sup> century we are bombarded by anything so you only have to lift up your phone, and then you've got any news item you want, you can contact anybody you want around the world, I think we are afraid to get away from things. Can you live without your phone for a day?

Haha the answer is no.

And what about the consequences of that?

The fact that we can't really hear silence or we always have to be plugged to our phones.

I think it's a shame. I can go, I can go for cycle rides, I go for walks because I live in the country side, and I don't think you are even completely aware of ... (silence) because there is the motorway in the distance, there is a train line, we are near ... airport so sometimes you can hear the fights, so you never get complete silence but then you have the birds with the wind so what it counts as complete silence..., are you talking about the white noise silence? Or are you talking about the absence of speech?

It depends for others it is just silence with background, this is silence for them, for others it has to be complete silence so there is not such a thing, so therefore it is not silence. It depends there are different people thinking in different ways.

And for you? What do you think it is silence?

I think it is the absence of man-made noise.

So, the noise on the road is made by people so this is not silence?

No

what about the sound of birds?

The strict definition well it is not silence.

Silence is something that it is very hard to obtain.

Ok, I'm going to play seconds, I just want to know what you think.

Can you hear silence?

No

So, what can you hear?

There is talk and there is noise in the background, there is an owl, some pigeons and some rustling.

But in every single second, you can hear something.

The background noise in a sense is used to link the speech, because the speech is quite halted, so there was something who is leading us to think what



was happening, what was Helen actually doing? Why was Jill scared? But it was the rustle or the owl or whatever it was, kept us in suspense.

Ok, and do you feel intrigued by that?

Oh yes, I think that what one thinks that's what's happening, I don't think you break it up, you just accept this is the situation because I know in that sort of context, I can hear the same sounds where I live.

So then for you, this is not silence.

So, silence for you it has to be no speech, no any other background?

Well I thought the definition of silence is no sound.

And then talking about radio if you hear different programmes, which programmes do you think they use more silence?

The service of remembrance, probably drama, because there are moments in drama when you don't want just a stream of speech, but you have to have that background noise, or background sound to keep the listener there, because you've got the practicality of saying 'oh! Has the radio broken down?', whereas you don't have in television, so it is the continuity if you like.

I am curious because it is very difficult to get the silence you think it is silence, and when you talk before talking about music, you can do that when you don't play any instrument, you have some kind of silence but in the room, where you are, it is not going to be possible to reach that total silence.

No, I think in music you have the frame of the music, and the music exists in that framework and silence in that framework has an artistic propose, and I think you have to differentiate that from the sounds that maybe going on outside because it is a traffic noise or bird song or whatever it is, so I think you have to differentiate that. The frame of the music, regardless I think consciously probably you cut off what's going on outside, because you are concentrated on the music in that framework.

Ok I see your point.

Do you think it is important to make people aware of what silence is?

Say we are having a conversation, a heated argument with someone or my lover, you are having a conversation on the phone, silence can be very poignant. By not answering the question – you are actually saying more. In some respects, you can be saying more than words, that is consciously made silence, you asked me a question, 'oh! That silence is very poignant'.

But in terms of education, do you think it is possible to teach students or undergraduates about silence or do you think they are not going to bother about it or what do you think?

You don't teach it as an atomistic element, other than if I was a composition teacher, I would encourage my students to be using effectively in their compositions. As a conductor, I use silence in various points, to build that moment of suspension.

But what about the society ... it could be beneficial for them to learn how to appreciate silence?

Yeah, I don't know something you can push people on. I think we are in a place like ..., where do you get silence?

Yeah of course but for example one participant told me about the importance of silence for people with mental health issues, they for i.e. hear voices. They reckon the way how to face it is to be silent, meditation, mindfulness...

And I wonder if you have any other example?

No, that is beyond my area. I don't know anything about meditation.

Talking about media, do you have any other media which is similar to radio?

You have phones, you have all about Donald Trump, you are hearing things that happen anywhere on your phone, it is not just radio or television.

I was just thinking about reading because you don't have the vision, so you start thinking and imagine...

I don't think your mind just goes blank, there is nothing in your mind, is it?

When you read or?

When you read or when you are being, your mind is active, that's perhaps why I need to look at meditation.

I never did meditation but for what I read, you are reflecting on yourself, the fact of not having noises around help you to be more concentrated. I just want to know if there is any other example you can use.

I just would like to know if you have any other questions?

It is your thesis about saying that silence is something we are ignoring or? Or we need more of?

It is to understand that silence can be transmitted in many different ways, it could be powerful or unpowerful, weakness, scary or happiness and I will create a taxonomy and these will be applied to radio. Later, I would like to find out the implications of silence in education.

You can understand more and reflect about what the teacher is saying, but this is in fact way back to the past, philosophers had already mentioned the importance of silence.

I suspect in the times of Socrates and Plato it is easier to be silent, but one thing in a relationship: can you be silent together??? Do you need to endlessly talk?

This is a rhetorical question. But this is just using words...

John Paynter music educator in 1970s, Sound and Silence I think we was talking about the use of silence in a creative thing. Silence as important as the notes, he talked about it in an educational context, very important music educator for creating musical education.

Harold Pinter, play writer, again in radio is much more difficult to deal with but in a theatre, you have the visual aspect as well.

## **D.R.F**

The first question, well it is not really a question, is about your background, what do you do, what do you teach?

Really, I identify myself as a musician, in a broad way. So, I grew up in a musical family in ....., my father was a professional musician, and then I became a musician myself. I did a music degree, did a master's degree in ....., and started my career in teaching, teaching education, and was involved and became head of music in a large college, I moved to ..... university, where I teach in education department, so I teach arts and a whole variety of things

there, music and a bunch of other things that nothing have to do with arts at all, Computing and Technology and so on. I have an interest in computing and technology and that is probably why ..... and I are good friends. And I suppose with specific regards to radio, my background is purely as a listener but radio is very important to me, my parents met working at .... in the .... and I have always been an avid radio person, listener consumer of radio, yes, I mean, it is like a soundtrack to my existence.

BBC radio, different types of BBC radio, and I suppose technologically things interesting me all the time about radio. I suppose as a young child I was interested in the electronic and technology of radio, but also music and recording equipment, microphones and transmitters, and all of those things. I suppose I didn't see any distinction between music, radio and technology. So even today I do DX'ing, when we try and listen for radio stations a long way away, so listening on short wave or medium way, and long way radio stations all over the world, so I'm kind of interested in all sort of that. They met working in ... ..... just in ..... so, they worked in the radio archive, so obviously, in those days, it was all tape so everything that was broadcasted, was archived in the library. And they worked there keeping and maintaining all these tapes. And then my ... went to work in ..., ... worked for the ....., during ..... It was an interesting time and then my ... moved and went to work for the ..... My ... also worked at the ....., he was a site finder for radios, he would go around the country and he worked out the best place to put a transmitter site to get the most amount of people, and I suppose the fact that my parents have listened to Radio 4 for the whole life, because of that I suppose, and I always knew about it, my mum always tells me about radio, how it all works.

So about you, what kind of radio you like to listen to?

I like to listen to Radio 4, Radio 3, so when I am at home, working, marking I can't listen to Radio 4 because I get sucked into the programme, I have to listen to Radio 3 instead, which is fine because it is music. I listen to Radio 5 at night, World Service.

I listen to kind of odd around the world, it is my fascination really. I listen to some internet radio stations in America, I've got the internet radio that you can listen around the world, I like to listen to radio stations in places like New Orleans, to play jazz.

Do you use radio as a podcast?

Yes, a bit, not very much, I'm just getting into this really. I suppose I have always been interested in live radio, so it saves me some time to reprogram myself to listen to recordings rather than something that is right at that moment. But yeah, I have started to listen to this because I commute, I listen on the train every day from ..... to ....., 45 min, but you can't get a good radio station because it's moving too quickly. It is something that I should do more and I will do more now that I've got into it.

One of my participants likes podcast, they listen to American radio, they listen to .....

Oh yeah! ....

It is interesting that you said that you listen to Radio 3 as a background but with Radio 4 you have to be more focus, is it because it is more conversational?

Yeah, it is the speech, the topics, the amazing thing about Radio 4 is that they pull you in whatever is in it, you think you are not going to be interested in and soon you become interested. I suppose with Radio 3, there will be other people who say it gets more focus, and I suppose because I am a musician I kind decide how much I tune into or not so yeah, I generally have that as background.

Yeah, because we consider that radio is secondary medium because we can do two things at the same time, driving or but some people think that it is not just secondary medium anymore, that maybe even television is kind of more secondary.

Yeah because of our phones.

Yeah ok and then you said that you listen to Radio 5 at night, is this because of company or?

I think again since we have the children, our sleep patterns aren't very good so it is probably that is part of it, and I think when I met my ... .. used to listen to radio at night and I used to listen to radio at night. So, it is just the kind of what we did. Ironically, or interestingly I should say, we wouldn't have music on every night even though actually that would be more sensible in the sense of getting off to sleep, we wouldn't do that, it would be speech. Also the reason we've got Radio 5 is because Radio 4 becomes the radio world services at 12.00 which is great, I like that, but then at some point, they put some really weird stuff on, depressing\_stuff, because it is a depressing world and they are covering it, so it is not great to listen to drift off to, again it pulls you in, so I switch over to Radio 5.

So, the big question is could you identify music, words, silence when you listen to radio? Or it is all in one go and you don't really appreciate any difference?

Oh, no I do, I can tell you it is never just noise in the background. It is always going on some level, sometimes I found especially with Radio 3, say if I have been working all day at home and Radio 3 sometimes rewinding in my head and I listen to oh! It is that piece of music, you know, someone was discussing something and I kind of rewind it and think back to it. I know it is there even if I am not absolutely tuned in at the moment is on, sometimes I will be aware of it and I will go back in my mind. Sometimes I do listen again, I do that, I am always aware of what it is, whether it is silence or speech or...

Do you feel comfortable when hearing silence?

It depends, different radio stations have different amounts of silence, which are deemed acceptable before they think someone has died in the studio. I believe that Radio 4 is not very long but Radio 3 is very long, because it could be the silence between two movements of the symphony, it could be 12 seconds, or it could be seen as extremely quiet music, so if you don't have a very good range on your radio, you just assume this is silence. So, I suppose when you listen to Radio 3, you become aware of silence but that is almost unique to Radio 3, because in other radio stations, they just kind of pumping, banging your head with sound all the time, you become aware of that as a Radio 3 listener that is going to be silence.

You know silence is there, but then what about in Radio 4?

Well, I like it because silence is powerful, and if you listen to some programmes where is used dramatically on Radio 4, not just in dramas, it is also used in poetry or a slow-moving documentary, where they use silences, I found it powerful, because again, this is unusual. So, you kind of think we don't value it

enough, especially today, you know, in society today, we don't value it in its capacity for mental health, dramatic attention, and as a teacher silence is very important as well.

Tell me more about it, how do you use silence in teaching?

By pausing when you are teaching, you naturally encourage people to reflect on what they heard, give it time to sink in. I think when you start out as a teacher, you are nervous about silences, you want to fill all the space, fill the band width because you think if you stop talking, the whole thing is going to fall apart: students will switch off, start misbehaving or something... And as you become more confident, you realise that silence is a very important part of your teaching, it gives people time, it is the classic thing to do, when the teacher is nervous: 'do you have any questions?' (in a hurry), actually you suppose to wait, I don't know, 10 – 20 seconds for people to formulate questions and to think back. But it does take confidence to do that, and I think it is the same on radio, when it is actually silence on the radio, particularly on radio 4, encourages the listener to think, what I am supposed to do with this silence,

And in teaching do you use silence to create attention? or do you use it for any other objective?

You can use it for attention, you can use it to get students' attention when you suspect that you don't have their attention, but I think the main reason you do is to give people the opportunity to reflect back because again like commercial radio, it is pounding your senses all the time, and it is the same with a lot of teaching, it is very, very verbal and potential boom, boom, boom. I think actually giving people space, to reflect on what you said and go over it consciously, on the part of the learner, I think it is extremely important to do that, and then to go back after the silence and say right, now 'have you got any questions?' And they will come and say "no". I think it is not, it can be about attention, because you can, by just pausing, someone kind of doodling especially when you work with younger children, then you can get them back, because they suddenly become aware if you are quiet but for me, it is an opportunity to reflect.

For example, sometimes as a teacher to make them to be quiet, and start to hear the environment, and they get surprised, because it is never silence, absolute silence, so they can hear the bus or clapping...

Your heart beat.

Yep.

Everything.

And it is not really comfortable for them because they are not used to but I think it is good to do it, because they realise the importance of... for media students because they have to create a programme, they need to be aware of that, and you said you have been teaching music? So do you think you do something to realise silence is there? Another kind of note?

You are absolute right, it is a resource, I think what you said about media, and therefore silence as a tool when you are making radio or whatever, absolutely it is the same in music. Again, beginning composers, beginners of jazz musicians..., my background is in jazz, beginners, the good ones, they want to fill all the space.

With notes, so you go to colleges, the music colleges in ... where I do degrees in Jazz, they are incredibly brilliant with their instruments and amazingly dexterity and they just (imitating jazz musician) and you say: right, we need

space, and the same thing because if you don't give people space, they can't process what they just heard. Every moment is more stuff to replace stuff, it's never really a buffer to process what's being heard, but again it takes a lot of confidence. When I used to teach jazz saxophone – improvisation –, always start a solo, always start with a strong phase, and then just stop for a bar or two, because also what you are doing, is telling the audience I am so confident with my play, even if you fake your confidence. You have to be confident to say right, there it is my statement, reflect on that, and we are going to move on, you know? So easy, it is untapped, something we don't do enough in music teaching, silence. You are quite right. Even when you are working with students and you do some listening work, at the end of the piece of listening, you give it 5 seconds of silence before you say, 'what do you think about that?'. I mean Stockhausen is case for you, I mean if you buy a Stockhausen's CD, because he had talked about controversy, he had an incredible self- believe, he always starts the beginning of the CD with 1 minute of digital silence, or 10 seconds or something, and what you are supposed to do is to wait for the orchestra to start, focus in and then the music is going to start, you have to be in the right frame of mind, he is unusual.

Haha

There was another musician John Cage.

It is very important because it is about framing, it is about framing space, or framing time, saying this is the time to focus on and actually it is about getting your students to listen. When I first went to University, we have this crazy performer skills work shop once a week by Tim Steiner, which is now very famous in music education service in this country, he worked in all the mayor music services in this country in improvisation and performance, it was the first week of university, all laying down in the studio, and said we are going to listen to the sounds of the universe, ... people were looking at each other: 'what the hell is this guy on?' And he was so right, important to just be aware of all these sounds and to remember that it was the opposite to what we were there for is to make sounds. Actually, to make sounds in order to differentiate between the sounds and the silences, so we needed to be reminded of the silences. It was rightly in my first week of university degree in music to have that. It was very powerful and I never forget that. There we were: right down the middle of the street in ... University and we could hear all these sounds that we haven't even thought of there.

And Cage is ideal, he gave the idea of going to an echo chamber, and he became aware that there is not such a thing as silence, because you realise you can hear the blood pumping, and the breathing and everything, and I think probably because I have a slight tinnitus, in this ear, strange enough not through damage, most musicians have it because of damage from noise, as I am sure they do in radio industry because of years spent in slapping earphones on your ears. In my case I get tinnitus in this ear because I get recurring shingles on my head and it swells up. And over the years, I have had 15 years now, starts getting ringing so I never, never have silence in my entirely life, so ... as soon as the sound goes, which is a reason why a lot of people with tinnitus have the radio on all the time because it is a masking effect, especially the people who have, I only have a slight ringing but people who have a rushing noise they detune radio and have it off because then it masks it off.

Psychologically, you mask off the sound of the tinnitus. So yeah, I think that was interesting.

Maybe that is why you use radio at night?

I think it never was originally that but I think now when we don't have sound all the time, I do become aware of that. Some people they will start to listen to the radio at night because they have to listen. I think for me it is a happy side effect because I am always listening to the radio, anyway. But when I don't have it on, it is odd because I can't hear anything.

Do you use the radio at night with headphones?

No, it is quite interesting because my ... likes to listen to dramas, ... listens to that audible amazon talking thing. ... likes having Harry Potter, Sherlock Holmes, a number of dramas and stuff, so we kind of negotiate. We try to experiment with these cushions, pillows with speakers in, but it never really work very well, because you have cables and kids in the bed, strangled, so...

What do you think is the difference between radio and television?

On what level?

First of all, do you watch television?

Yeah

Do you like?

yeah

Do you prefer to watch television or listen to radio?

I have radio in a heartbeat.

So, you are more a radio person rather than a TV person?

Yes. I like telly, I think TV is brilliant, as a medium, sadly diminished these days. I think TV is an incredible medium but it takes too much of you, consumes too much of you and I am not someone to sit down and just watch telly, unless it is something that I really want to watch, I rather be much up and about moving with radio, if I have to choose, it is no question.

What do you think are the benefits of television and the benefits of radio?

The benefits of radio are on a technical level, very egalitarian medium, very accessible resource, you can go to a pound shop and buy a radio and of course, if you don't pay the license for television, you get radio for free, which is a big thing. I haven't lived abroad but when I talk to people who have lived abroad, they said you don't know how lucky you are, NHS and BBC, they are a big thing so I think it is accessibility, it is a big deal for radio, it's cheap, it's accessible.

I think TV is very good for, I don't know, it is strange, I haven't reflected on this a lot. you know when there is a sudden news, suddenly a terrorist attack, a major national disaster or something, it is very interesting, even though I am a very radio person, I find at home I would go downstairs and I put the telly on, so it is strange I reflect quite a lot, even when I am a radio person, if the chips are down, I want pictures. I want pictures of what is going on, even if it is a major news event, and things are moving very quickly, and haven't got reporters on the scene, and actually it is not really pictures for ages, it is just people talking

on the scene, but you are still glued to it, watching it, but you can just listen to that on the radio, but it is something about that immediate image, in a fast moving, radio is like a slow medium, TV fast medium, internet lighting fast medium, so perhaps that is an advantage for TV, something to do with the pictures and seeing it and believing it because you don't want to have to imagine it. I know what it is, in those circumstances and it is only news current events, in any other situation I always have radio, I think it is the great joy of radio, in radio the pictures are better, but you need to work hard to make the pictures, that is obviously the joy of it. However, when it is a major news story, something big story happens, you don't want to put that imagination in, you just want it to be delivered so you go to the telly. I think that is a big thing, (silence to think) also television is great in a multi-channel universe, TV is great for just losing yourself in, again similar things to radio, documentary, unusual channels, so I think it is a great educative tool, although it is not a great deal as it used to be now. I'm trying to think of any other differences between them now, I may think about others.

So, when you say about imagination, you are saying that with television you cannot imagine?

Well, it is not the primary goal of the medium. The primary goal of the medium is to present something in a complete form and of course, the media people... I did A level media studies, which for me, I did lots of different courses in music and a PhD. A level Media studies is the most important thing I did in my life, because it made me understand how much is constructed, how much you are being given a presented reality, and of course, on TV it is so easy to be taken in because of the pictures because as we have said the true nature. You assume it was on tv, don't think on radio that applies on the same way, especially if you hear something like *Moral Maze* on Radio 4 or something like that or on *The Today Programme*, you can hear people in real time responding to the question, whereas everything is too slick in television, its managed, it is not like there is no imagination it is that your imagination is much more guided, and the editors, producers and directors are well aware of that, and they manipulate it. And that is a particular problem, for... well, it is abused a lot, I mean that means a lot, in advertising, in reality TV.

Talking about for example in advertisement, they cut the silences, and then the person can speak for hours, these two seconds... are and this is more in radio, in tv you can see that but it is less, but I wonder if we people are less aware of silence in tv, or it is the same amount of silence, or what do you think?

I think again, I think we've got nervous about silence in television and I mean it is a whole new area of industry, people like you and me now, we could be sounders, professional sounders and this fear of silence has led to a whole new thing, on TV where you watch a documentary now, any documentary even very high end stuff in BBC 4, it's gonna have washes and shh shh, a high pitched rings to indicate tension. We kind of forgot, we are just so used to that kind of background, so I think you're right. In radio it is so traditional, especially when you interview and edit or cut out all the *ers* and *ums* or in an advert when they cut out all the silence so you can talk fast, but I think the equivalent in television is when they jump cut, people look terrible but what they do in television is to insert lots of noise, subtle noises which some people find very off-putting.

If you read the letters page in the Radio Times, it is always someone complaining about sounds in a lot of documentaries these days.



Ok, now that we know about silence but what about the society, because my interest is to try to find more about that and I can educate people. So, silence is much more than nothing, so how do you think that it would be a good way to educate, because I am not really aware of how we could educate society. For example, one of my participants thought about silence is good for people with psychological problems, people who hear voices, but I don't have anything else, do you know any other areas?

The first thing I would say is that you've got a big job in your hands, don't you think it is just silence per se, the bigger problem is that we don't like our own company anymore, we aren't used to being on our own anymore, and you see it, you get on a bus, the first thing, is you go on a bus, straight on the mobile phone. Every day, I see people, I observe them on a train carriage, they can't go literally three seconds without getting the phone out, so it is not just silence, it is the lack of being comfortable with our own thoughts, our own imagination, just staring at the window, it is getting everywhere, I am as guilty as everyone else, you know? I think it is a bigger job, people's avoidance or lack of exposure to silence, it is systematic odd thing shifted in society, in a technic society, of hundred years, where noise is ever present, it is always something going on, always something to attract us, stimulate us, and I think you are right, the other participant is absolutely right about the power of silence for mental health, that is incredibly important, I am aware of people saying that. Other reasons to educate about silence would be first and foremost to reconnect with ourselves, to have faith in ourselves, as people who can generate ideas, and have thoughts that they are worthy of imaginations, worthy of considering. And we don't just have to fill out consciousness with anything else, right? It is about that, first and foremost it is about regaining our sense of self.

You are talking about meditation and mindfulness...

No, no, yeah that's the next level of it, but I am just talking about going on the bus, I am talking about getting on the bus, getting on the train, being around walking a dog, or those kind of things, allowing our thoughts to wander, allowing giving ourselves space, because it is very easy if you are never given in society, if you are never given the space, or time to think your own thoughts, then it is very easy for other people to kind of divert you into their agenda, isn't it? You know? They keep on bombarding you. As the teacher bombards someone 'it is not time for the moment'. And that is what a good salesmen do: they do not give you time to think, they don't want you to think, they do not want you to keep you silence, to reflect, they want to keep on every moment until you just say enough, I've hit the buffer, I am going to sign, so that is it, isn't it? I think it is the reason to do it, that's why we should care about silence, both in the education point of view and artistic and dramatic potential because it forces us to ask 'why?', 'what does the silence mean?', what should we insert into the space.

And any other more focus that we can...

Well, going back to what you were saying about the music, and the building blocks, if you are interested in arts education, then yes very focus as we were saying about the needed music to remind ourselves about notes and spaces and make silence as a resource, and it is the same you can say drama, Harold Pinter plays picturesque pauses, don't we? Yeah. So, he was very aware of it, the weird thing is in the visualise arts the idea of space, how do you divide a canvas or a frame, that has always been a natural part of the art form, positioning in terms of space. But in terms of time, temporalizes drama and music that involves silence, because these things may happen or may not

happen. We don't even do it as much, so probably in terms of arts education, it is very very important, specifically, also it's very important more broadly in terms of public speaking, because again it is something we are less effective at, and I see now I teach big children, university children, we do presentations, all my modules got presentations, tasks on them and I am shocked sometimes how people just read down the scripts, they looked down and no eye contact, how they are gonna.... Nobody is going to employ them, it doesn't matter if they go to education or not, you know they are not even going to pass an interview if they can't do that.

Yeah maybe this is also as well important to teach them how to use silence to be able to talk properly.

It is a very powerful rhetorical tool when making speech

But it is funny because when we talk about politicians, they do not want silence.

No

Because if they are quiet, it's going to be another politician or the presenter who is going to start talking...

Or it's giving chance for audience to think.

Or he doesn't know the answer.

Absolutely, you're right, that's crazy because going back to what I said about the teachers and the confident teachers able to be silent, just take that moment to think, that is not a sign of weakness, that is a sign of strength, it is a sign of saying I am confident enough, because it is my abilities to consider these issues, wait for a moment, you know? My thoughts are worthy of holding on for a moment, but you are right, yeah! if you listen to, it's partly adverse style of politics in this country, where it is a problem.

Yeah

I bet If you listen to great orators, people like Churchill and so on, I bet they knew what to do with silence.

Well in fact, everything about silence started with philosophy, Socrates and Plato and Gauguin, all of them said that silence is very important to education, and we don't have it here enough so if they have said that... way back.

2000 years ago,

And it is exactly what is happening now.

And they didn't have, since then it is modern life has happened with all the noises and sounds.

Yeah

And another thing that it is interesting when you are watching television why the adverts have to be louder than the programme?

To pick you up.

So yeah that's another thing, about compression.

Radio and compression, again I mentioned at the beginning I am interested in the technical aspects

Yeah yeah

So especially when I first became aware of this issue, about compression and what they do, especially particularly what they do with speech radio, I brought a digital radio, and I was the first people to buy this radio in this country, I was the first 40.000 people, it was dear £300, it was reduced from £400, I just blew my money on it, I still got it and I am very proud of it, you know, now you buy them in Tesco for £25. I remember it had all of these different radio stations on it I could not believe how awful Radio 5 sounded, it was just people shouting at me, it's because they may be worked out radio was traditionally medium wave, when everything is compressed to an inch of its life, it has to punch through the background. The interference on AM is terrible sound quality, all speech radio on AM is compressed, everything is very loud, there is no dynamic range, and on DAB radio, you can have a huge dynamic range, it is not quite CD but it's pretty good, so you become super aware of how pushed forward the sound is and I couldn't listen to it. And I was talking to my ... about it, who works or worked at ..., and I said I become aware of this issue, and I wonder what's gonna to happen as we move forward with digital radio, especially when you have similar broadcast between different bands, and he said yeah as well it is not like you can set up just in DAB, it will be different, it just not be compressed, because every producer in radio have the own favourite settings for the compressor, so they set it up differently, every programme, every station is all different. So yeah, compression is a bit issue, because again this has given us the idea of the shock, the shouty radio, which in America is not surprise, in America, most speech radios are medium wave, so it would be compressed again, so I think it is contributed to the style, you've got a punch through noise.

We talked about TV, but could you relate radio with another kind of media?

Radio and reading, I suppose, books, this is what everybody says.

Haha

I suppose is because you can dip in and out. Again, it is the reliance on your own imagination to kind of squared a complete circle, and I suppose it is the idea of, I don't know because I read a lot of nonfiction, kind of browsing through, same quality to it, yeah TV is not like that, is it? I suppose with internet, with the web, there are similarities there, with the old fashion web. I don't mean sort of web today, which is kind of web video and stuff but then, you are searching for information online, you are looking for information, click your links, kind of interactive with it, you know? Whereas say radio you are completing the cycle, whereas with tv, it's like we were saying, you just kind of accepting. I suppose reading is kind of the absolute obvious one, but also browsing, properly browsing the web, when you are reading information could be quite similar because of the intellectual engagement.

Could we say the newspapers?

Yeah, I mean this goes without saying, although we shouldn't do because we shouldn't take the newspapers for granted, but you're right. I suppose this has to be with currency, kind of new information, and breath, I mean they said when they remodel Radio 4 on the weekend, it was probably 15 years ago, they tried to make it as the experience of reading the Sunday newspaper, they wanted to try and make Radio 4 at the weekend the experience of browsing through a range of supplements and sections, so you kind of browse through it. So, I suppose in that sense yeah, they are very close.

I was thinking as well when you are reading you are imagining and with the newspapers as well, but with television is like you don't imagine so much, is any other media we can imagine? Or that is. Because with films is the same, it's the vision, isn't it?

Yeah TV doesn't have to be like that, everything given to you on a plate, you still get documentaries which challenge you and stimulate you, and trigger your imagination, and I think it is unfortunate that TV has evolved in the way. It has but it didn't need to do that. Back in the kind of 60s and 70s even then it used to be, it was a very famous TV show. It just happened to know about it, because I used to teach a bit about the music on it: the famous documental called The World at War, it was on the 2<sup>nd</sup> World War, it went on for years. Every Sunday afternoon, if you watch an episode of that, it is actually tons of silence. The other interesting thing they did is that they put archive footage, if you like battle ground footage but they won't.... Because often there was no sound. In the 40s they wouldn't necessarily have microphone, sound capture, they were taking ... you know they are on the front line, taking stills and maybe using music newsreels with voice overs on the top.

In this The World at War programme, you see they won't put on other sound, like sound effects on the top like today, it would be unacceptable to show newsreels of the 30s and 40s without over dubbing sound effects and stuff,

It was the one that everybody believed that was going to be an end?

No, I know what you are thinking about. That was The War of the Worlds, Orson Wells, no no, this is a documentary. There will be hundreds of episodes in YouTube, check it out because I think it is quite interesting. I'm sure they are other documentaries like these of the same period but It was a major British TV, a landmark event, went on for ages, it was almost like a week by week, summary of what had happened in the 2<sup>nd</sup> WW. In the 70s, which of course a lot of people still around, and they had Laurence Olivier a famous actor, doing the voice over, narrating it, And the thing was there was big names, I can't remember who wrote the music for it, but the theme tune was written and conducted by a famous British composer and conductor it was a big top-notch staff. it was interesting because of the silences, it wasn't like it is today, there were gaps, there was archive footage with no sound, so I think we took a turn at some point, in the 80s, away from that model of TV, where you did think and watch to a kind of modern way: buff, buff in your face, so it didn't need to go on the way it has gone, it is a shame we did. You can still watch now, you can still watch, I could watch the other night on BBC 4, a programme about the moon in Tomorrow's World, Dr Maggie Philbin, she is an astronomer, and it is all about the moon and the way the moon influences on the earth, on the tides and everything, as the earth spins, and it was just absolutely..., you couldn't take your eyes of it because they were kind of saying: Watch, watch, because it was just so compelling, so it is still possible, but very rare.

I was going to say that with radio we can do other things, but sometimes when we are listening to radio and someone tries to talk to us, it's completely useless, but with TV, we don't mind if someone is talking to us. We also said that radio is passive and television is active but in a way, it could be the opposite way as well.

Yeah, I see that point, yeah of course, it is flicked over because your brain fills in the gaps in tv based of what you're seeing, this could be completely wrong of course, but your brain is filling the gaps when you are talking to someone else, whereas in the radio, there is nothing to fall back on, I'm sure in many

households that is what probably happens when people try to talk to you, hahaha that is an interesting point.

I was thinking the other day that...

Yeah, it is very true you can reconstructed, and it is partially because you have the second dimension to it. You've got 2D sound and video, it is interesting

I'm going to play some seconds of *The Archers*, do you like?

Not much, no. I listened to *The Archers* my entire life until maybe two or three years ago when I got bored of the stories and I stopped listening so much but I know what's happening there, what's going on.

I know the context of Robert and Helen stuff, so I understand the narrative there so first of all, we heard Jill, she obviously heard the owl and she was obviously outside, "don't be silly, it's just an owl". And interestingly, we shift to Helen and Rob, you still hear the owl which is very clever, that was really nice done, and the owl was the kind of the glue, across the whole scene, well two scenes, that was really nice effect. We hear Helen doubting herself and not being sure and of course, we know, I know anyway that's Rob's manipulation, we hear lots of speech sounds, like kind of (breathing) stuff, which is really down in the mouth stuff, which again radio does very well, yeah! It's compelling that...

But can you hear some silence?

Yeah, yeah definitely. You can hear the silence between the two scenes, one at the beginning with Jill and then shift to Helen there is silence but the owls still going I think and then it is the silences between when she is telling wondering what is happening and Rob there is a gap, and when Rob comes in there is more silence there. Silence is used to kind of suggesting her breaking down I think, and he is kind of being there malevolently. If it was a piece of theatre, it will be like melodrama, it will be appearing from behind, his presence will be there but the clever thing about the silence is what you get out, it gives you a scene of Rob's presence, psychologically, and physically, so he doesn't have to say much, doesn't have to say much at all, because we are also aware, we know about Rob, poor all Rob, the guy who plays the character is never going to get a job elsewhere because people always know him as Rob Titchener.

Hahaha

He has such a voice that is so malevolent now, so I suppose that is what it is there. Silences make his behaviour much more menacing.

I see that silences for separation is more like a marker of communication, when you divide from one scene to the other. But then this is the silence kind of emotive, and make you think more, imagine, so it is good you heard that.

Yep, definitely, but it is not a reason why silence is so important because it is greater than the sum of its parts. If you have been listening like I knew, tension between these two people, characters, you don't have to hear much, for it to be very powerful because in those moments in those silences, you bring to mind all the other conversations and the thinking you've done about that, that is why it is so important there because allows you revisit these issues many times.

And it was interesting when you said it was intimate, what do you mean radio is intimate or silence is intimate or what do you mean.

Silence is intimate. Full stop. And then there is a half-way house here lots of radio where you hear sounds that are supposed not to be heard, like mouth clicking noises, breathing and so on. Things that your brain normally thinks it is normally silence, in the sense it is not useful noise. But here it's very powerful, because of its intimacy, it reminds us, it is the producers making, I guess, making us think her character is very over proponent, but he is so close to her, very close to them, because we can hear their breathing and the mouth noises stuff. So it is very very tense.

So, it is not silence but it is sounds that we don't normally pay attention to, it is the things that normally they are edited out, the ahh and that sort of stuff

Very good and if I ask you then the definition of silence? What would you say?

I probably go with the John Cage thing "there is not such a thing" because, unless you are dead there is no other silence,

but who knows when we die if there is silence or not?

(silence) Yeah, that's true. I suppose in a normal human world, we wouldn't hear it but you're right who knows? So, I suppose it's the technical definition, silence is the absence of sounds which we deem to be meaningful, Isn't it?

Because in terms of reading it with a decimal meter is very hard to come by, but we don't mean that, as humans we don't mean that. We mean the absence of oral clues, in our environment give us information, and interesting stimulation, I suppose that is what we mean.

I was going to say that I found a lot of silence for example when I go to Church, and I think this is the silence that is allowed, and the place invites you to be silent, but I wonder if there is any other . way to find silence and everybody agrees with it. For example, if we go to a funeral there is silence there and you are allowed silence, but apart from that, I don't see any other places where silence would be allowed,

Again, it depends on the definition of silence, if you mean allowing a group of people it would be socially acceptable to make no noises to each other, or to be not uncomfortable about the fact that there are not noises. I suppose if you are walking in moorland heathland or in desert, there would be still environmental sounds, maybe even very slight ones. There would still be there, you are still likely to say it is just silence, in terms to what we normally socially understand by silence, it will still be silence, but you are right, it is not interesting as we become more secular society, over the last hundred years or so, that corresponds to the time when the world has got noisier, and you are not left alone with your own thoughts.. It comes back to what I was saying earlier.so for religious reasons that is another very good reason to consider silence, it is mad, you think about all these wonderful churches\_there were built in the medieval era, mainly for the acoustics, and then we spend so much time sitting there quietly, I never thought about that.

Environmental places on the sea, you hear the waves, you wouldn't necessarily be aware of them ... where else would you come across silence? Not many places.

Because when we have the possibility to have silence, we cut it i.e. in the lift we don't know the person next to us, you don't like this silence, it is very uncomfortable, so you start talking about the weather or something like that and this is because people are not used to silence. It is like you said now the society now and the students, they prefer being all the time with the headphones, or you see people driving and I don't know why but you have the headphones,

rather than just listen to, I don't understand that I wonder why, I don't know maybe it's media making students realise that they need to have this kind of sound all the time...

Yeah it is that. We are born into a world where noise is just, is constant and also in the same time in our society where it is constantly phones and stuff where there is a constant stream of information, so it is very difficult to unplugged yourself, extremely difficult.

It is anything else that you would like to say?

You know about, I'm guessing because .....said that you've done a lot of reading, ant talk to a lot of people, you know about, I don't know if it is true, do you know about apocalypse trident submarines.

No

You don't know about that? You should check this out.

Which one tell me?

You know UK has got trident submarines going around all the time, 24 hours a day, there is at least one submarine circling around the coast if we were going to get hit by a nuclear attack.

I know that but I don't know the story.

Here is the scenario: you have a submarine underneath the water, for long period of time, they often are around out of radio contact cause they are so deep, so you have to come up, so they don't necessary know, right, if they come up after three days and there have been radio silence down there, and they can't get anyone on the radio, they don't necessary know, whether that indicates that there has been a nuclear attack, while they have been under water so it is said that because Radio 4 long waves is broadcasted and goes all the way the long of the north sea, the Irish sea until the Atlantic, 500 miles all round coast, it is said if a nuclear submarine surfaces and can't get any on the radio, they listen out for Radio 4 longwave for three days, if Radio 4 long wave has gone, after three days of hearing silence, on Radio 4 198 long wave, that's when they opened the envelop and they get the instructions of the PM about what they are going to do with the nuclear missiles.

Oh wow!!!

So when you said you want to talk about silence on radio, I thought she must know that. That is, so silence in radio is flipping important, because that what they say, because they assume that the last thing to go, the last possible thing, the last possible thing of civilization would be Radio 4. You didn't hear Radio 4 for three days, that's it. Every time there is a new PM, they write new instructions, for all the submarines, we never know what they are because when the PM changes the rip the instructions up before anybody read them: fired them all Russia, North Korea, we don't know but what we do know is the day that these instructions would be opened, will be when Radio 4 stops broadcasting in long wave for three days, just silence.

So yes, you are scare of silence...

Seriously, it is often said, you probably want to look into that because I think it is such an interesting story, because it solves the problem, how else do you know?

Oh yes I 'm going to find about that...

Interesting.

Have I been useful?

When I received the message from ...: silence in radio, I thought WoW! For all the reasons we've discussed. For all the reasons we've talked, it is very important because we don't spend enough time in society considering silence, we just don't, so I will only urge you to carry on because you just don't know what you are going to have until the end. I think it is worth doing it for its own sake.

You just think about the things we've talked about, the importance of what we have just talked about, the breath of the areas, it is very, very important, I don't think you should have any fear at all, I think you should be really confident about this. I was a bit envious, I thought it is a wonderful topic.

I started to do my masters in radio, because in fact I do like this nonverbal communication, because I think it matters so much, I then I realise mm silence? It is nonverbal communication... and that is why I started and in fact, I was in the school and my teacher told us to write rights of women in olden times, and one of my colleagues put a white paper saying this is the rights, and I thought how good! He did not lose a lot of time writing about that, so this is incredible,

It is the absence of stuff which is important, yeah, that's very clever, it is confidence isn't it? You have to be confident to do silence, you need to be a confident person. I am not sure I would have done that, that was why John Cage was a genius, that's why I think that people would say "ahh John Cage, what a charlatan", but the whole point he was saying is that there is no such a thing as silence, take 4'33", and listen to it and there will be stuff happening, he wasn't saying listen to nothing, I'll make a big joke about it. It wasn't like that at all.

I think it takes confidence to do it and I think you should be confident about this work. I think it is going to be really really interesting very looking forward to seeing that yeah!

You will be surprised because I think as we get further into this world of no silence, and suddenly people are going to start in the same way, we mentioned mindfulness a few times, mindfulness was just a professor, a Psychologist who came up with the idea.

He was an American...

And suddenly he finds out that the whole world is having a breakdown because of the way life is and everyone wants his stuff, and I think you may find at this minute you are doing this just for you, but five, ten years down the line, when we've got epidemics of deafness, because you know we are constantly saying people with headphones on will all be deaf by the time they are 40, we've got problems with people's mental health, noise pollution, and suddenly who will they come to? It's gonna be you.

Hopefully

So, I think, I think this is actually very timely work, I have absolute faith because we are going to need it.

I think so, I think it is very important.

It is yeah

I am very comfortable with silence, and there are people who cannot cope with that.



Yes, there are but I know why it is, because people they are not used of their own thoughts, there are not used of their own imagination, and that sort of thing, because we are stimulated for such a young age, you know? I don't know you are a bit younger than me but as a kid there was a lot of boredom. That doesn't happen now, CBBCs goes on, toys that make sounds and I think this is where we stand for, we never actually grown into confidence with ourselves, with our internal dialogue, if you go to church, you get more time to reflect on others. So, I think you should have confidence.

## Appendix 3 Statement of Ethical Practice

### Ethics Application Form: Student Research

Anyone conducting research under the auspices of the Institute (staff, students or visitors) where the research involves human participants or the use of data collected from human participants, is required to gain ethical approval before starting. This includes preliminary and pilot studies. Please answer all relevant questions in terms that can be understood by a lay person and note that your form may be returned if incomplete.

For further support and guidance please see accompanying guidelines and the Ethics Review Procedures for Student Research <http://www.ucl.ac.uk/srs/research-ethics-committee/ioe> or contact your supervisor or [IOE.researchethics@ucl.ac.uk](mailto:IOE.researchethics@ucl.ac.uk).

**Before completing this form you will need to discuss your proposal fully with your supervisor(s).**

**Please attach all supporting documents and letters.**

*For all Psychology students, this form should be completed with reference to the British Psychological Society (BPS) Code of Human Research Ethics and Code of Ethics and Conduct.*

#### Section 1 Project details

a.	Project title	Understanding Silence: A Taxonomy of the Roles and Meanings of Silence in Radio
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b.	Student name	Luz Gutierrez	
c.	Supervisor/Personal Tutor	Dr Evangelos Himonides	
d.	Department	Culture, Communication and Media	
e.	Course category (Tick one)	PhD/MPhil	EdD
		<input checked="" type="checkbox"/>	<input type="checkbox"/>
		MRes	DEdPsy
		<input type="checkbox"/>	<input type="checkbox"/>
		MTeach	MA/MSc
		<input type="checkbox"/>	<input type="checkbox"/>
	ITE	<input type="checkbox"/>	
	Diploma (state which)		
	<input type="checkbox"/>		
	Other (state which)		
	<input type="checkbox"/>		
f.	Course/module title	PhD	
g.	<b>If applicable</b> , state who the funder is and if funding has been confirmed.	N/A	
h.	Intended research start date	September 2014	
i.	Intended research end date	September 2017	
j.	Country fieldwork will be conducted in  <i>If research to be conducted abroad please ensure travel insurance is obtained through UCL</i> <a href="http://www.ucl.ac.uk/finance/insurance/travel">http://www.ucl.ac.uk/finance/insurance/travel</a>	UK	
k.	Has this project been considered by another (external) Research Ethics Committee?		

Yes <input type="checkbox"/>	External Committee Name:
No <input checked="" type="checkbox"/> ⇒ go to Section 2	Date of Approval:

**If yes:**

- Submit a copy of the approval letter with this application.
- Proceed to Section 10 Attachments.

**Note:** Ensure that you check the guidelines carefully as research with some participants will require ethical approval from a different ethics committee such as the [National Research Ethics Service \(NRES\)](#) or [Social Care Research Ethics Committee \(SCREC\)](#). In addition, if your research is based in another institution then you may be required to apply to their research ethics committee.

## Section 2 Project summary

### Research methods (tick all that apply)

Please attach questionnaires, visual methods and schedules for interviews (even in draft form).

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> Interviews        | <input type="checkbox"/> Controlled trial/other intervention study                                    |
| <input type="checkbox"/> Focus groups                 | <input type="checkbox"/> Use of personal records  |
| <input type="checkbox"/> Questionnaires               | <input type="checkbox"/> Systematic review ⇒ <i>if only method used go to Section 5.</i>              |
| <input type="checkbox"/> Action research              | <input type="checkbox"/> Secondary data analysis ⇒ <i>if secondary analysis used go to Section 6.</i> |
| <input type="checkbox"/> Observation                  | <input type="checkbox"/> Advisory/consultation/collaborative groups                                   |
| <input checked="" type="checkbox"/> Literature review | <input checked="" type="checkbox"/> Other, give details: Case – study                                 |

**Please provide an overview of your research.** This should include some or all of the following: purpose of the research, aims, main research questions, research design, participants, sampling, your method of data collection (e.g., observations, interviews, questionnaires, etc.) and kind of questions that will be asked, reporting and dissemination (typically 300-500 words).

The purpose of the research is to understand silence as a notion, to learn about different perceptions of silence, with the aim of creating a taxonomy of the uses and meanings of silence in radio.

The research questions will work on the concept of silence in a radio drama as well as the notions of silence from a panel of academics and radio professionals.

The research design will involve a case-study of an episode of a radio drama as well as semi-structured interviews. The literature collected at the beginning of the research will be used as a cross-reference with the answers from the interviews and case-study.

The participants will be encouraged to talk about the themes below although each of the participants will be unrestricted to talk about what excites them about working and teaching in radio, with an emphasis on the subject: noise and silence.

Background of the person interviewed (alias given for anonymous ethical procedures)

Background in radio (stations, programmes, hours and reasons)

Attitudes towards radio (emotions, feelings...)

Silence day to day (notions about it, positive or negative)

Hearing silence in radio (is it possible to hear silence, what does it mean to the participant)

Radio vs TV (what is the difference, what are the implications)

Example of seconds of an episode of a sonic event – radio drama (what can you hear - reactions)

### **Section 3 Participants**

Please answer the following questions giving full details where necessary. Text boxes will expand for your responses.

a.	Will your research involve human participants?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/> ⇒ go to Section 4
b. Who are the participants (i.e. what sorts of people will be involved)? Tick all that apply.  Mature adults, academics or professionals in radio.			
<input type="checkbox"/> Early years/pre-school <input type="checkbox"/> Ages 5-11 <input type="checkbox"/> Ages 12-16 <input type="checkbox"/> Young people aged 17-18		<input type="checkbox"/> Unknown – specify below <input checked="" type="checkbox"/> Adults <i>please specify below</i> <input type="checkbox"/> Other – specify below	
<b>NB:</b> Ensure that you check the <b>guidelines</b> (Section 1) carefully as research with some participants will require ethical approval from a different ethics committee such as the National Research Ethics Service (NRES).			
c. If participants are under the responsibility of others (such as parents, teachers or medical staff) how do you intend to obtain permission to approach the participants to take part in the study?  <b>(Please attach approach letters or details of permission procedures – see Section 9 Attachments.)</b>			
d. How will participants be recruited (identified and approached)?  Identify – Participants will be recruited based on knowledge and experience on the subject.  Approach – Initial contact by email to check interest in the subject and availability.			

e.	<p>Describe the process you will use to inform participants about what you are doing.</p> <p>The initial email will inform possible participants about the subject focus and the possibility to set up an interview date.</p> <p>.</p>
f.	<p>How will you obtain the consent of participants? Will this be written? How will it be made clear to participants that they may withdraw consent to participate at any time?</p> <p>See the guidelines for information on opt-in and opt-out procedures. Please note that the method of consent should be appropriate to the research and fully explained.</p> <p>The participants will be advised that their identity will be anonymous and the data shall only be used by the researcher.</p> <p>The participants will be able to opt-out of the research if they wish to do so.</p> <p>The consent will be a verbal agreement.</p>
g.	<p><b>Studies involving questionnaires:</b> Will participants be given the option of omitting questions they do not wish to answer?</p> <p>Yes <input type="checkbox"/> No <input type="checkbox"/></p>
	<p>If <b>NO</b> please explain why below and ensure that you cover any ethical issues arising from this in section 8.</p>
h.	<p><b>Studies involving observation:</b> Confirm whether participants will be asked for their informed consent to be observed.</p>



	Yes <input type="checkbox"/> No <input type="checkbox"/>
	If <b>NO</b> read the guidelines (Ethical Issues section) and explain why below and ensure that you cover any ethical issues arising from this in section 8.
i.	<p>Might participants experience anxiety, discomfort or embarrassment as a result of your study?</p> <p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
	<p>If <b>yes</b> what steps will you take to explain and minimise this?</p> <p>If <b>not</b>, explain how you can be sure that no discomfort or embarrassment will arise?</p> <p>Personal questions will not be asked and the candidates will remain anonymous.</p>
j.	<p>Will your project involve deliberately misleading participants (deception) in any way?</p> <p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
	If <b>YES</b> please provide further details below and ensure that you cover any ethical issues arising from this in section 8.
k.	<p><b>Will you debrief participants at the end of their participation (i.e. give them a brief explanation of the study)?</b></p> <p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
	If <b>NO</b> please explain why below and ensure that you cover any ethical issues arising from this in section 8.

I.	<p>Will participants be given information about the findings of your study? (This could be a brief summary of your findings in general; it is not the same as an individual debriefing.)</p> <p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
	<p>If <b>no</b>, why not?</p>

## Section 4 Security-sensitive material

Only complete if applicable

Security sensitive research includes: commissioned by the military; commissioned under an EU security call; involves the acquisition of security clearances; concerns terrorist or extreme groups.

a.	Will your project consider or encounter security-sensitive material?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
		*	
b.	Will you be visiting websites associated with extreme or terrorist organisations?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
		*	
c.	Will you be storing or transmitting any materials that could be interpreted as promoting or endorsing terrorist acts?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
		*	

\* Give further details in **Section 8 Ethical Issues**

## Section 5 Systematic review of research

Only complete if applicable

Will you be collecting any new data from participants?	Yes x <input checked="" type="checkbox"/> *	No <input type="checkbox"/>
Will you be analysing any secondary data?	Yes x <input checked="" type="checkbox"/> *	No <input type="checkbox"/>

\* Give further details in **Section 8 Ethical Issues**

*If your methods do not involve engagement with participants (e.g. systematic review, literature review) and if you have answered **No** to both questions, please go to **Section 10 Attachments**.*

--

## Section 6 Secondary data analysis Complete for all secondary analysis

a.	Name of dataset/s	
b.	Owner of dataset/s	
c.	Are the data in the public domain?	Yes <input type="checkbox"/> No <input type="checkbox"/> <i>If no, do you have the owner's permission?</i> Yes <input type="checkbox"/> No* <input type="checkbox"/>
d.	Are the data anonymised?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/> x <i>Do you plan to anonymise the data?</i> Yes <input type="checkbox"/> No* <input type="checkbox"/> <i>Do you plan to use individual level data?</i> Yes* <input type="checkbox"/> No <input type="checkbox"/> <i>Will you be linking data to individuals?</i> Yes* <input type="checkbox"/> No <input type="checkbox"/>
e.	Are the data sensitive ( <a href="#">DPA 1998 definition</a> )?	Yes* <input type="checkbox"/>
f.	Will you be conducting analysis within the remit it was originally collected for?	Yes <input type="checkbox"/>
g.	<b>If no</b> , was consent gained from participants for subsequent/future analysis?	Yes <input type="checkbox"/>
h.	<b>If no</b> , was data collected prior to ethics approval process?	Yes <input type="checkbox"/>

\* Give further details in **Section 8 Ethical Issues**

*If secondary analysis is only method used **and** no answers with asterisks are ticked, go to **Section 9 Attachments**.*

## Section 7 Data Storage and Security

*Please ensure that you include all hard and electronic data when completing this section.*

a.	Confirm that all personal data will be stored and processed in compliance with the Data Protection Act 1998 (DPA 1998). <i>(See the Guidelines and the Institute's Data Protection &amp; Records Management Policy for more detail.)</i>	
b.	Will personal data be processed or be sent outside the European Economic Area?	Yes <input type="checkbox"/> *

**\* If yes**, please confirm that there are adequate levels of protections in compliance with the DPA state what these arrangements are below.

c.	Who will have access to the data and personal information, including advisory/consultation group during transcription? Only me
<b>During the research</b>	
d.	Where will the data be stored? Password protected home PC
	Will mobile devices such as USB storage and laptops be used? Yes <input checked="" type="checkbox"/> * No <input type="checkbox"/>
	<b>* If yes</b> , state what mobile devices: portable hard drive
e.	<b>* If yes</b> , will they be encrypted?: no
<b>After the research</b>	
f.	Where will the data be stored? Password protected home PC
g.	How long will the data and records be kept for and in what format? Until the end of the research
h.	Will data be archived for use by other researchers? Yes <input type="checkbox"/> * No <input type="checkbox"/>
	<b>* If yes</b> , please provide details.

## Section 8 Ethical issues

Are there particular features of the proposed work which may raise ethical concerns or add to the complexity of ethical decision making? If so, please outline how you will deal with these.

It is important that you demonstrate your awareness of potential risks or harm that may arise as a result of your research. You should then demonstrate that you have considered ways to minimise the likelihood and impact of each potential harm that you have identified. Please be as specific as possible in describing the ethical issues you will have to address. Please consider / address ALL issues that may apply.

*Ethical concerns may include, but not be limited to, the following areas:*

- |  |  |
|--|--|
| <ul style="list-style-type: none"><li>- Methods</li><li>- Sampling</li><li>- Recruitment</li><li>- Gatekeepers</li><li>- Informed consent</li><li>- Potentially vulnerable participants</li><li>- Safeguarding/child protection</li><li>- Sensitive topics</li></ul> | <ul style="list-style-type: none"><li>- International research</li><li>- Risks to participants and/or researchers</li><li>- Confidentiality/Anonymity</li><li>- Disclosures/limits to confidentiality</li><li>- Data storage and security both during and after the research (including transfer, sharing, encryption, protection)</li><li>- Reporting</li><li>- Dissemination and use of findings</li></ul> |
|--|--|

No ethical issues as the candidates will be adults and we won't be dealing with personal information or subjects.

### Section 9 Further information

Outline any other information you feel relevant to this submission, using a separate sheet or attachments if necessary.

### Section 10 Attachments Please attach the following items to this form, or explain if not attached

a.	Information sheets and other materials to be used to inform potential participants about the research, including approach letters	<input checked="" type="checkbox"/>	No <input type="checkbox"/>
b.	Consent form	<input checked="" type="checkbox"/>	No <input type="checkbox"/>

	<b><i>If applicable:</i></b>		
c.	The proposal for the project	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
d.	Approval letter from external Research Ethics Committee	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
e.	Full risk assessment	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

## Section 11 Declaration

**Yes**

**No**

I have read, understood and will abide by the following set of guidelines.



BPS

BERA

BSA

Other (please state)

I have discussed the ethical issues relating to my research with my supervisor.

I have attended the appropriate ethics training provided by my course.



**I confirm that to the best of my knowledge:**

The above information is correct and that this is a full description of the ethics issues that may arise in the course of this project.

Name Luz Gutierrez

Date 29.09.2016

**Please submit your completed ethics forms to your supervisor.**

## Notes and references



### **Professional code of ethics**

You should read and understand relevant ethics guidelines, for example:

[British Psychological Society](#) (2009) *Code of Ethics and Conduct*, and (2014) *Code of Human Research Ethics*

or

[British Educational Research Association](#) (2011) *Ethical Guidelines*

or

[British Sociological Association](#) (2002) *Statement of Ethical Practice*

### **Disclosure and Barring Service checks**

If you are planning to carry out research in regulated Education environments such as Schools, or if your research will bring you into contact with children and young people (under the age of 18), you will need to have a Disclosure and Barring Service (DBS) CHECK, before you start. The DBS was previously known as the Criminal Records Bureau (CRB) ). If you do not already hold a current DBS check, and have not registered with the DBS update service, you will need to obtain one through UCL.

Ensure that you apply for the DBS check in plenty of time as will take around 4 weeks, though can take longer depending on the circumstances.

### **Further references**

The [www.ethicsguidebook.ac.uk](http://www.ethicsguidebook.ac.uk) website is very useful for assisting you to think through the ethical issues arising from your project.

Robson, Colin (2011). *Real world research: a resource for social scientists and practitioner researchers* (3rd edition). Oxford: Blackwell.

This text has a helpful section on ethical considerations.

Alderson, P. and Morrow, V. (2011) *The Ethics of Research with Children and Young People: A Practical Handbook*. London: Sage.

This text has useful suggestions if you are conducting research with children and young people.

Wiles, R. (2013) *What are Qualitative Research Ethics?* Bloomsbury.

A useful and short text covering areas including informed consent, approaches to research ethics including examples of ethical dilemmas.

## Departmental use

If a project raises particularly challenging ethics issues, or a more detailed review would be appropriate, you may refer the application to the Research Ethics and Governance Administrator (via [IOE.researchethics@ucl.ac.uk](mailto:IOE.researchethics@ucl.ac.uk)) so that it can be submitted to the Research Ethics Committee for consideration. A Research Ethics Committee Chair, ethics representatives in your department and the research ethics coordinator can advise you, either to support your review process, or help decide whether an application should be referred to the Research Ethics Committee.

### Reviewer 1

Supervisor name	
Supervisor comments	
Supervisor signature	

### Reviewer 2

Advisory committee/course team member name	
Advisory committee/course team member comments	
Advisory committee/course team member signature	

### Decision

Date decision was made	
------------------------	--

Decision	Approved	<input type="checkbox"/>
	Referred back to applicant and supervisor	<input type="checkbox"/>
	Referred to REC for review	<input type="checkbox"/>
<b>Recording</b>	Recorded in the student information system	<input type="checkbox"/>

Once completed and approved, please send this form and associated documents to the relevant programme administrator to record on the student information system and to securely store.

Further guidance on ethical issues can be found on the IOE website at <http://www.ucl.ac.uk/srs/research-ethics-committee/ioe> and [www.ethicsguidebook.ac.uk](http://www.ethicsguidebook.ac.uk)