

„An act of listening



A practice-led
research project on
radio drama“

Tablet of contents

1.0	Introduction	2
2.0	Scientific method and approach	6
2.1	A history of methodology	6
2.2	Practice-led research in the creative arts	10
3.0	A dramaturgical interlude	14
3.1	The dramatic form	14
3.2	The epic form	16
3.3	The simultaneous form	17
4.0	Overall preparation	19
4.1	Dividing the workday	19
4.2	The arm's-length log	20
4.3	Preconceptions and traditions	20
4.4	The point of origin	21
5.0	Practical execution	25
5.1	Inspirational phase	27
5.2	Exploration phase	29
5.3	Idea selection	31
5.4	Production phase	33
5.5	Finishing first draft	35
5.6	What to make of it?	38
6.0	Theoretical reflection	42
6.1	A spatial interlude	44
6.2	The vocabulary of the radio play	47
6.3	The voice – a threshold phenomenon	52
6.4	The act of listening	55
6.5	The nature of the fictional space – a synthesized experience	56
7.0	Creative perspectives	63
8.0	Comparative perspectives	64
9.0	Methodological reflection	66
10.0	Conclusion	68
11.0	Abstract	70
12.0	Bibliography	71
13.0	Appendix	74

1.0 Introduction

Once upon a time people would gather around the radio to listen to radio plays performed live by the actors, script in hand, sound effects made simultaneously. If the play was good, it could lay waste the streets or cause an outburst of general panic in the population, because people thought what happened on the radio was real and not fiction. Then along came the television set, and as the movies and drama series for TV where developed and became increasingly popular, the radio play lost the interest of the audience. Since the dawn of the age of television, radio drama has become the 'poor relation' of television, a 'Cinderella subject'¹. The biggest question among radio drama scholars and enthusiasts remains related to this minority complex of the art form and asks what the audio play can offer an audience that a TV-series or a movie cannot. Many has answered this by referring to the limitless nature of the universe of radio fiction. In the minds eye of an audience anything can happen, even the physically impossible. But with the still more realistic visual effects of computer animation, TV can emulate practically any fictive scenario on screen as well. So what then was the need for radio drama? Finally it was declared more or less outdated – much like the LP at the invention of the CD – a curiosity for collectors, a niche for nerds.

In 2007 it became official. One of Denmark's leading newspapers declared "real" radio theatre in Denmark dead², as The Danish Broadcasting Corporation (DBC) – the only government-funded network in Denmark and one of the only producers of radio theatre in the country – cut down both funding and staff with 50%. That meant stopping the production of full-length, one hour plays all together and from then on only produce drama series of 20-30 minutes duration. Danish Playwrights Union even wrote an obituary for the paper lamenting the loss.

Now it seems the radio play has risen from the ashes of its own demise. Much like the LP, radio plays are seeing somewhat of a renaissance. On the DBC they

¹ Peter Lewis (ed.), *Radio Drama*, Longman Group Limited, Essex, 1981, p.1-2.

² Article from the online edition of Berlingske Tidende: <http://www.b.dk/kultur/radioteatret-er-afgaaet-ved-doeden> (Consulted 08.05.12)

are experiencing an increase in audience, and a recent workshop held in cooperation between The University of Copenhagen, LARM Audio Research Archive (an interdisciplinary project, which aims to facilitate researchers' access to the Danish radiophonic cultural heritage) and DBC drew in interested students of all disciplines as well as radio practitioners by the dozen. The radio drama as a phenomenon seems to be defying the odds; somehow it keeps holding on to an audience, it keeps reasserting itself as an area of interest to practitioners, scientists and audience. If truly it was an inferior to the might of the television-set and merely an outdated art form, overtaken by the evolving technology and spirit of the day and age, why does it keep clawing its way back into the spotlight of our playwrights, producers, scholars and listeners? What does it offer, that demands our attention?

That question was my point of departure for this project. I'm an aspiring playwright, still working towards my professional debut. I was therefore encouraged by friends to enter a competition on the BBC World Service, in which residents outside the UK with English as their second language could submit a radio play of one hour duration and a maximum of six characters. The winner gets his or her play produced and performed on the radio. I've always written for the stage, so this would be my first play for the radio. As I was considering entering the competition, further questions arose as to the nature of the audio play. Throughout my work with playwriting, I've always been advised not to "tell it, but to show it". To try and minimize my words, but to let the actions and gestures speak for them selves. The challenge of "showing it" through words and voice alone was intriguing and as so many of my fellows in the studies of radio drama I was puzzled by the characteristics of the fictive universe that is radio drama. The DBC department for radio drama has long been the nesting box and artistic laboratory for some of the most noted playwrights and novelists of our country³. Writing for radio seems to have a positive effect on the generation of new material and on the innovative output of many playwrights. Why is that? The call for plays from the BBC World Service gave me the idea for my research project. I would turn the creative process of

³ Per Theil, 'Radiofoniske Fortællinger' in Jytte Wiingaard: *Medier og æstetik*, Multivers Aps Forlag, København, 1999. p.75.

writing the play into a practice-led research project and investigate the fictive space unfolded through the acoustic territory of the radio drama from the inside; by imposing the dogma of the radio play on my playwriting, I would be able to experience first hand the restraints and possibilities of said fictive space. I would be uniting my skills as a creative writer and as an academic scholar into one effort of uncovering the nature of the radio drama. Would the two different modes of working – the artistic and the academic – yield valuable information or inspiration to one another, or would it merely make mud of already murky waters?

These questions are the pivot of this Masters thesis and thus my research question is the following:

What kind of a fictitious universe is created by the acoustic space developed by the radio play? It is my intention through a practice-led research process to both creatively and academically investigate and unfold this fictional space – its prerequisites and characteristics.

Although this is my primary research question, I will also be exploring the artistic/academic hybrid, and make some observations about the methodological approach and it's effects on my work.

As this report is based on the insights I gained from working with the creative material and also on the result of the first draft of *Can You Hear Me?*, I recommend reading the first draft of my radio play, before continuing with the academic report. I will begin my report with a short introduction to the method of practice-led research and highlight the main points of interest in connection with a practice-led research project in the creative arts such as this. After a short dramaturgical interlude, which introduces a dramaturgical frame of reference, the following chapters will then present my work in three steps, starting with a framing of the project and an overview of how I applied the principles of the practice-led research method in my own work strategy. Second step treats the actual work process and the insights I obtained through the combined effort of artistic and academic work. On the third step I attempt to relate my findings to and substantiate it with the help of other theories of radio drama and models of

both dramaturgy and performance analysis. In closing I will broaden the perspective a little and try to answer my initial questions from this introduction, and suggest what it is radio drama can do, that no other art form really does. And finally I shall tie the bow with some reflections on the method of practice-led research and its merits and drawbacks and 'open at the close' so to speak. And now to close with an opening, I will commence the second chapter.

2.0 Scientific method and approach

Before embarking on the voyage of research, a few words on my methodological approach seem appropriate. I have chosen to conduct a practice-led research project, a scientific method that, in Denmark, is subjected to a continuous debate of its merits and/or lack thereof. A seminar was recently held at The Danish National School of Theatre and Contemporary Dance (DNST) in collaboration with my own department of Theatre Science at the University of Copenhagen (UC) discussing the topic of a method linking the performing arts and the concept of research:

“Within the more experimental performing arts there is an increasing interest in thinking and viewing artistic production in connection with the field of research. It is an international trend and has existed since the 80's, but was not pervasive until the 90's, and in a Danish context, the term artistic research is still negotiable.”⁴

What is referred to here, I believe, is the fact that the scientific method of practice-led research is still questioned as a viable way to obtain new knowledge of the performing arts:

“Terms such as practice-led research have been developed by creative practitioners, partly for political purposes within higher education, research and other environments, to explain, justify and promote their activities, and to argue – as forcefully as possible in an often unreceptive environment – that they are as important to the generation of knowledge as more theoretically, critically or empirically based research methods.”⁵

2.1 A history of methodology.

This scepticism might, according to professor of philosophy Donald Schön, be attributed to the strong influence of what he calls the model of Technical

⁴ Excerpt from the online description of the seminar: http://www.teaterskolen-efteruddannelsen.dk/former_kurser.php?id=220&lang=uk (consulted 20.04.12)

⁵ Hazel Smith & Roger T. Dean (ed.), *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, Edinburgh, 2009, p.2.

Rationality. In his book *The Reflective Practitioner, How Professionals Think In Action* Donald Schön planted the scientific seed that has grown into practice-led research, by introducing the concept of reflective practice. The need for this concept becomes clear after his analysis of the dominating view of professional knowledge that practice merely is a question of choosing the right means to an end. Through quotations of various writers on the concept of a professional and a profession, and through the study of structure in the education of the major professions (such as medicine, law and architecture), he reveals the hierarchical relationship of theory and practice:

“As one would expect from the hierarchical model of professional knowledge, research is institutionally separate from practice, connected to it by carefully defined relationships of exchange. Researchers are supposed to provide the basic and applied science from which to derive techniques for diagnosing and solving problems of practice. Practitioners are supposed to furnish researchers with problems for study and with tests of the utility of researchers results. The researcher’s role is distinct from, and usually considered superior to, the role of the practitioner.”⁶

In the humanities this description may seem a little of the mark, seeing as this is an academic discipline that study the human condition, and uses methods that are primarily analytical, critical and speculative, distinguishing it from the empirical approach of for instance natural sciences. It does not often solve concrete problems, but tries to find ways of describing and explaining its object of study. But even though the object of study is somewhat different from medicine or law, which are Schöns focal points, I will argue that much the same is true of the humanities and of Theatre Science in Denmark as well. Here we see the theoretical and the practical education of theatre studies divided into two different educational institutions; the primarily theoretical Masters degree of Theatre and Performance Studies at the UC and the practical and artistic educations of actor, director etc. headed by DNST. I wouldn’t say that in this case

⁶ Donald Schön, *The Reflective Practitioner – How Professionals Think in Action*, Basic Books, New York, 1983, p.26.

one is superior to the other, but certainly fundamentally different and, until recent years, mutually exclusive.

The hierarchical relationship between theory and practice that is enforced by the model of Technical Rationality is in the view of Schön the heritage of Positivism and can be traced back through history to the time of the Reformation. True scientific knowledge lay, according to Positivism, in empirical evidence, and this scientific knowledge was to shape and harness the future of an industrialized society. Evidence of the validity of a scientific hypothesis was given through tests in a controlled environment of e.g. a laboratory, in which you could confirm or reject the theory without the many unpredictable variables of practice situations. Thus the medieval Universities were remodelled after this new doctrine and the professions were seen as vehicles for the application of these new sciences:

“The only significant statement about the world were those based on empirical observation, and all disagreements about the world could be resolved, in principle, by reference to observable facts. Propositions which were neither analytically nor empirically testable were held to have no meaning at all. They were dismissed as emotive utterance, poetry, or mere nonsense.”⁷

It is somewhat ironic that an epistemological world-view that sees empirical evidence as the only source of true knowledge, should also to such a degree view practice-based knowledge⁸ as second-rate to theoretical knowledge. It is this monopoly on scientific knowledge that is claimed by the model of Technical Rationality Donald Schön draws in question. Because in action exists a specific kind of knowing, a tacit knowing that cannot be obtained through theoretical studies alone. A practitioner will through practice be confronted with the same type of situations again and again but with variations each time. Through these experiences he develops certain expectations of and techniques to handle the specific practice-situation. When in the situation, the action performed is most

⁷ Ibid. p. 32-33

⁸ Here not referring to the method of practice-based research, but to knowledge obtained through practice.

often intuitive and spontaneous, not an object of much scientific or even conscious thought:

“Our knowing is ordinarily tacit, implicit in our patterns of action and our feel for the stuff with which we are dealing. It seems right to say that our knowing is *in* our action. Similarly, the workaday life of the professional depends on tacit knowing-in-action.”⁹

Only when we are surprised by a situation, when something unexpected happens are we usually made aware of our knowledge. This element of surprise is the most common occasion for what Schön calls reflection-in-action; as the name implies it describes the reflection over what the practitioner does, while doing it. To exemplify he refers to the improvisation of two good jazz musicians, and how they have a particular “feel for” their music. They make decisions in the moment based on this feel for their material and make adjustments according to the sounds they hear. They are reflecting-in-action. The duration of this reflection-in-action depends on the form of practice. But essential to this concept of reflection-in-action is, that as opposed to the professional under the model of Technical Rationality, the practitioner:

“(...) does not keep means and ends separate, but defines them interactively as he frames a problematic situation. He does not separate thinking from doing, ratiocinating his way to a decision which he must later convert to action.”¹⁰

This work of defining means and ends and framing a problematic situation is, according to Schön, a work of research:

“When someone reflects-in-action, he becomes a researcher in a practice context. He is not dependent on the categories of established theory and technique, but constructs a new theory of the unique case.”¹¹

⁹ Ibid. p. 49

¹⁰ Ibid. p. 68

¹¹ Ibid. p. 68

2.2 Practice-led research in the creative arts.

The understanding of this model of Technical Rationality and the concept of reflection-in-action of Donald Schön is important for two reasons. The traditional prioritizing of theoretical knowledge explains the somewhat lukewarm reception of a method like practice-led research, the continued questioning of its merits and the continued effort by artist researchers to justify and defend it. The concept of reflection-in-action is also the precursor of practice-led research and the new view of the practitioner has been greeted warmly by the creative arts. The rise of practice-led research that we've seen the past two decades, points to what I would argue has been a methodological gap in the sciences in general and in the study of and research within the creative arts in particular. This due to the special kind of knowing – described not only by Schön, but also by several noted scholars within the creative arts, e.g. Barbara Bolt and Brad Haseman¹² - that is only accessed through working in an artistic process. The concept of reflection-in-action has branched out to a variety of research methods in the creative arts, but all with the same core: practice. A witness to the need for new methodological ways to approach the creative arts in Denmark is found in the adaptation of practise-based research as an area of specific focus in the academic programme of the Institute of Art and Cultural Studies at the UC¹³ and is of course in turn also influencing the methodological approach to research of students such as myself. I will be using the term practice-led research in the same way as Smith and Dean in their introduction to the book *Practice-led Research, Research-led Practice in the Creative Arts*:

“In using the term practice-led research, we as editors are referring *both* to the work of art as a form of research and to the creation of the work as generating research insights which might then be documented, theorized and generalised (...)”¹⁴

¹² Hazel Smith & Roger T. Dean (ed.), *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, 2009, p.6.

¹³ For an online description go to the official webpage of the Institute of Art and Cultural Studies, University of Copenhagen: <http://artsandculturalstudies.ku.dk/research/practice/>. (Consulted 11.06.12)

¹⁴ Ibid. p.7.

What is defining of the practice-led research process is the dynamic and emergent character of the approach. As with all research it requires some form of research question or problem to work with, but the results is not necessarily in the form of a written academic text, but can come in the shape of a piece of art (performance, music, painting or a dramatic text) or documentation of an artwork. This is because some of the tacit knowledge hidden in the artistic practice cannot be expressed by means of an academic report or an essay. Finding a research problem in the first place is, however, not always simple. Following the logic of Schön – that most of the tacit knowledge of practice is unearthed by the element of surprise to ones expectations of a practice situation – the artistic researcher must keep an open mind throughout the work, and the original question or problem might transform or evolve for as long as the creative work continues. The unfixed research problem does oppose the traditional progressive approach to research mentioned above, but this, according to Graeme Sullivan, only helps the researcher to keep his or her mind open to possible new knowledge:

“Recent studies in cognitive neuroscience offer tantalising evidence that ‘insight’ is a consequence of precisely the opposite approach to the thinking advocated by the clinical model of inquiry that promotes progressive focusing, the elimination of confounding variables and distractions and exercising control. It is this intense attention to detail that is framed by prior knowledge that can limit creative links that may lead to insightful outcomes (...)”¹⁵

Smith and Dean attempt to visualise the dynamic research process of the artistic researcher with a model, a “cyclic web”, that contains both the artistic and scientific part of the process and which shows the exchange between the two different modes of thinking and working¹⁶. The work process may take several turns in the cycle, as artistic practice brings forth new angles for critical reflection, and this same critical reflection may then in turn give inspiration to

¹⁵ Graeme Sullivan, ‘Making Space: The Purpose and Place of Practice-led Research’ in Hazel Smith & Roger T. Dean (ed.), *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, 2009, p.48.

¹⁶ See Appendix I

further development of the artwork. Graeme Sullivan's words on practice-led research in this regard bears repeating:

"When art is theorised I argue that human understanding arises from a process of inquiry that involves creative action and critical reflection. There is an inherently transformative quality to the way we engage in art practice and this dynamic aspect is a unique quality of the changing systems of inquiry evident in the studio experience. The artist intuitively adopts the dual role of the researcher and the researched, and the process changes both perspectives because creative and critical inquiry is a reflexive process. Similarly, a viewer or reader is changed by an encounter with an art object or a research text as prior knowledge is brought into doubt by new possibilities."¹⁷

This dual role of the artistic researcher is one of the key elements of the approach, but also poses somewhat of a problem:

"(...) practice can only lead research when the researcher is genuinely immersed in and attentive to the possibilities generated through creative practice. While the option of the objective, arm's-length only stance is not available to practice-led researchers, they do need to find a similar stance from whence they can view their whole research enterprise."¹⁸

When commencing a practice-led research process, it is therefore of great importance to find a way of 'standing back' from your work, both as an artist and as a researcher, to obtain this arm's-length-like stance. Much like I imagine a painter of a church mural must step back to fully grasp the motif of his work.

To sum up the key elements of a practice-led research process in the creative arts, it is primarily to maintain a balanced combination of *creative action* and *critical reflection*. The artistic researcher must keep an *open mind* to whatever may emerge through creating during the process, and not let the work become

¹⁷ Ibid. p.51.

¹⁸ Brad Haseman and Daniel Mafe, 'Acquiring Know-How: Research Training for Practice-led Researchers' in Hazel Smith & Roger T. Dean (ed.), *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, Edinburgh, 2009, p. 222.

dominated by a fixed research question or a hypothesis. Especially the element of *surprise* in ones own actions and choices can yield new information. Therefore a certain level of awareness to ones usual method of operating a creative process is vital. In order to truly emerge oneself in the process of creating, it is important to ensure a way to stand back from the work and obtain an overview of the entire research enterprise and emulate the objective, arms-length stance of the traditional scientist. Research results may then be further substantiated by theoretical material of other researchers. Chapter 4 explains how I have implemented these key-elements in a research strategy for this particular project. But first a short dramaturgical interlude to establish a point of reference to my previous writing.

3.0 A dramaturgical interlude

In order to have a frame of reference within which to describe and discuss the difference in the dramatic form of my playwriting up until this point and the results of the work with my radio play, I will give a short introduction to three 'models' of dramatic construction used by Janek Szatkowski in his text on *Dramaturgiske Modeller*, to describe the development of the European drama through the ages. As he states himself in a brief introduction to the text, it is an impossible task to try and capture every play ever written in three general principles of narration, but this is not his mission. Instead he wishes to mediate the general 'rules' in a way that makes apparent the fundamental differences in the structure and strategy of dramatic narration and how this affects the way we experience and interpret what we see or hear¹⁹.

As this is merely a means to describe and discuss the subject at hand, and not an assignment on the history of development of the European drama, I will not be giving an in-depth presentation of each of these principles, but provide a general description of the characteristics of the narrative structures that signify them.

3.1 The dramatic form

The dramatic form dates back to the time of Aristotle's description of the Greek tragedy and the concept of *mimesis*, which, roughly speaking, refers to the representation or imitation of the real world in art and literature. Here the 'goal' of the dramatic narration is to engage the audience in the story, immersing them in the fictive universe and have them respond emotionally to the increasing dramatic tension of the development of the plot. The driving force of the plot is in the case of the dramatic form the conflict of will of the main characters. One scene leads to another in a causal and linear progression of action, creating tension about what will happen with the leading characters and how the story will end, how the conflict in question will be solved. Szatkowski operates with

¹⁹ Szatkowski, Janek, , 'Dramaturgiske modeller – om dramaturgisk tekstanalyse' in Erik Exe Christoffersen, Torunn Kjølner & Janek Szatkowski, *Dramaturgisk analyse, en antologi*, Institut for Dramaturgi, Århus Universitet, Århus, 1989, p.9.

this rising arc of tension by dissecting it into five basic units of narrative structure:

Exposition: in which the conflict, the background of said conflict and the parties involved in it are presented.

Desis: The conflict is escalated.

Pre-climax: The characters of the story act in an attempt to overcome or avoid the conflict at hand. This seems to be a viable solution to the characters, but the playwright, knowing they've drawn the wrong conclusions from their problem, shows us differently. In this unit we find the 'point of no return' in which actions of the characters make it impossible for things to return to the way they were.

Climax: here the dramatic progression culminates and things are irreversibly changed, we see the consequences of the actions of the characters. Here the premise of the playwright becomes apparent. It reflects the understanding of social necessity and consequence of the playwright for the depicted society – under these circumstances and with these particular characters this is the only possible outcome of the story.

Lysis: the conflict has been settled and the story is concluded.

A play written along the line of the dramatic form will be void of a narrator and/or choir, and the playwright will not be visible in the construction of the play in any way. This is to ensure the illusion of the absolute 'here-and-now' of the play. This doesn't mean that the playwright has no wish to convey a message or make a statement through his or her play; it merely means that the message is made through suggestion as implied in the pre-climax and climax description.²⁰

²⁰ Janek Szatkowski, 'Dramaturgiske modeller – om dramaturgisk tekstanalyse' in Erik Exe Christoffersen, Torunn Kjølner & Janek Szatkowski, *Dramaturgisk analyse, en antologi*, Institut for Dramaturgi, Århus Universitet, Århus, 1989, pp 41-54.

3.2 The epic form

The epic form – also known as the non-Aristotelian drama – arose in the wake of the new world-perspective headed by influential scholars like Karl Marx and Sigmund Freud, reflecting a society in which the individual is deprived of simple sovereignty. The contrast of inhuman working- and living-conditions of the masses and the accumulation of wealth of the few put the belief in an automatically auspicious progress to the test and the desire to take action against this unjust distribution of goods was increasing among both artists and the average Joe. This development is reflected in the epic form, which shatters the unity of plot from the dramatic form and replaces it with a series of individually independent units or scenes tied together by an overall principal of montage. The scenes of the play or events of the story do not follow *of* each other but *after* each other, and it is not uncommon to make leaps in both time and space of the fictive universe. Often a narrator appears mediating the story, and the characters of the fiction are usually stereotypes, non-psychological in nature.

The core to this narrative structure is, according to Szatkowski, the presence of at least two different fictional levels. A fictional level is constituted by the elements of time, space and fable. Szatkowski exemplifies the general idea of a fictional level by the following line:

“MAN: I’m tired, said the man!”²¹

This one line contains two levels of fiction. One is that of ‘I’m tired’ which is uttered by the character of the fiction. The other – ‘said the man’ – is uttered by the actor playing the man. In the blink of an eye, the audience is moved from one level of fiction to the other. Here too we can speak of a montage of fictional levels.

The principle along which both the levels of fiction and the individual scenes of the play are put together is an expression of a fundamental logic that points to a certain view of the world outside the play. In the epic form the search of an inner truth from the dramatic form has been abandoned, as has the attempt to emulate

²¹ Personal translation of Janek Szatkowski, *ibid.* p. 55.

life through fiction and affect the audience by emotionally involving them in the story. Instead the theatre points to itself as theatre, fiction, making the montage of elements visible to the audience. The intention is to confront the individual with facts and force him or her to actively relate himself morally to what is presented. Theatre becomes a laboratory in which the human condition and society at large is subjected to investigation. The act of engaging with the fiction directly opposes the learning process intended to such an extent that theatre theoretician, director and playwright Bertold Brecht, one of the key figures of the epic drama, introduced the concept of *Verfremdung*, the German word for alienation, to describe the different elements of narration and staging one could use to ensure the continued opposition to emotional involvement on behalf of the audience. This, however, does not mean that the epic form is void of dramatic tension. But where the dramatic form creates tension through the plot, by making the audience wonder *what* will happen next, the epic form creates tension by way of narration, making the audience wonder *how* the story will be brought forward.²²

3.3 The simultaneous form

Where the two previous narrative models create dramatic tension through the *what* and the *how* of the drama, the simultaneous form builds tension by resisting the interpretation of the audience. This is done by offering a narrative structure so complex that none of our normal, logical approaches to interpret what we see can quite accommodate the structure, and thus any automation of experience is disrupted. The dramatic tension is in the case of the simultaneous form found in *which* significance we assign to what we experience.

The simultaneous form has its roots in an increasingly scientifically determined worldview, where absolute truths and idealistic values are called into question, combined with a global awareness of the biological as well as human costs of continued 'blind' growth. One could place it under the concept of post-modern art, although personally I think this concept or term has been somewhat diluted.

²² Ibid. pp 51-70.

Its point of origin is the fragmentation of meaning and cohesion and at its core we find the questioning of absolute truths. Here it is pointless to speak of levels of fiction, as fiction and reality seem to flow into one indeterminate all-time, blurring the boundaries of different realities. Instead the playwright of a drama following the simultaneous form will employ different associative spaces that intertwine, yet point in different directions and complicate understanding – the principle of montage is thus an absence of an actual centre, as opposed to the epic form in which the principle of montage points to a specific governing principle and reveals the purpose of the playwright. The purpose of the simultaneous drama is to examine the way in which we ascribe meaning to experiences and disrupt the automation of experience on behalf of the audience.²³

The small disclaimer that Szatkowski makes at the beginning of his text is important to remember; these three models cannot accommodate every play ever written – nor are they meant to. It is to provide a form of dramaturgical frame of reference within which a particular play can be described and discussed. Moving forward with my project I will be utilising it in just such a way.

²³ Ibid. pp.70-91

4.0 Overall preparation

To try and give the best possible overview of the project, my work strategy and approach, I will in this chapter merely present the framework of the project. How the work evolved, what insights I gained and what problems occurred during the process will not be addressed here, but I will come back to this in the following chapters.

Although an open mind is an important feature of the practice-led research project, it does not mean that the process cannot be framed or controlled in some ways, and the goal-oriented nature of this particular project required a certain amount of strategic management on my part. The deadline to submit my radio play for the BBC is July 31st. The deadline to hand in my thesis is July 3rd. That gave me a time frame of six months to work in. There were certain requirements for entering the competition:

Radio Play for the BBC World Service

53-minute duration

Maximum of 6 characters

In English

Playwright a resident outside the UK with English as 2nd language.

Then there were of course also the requirements for the thesis:

Master's thesis

A product: First draft for a radio play for the BBC

An academic report of 45-50 pages: The documentation and substantiation of practice-led research findings.

4.1 Dividing the workday

To try and benefit the most of both creative action and critical reflection, and to let the two modes of working influence each other the most, I divided the day

into two parts: before lunch would be dedicated to playwriting, and after lunch would be dedicated to researching the subject of radio drama theoretically. This seems, in retrospect, oddly square headed to try and box in the creative and academic work in that fashion, but as I had never attempted this type of “dual processing” before, at least not deliberately, I was merely trying to organize it in a manner which was easy to work with. To begin with the creative work was not a random decision, the intention was to start with the creative work, so that in the afternoon, I might have some new insights that required researching theoretically, some creative action that would need my critical reflection.

4.2 The arm’s-length log

In order to ensure the possibility of the desired arms-length stance described in the previous chapter, I decided on keeping a log for the entire duration of the project. In the same way I had divided my workday into a creative and an academic section, I decided to divide my log into creative and critically reflective sections. When finished with my writing sessions, I would bring out my log and note *what* I had been working on, what *problems* I might be having, what *surprises* the work might’ve brought me and what *thoughts* that arose during the work on the day in question. Likewise when I finished the “academic timeslot” I would make notes of my work, but this time I would add my theoretical thoughts on the creative work. This would make it possible for me to go back and review the entire working process from a certain distance, to find evidence of a later possible hypothesis in the creative process, to dive down into detailed information about the work when needed, and to re-examine the significance of certain thoughts, events or decisions in light of later events.

4.3 Preconceptions and insights.

Before commencing the project I had already formed some ideas on the nature of the fictive space of radio drama and some clear points of fascination that I looked especially forward to working with. These thoughts were raised in a meeting with my supervisor Mette Obling Høegh and I subsequently wrote them

down, in order to compare my initial notions with whatever experiences was in store for me in the upcoming artistic/academic research process. I decided not to listen to too many radio plays by other playwrights, as I feared this would somehow harness my own free thinking, and make me emulate the work of others, rather than go exploring on my own. There was also the risk of a writer's block from pure performance anxiety if I was faced with all the great work of my predecessors in the field of playwriting. I decided to go into the project with only my own ideas of the subject at hand.

My supervisor further advised me to meticulously examine my normal work process and make a point of writing it down, as this would give me a detailed insight into how I usually work in a creative writing process. Should the imposed dogma of radio drama make a difference in the results of the creative writing, it would most likely also manifest itself in the way I worked with it. I based the examination of my usual approach to creative writing on a reflection-in-action exercise made by my supervisor for students in a class of academic practice, but adjusted it a little, so it would fit to the subject of creative practice. The following chapter sums up the main points of both my preconceptions of the nature of the fictive universe unfolded in the acoustic space of radio drama as well as the relevant key points of my usual approach to creative writing²⁴.

4.4 The point of origin

In a log entry from January 16th I've written down what I at that point thought signified the auditory and imaginative space of a radio play:

- Elasticity: it is liberated from requirements of a physical presentation, which enables the 'showing' of things that are not physically possible.
- A ghostlike quality: it's there, but it's not.
- Co-creation: it requires a certain amount of activity on behalf of the audience, as they generate the image of the play themselves.

²⁴ To see a copy of the handwritten log entry and a full version of the reflection-in-action exercise, please turn to Appendix 3.

- It's a private space as opposed to the social space of the theatre, where we all watch the same things together. Here each listener creates his or her own fictive space and none probably look the same.²⁵

I listed them in the order they occurred to me, which I think says a lot about in what order I ranked them as interesting. The following days I worked on the reflection-in-action exercise from Mette. Below is a summary of the exercise, highlighting the most important parts of the exercise:

Summary and evaluation of the process.

I would divide my creative process into five phases:

1. An inspirational phase – searching inspiration for ideas.
2. An explorational phase – exploring two or three of the ideas from phase 1. I write scenes for all the ideas I've gotten.
3. A production phase – 'straight ahead writing', just starting from point A to point B, keeping it up until I reach a stand still. Then starting over writing it all again hopefully moving a little forward. I might decide to change something, I will then write it over again with this new change. If it works I keep it, if not I start over again. This will continue until I have a finished first draft.
4. An editing phase – once I have the first draft or second draft, I will then sit down and analyse the play with the eyes of a dramaturg. I will rewrite the whole thing according to this hopefully improved structure.
5. Decorating the cake – with the basic structure in place, all that is left to do is to fine tune the lines of the characters through another drafting.

If I am to put descriptive words to my creative process, it is very much a process of *trial and error*. I always begin by generating ideas through inspirational reading and writing exercises. When I choose an idea, I test

²⁵ Extract from log entry on 16.01.12. For the full, handwritten version see Appendix 2.

it and if I do not feel that it works, I reject it. If it does work, I continue my writing in this new direction. It is somewhat *chaotic* and *unorganized*, as I have no systematic approach to when I do what. It is a constant *search* for emergence, an examination of my characters, the 'feel' of them and what sort of impulses to scenic action they give me. I have several times attended courses to try and learn the 'classic' Hollywood-recipe for writing, but it does not sit well with me, as it usually inhibits more than it helps. It is a *dynamic* process, that mostly rely on *intuition* and only very late in the process implement analysis and editing.

Characteristics of personal writing style

Most of my plays are characterised by *strong grotesque elements* that play with what's physically possible. An example of this is the VERY local showers over the head of one of my protagonists in the play *Tapetblomster*, regardless if he was in- or outdoors, in an imitation of old cartoons like Disney's Donald Duck. Or the man who finds his boss in the shape of a bull in his refrigerator and is forced to fight him dressed in a toreador's costume in *Som En Tyr Om Natten*. I often use imagery and metaphors both in the dialogue but also in the actions on stage, like when Titte Charlotte, one of the protagonist of *Solstorm*, can't sleep from hearing her thoughts whispering to one another in the corners of the room and hanging from the ceiling like cobwebs. Also many plays have a political side to them, this maybe most apparent in *Julen Har Bragt...* in which a family spending Christmas with a hugely oversized tree finds an African underneath it crying for asylum, and while trying to lure him out of there with Christmas presents discovers it is actually the grandfather who, in the spirit of Christmas, has bought them a all "negroid discharge" (the political incorrectness very much intended as a provocation) so they can enjoy the comforts of holiday without needing to feel guilty of the poor and famished populations in the 3rd world.

- As for the dramaturgy of my plays, it is very often a combination of

the simultaneous form and the epic form, the dramaturgic models here used in the same manner as Janek Szatkowski²⁶, in that it usually does tell a story and does convey meaning, I very often use the montage of several fictional layers. But I also weave associative spaces into the text in order to create a dense atmosphere of being in a dream world.

- The language is often playful, using puns and inventing words that don't exist. Adults sometimes speaks like children and vice versa²⁷

Being a playwright with an affection for writing in montage with lots of grotesque elements, imagery and 'bending' of time and space, the prospect of working with a fictive universe that allowed for just about anything was exciting. I imagined that a lot of interesting ideas would come of this particular feature of radio drama. But expectations and experience do not always meet, as was the case here. The next chapter will deal with the actual work process and the insights I obtained through the combined effort of artistic and academic work.

²⁶ See chapter 3 for an overview of the three dramaturgical models proposed by Janek Szatkowski.

²⁷ This is an excerpt of a more detailed description. For the full version see Appendix 3.

5.0 Practical execution

To make the somewhat complex interaction of artistic and academic work more accessible, I have made a rough work-schedule, giving an overview of the practice-led research process from the onset of the project in January to the finishing of 1st draft and the small private reading of the text in the middle of May. Of course the different phases of the work do not begin and end exactly at the beginning and ending of each month, this is merely to ensure an overall impression. Below follows a more thorough description of each phase in the process, bringing extracts from my log that highlights the most interesting changes, insights and decisions and also touching upon how the artistic and academic work evolved and mutually influenced each other. This detailed treatment of my own working process serves to describe how the dogma of the audio play has affected my writing both in regards to the creative process and the resulting first draft of my play. Thus I'll end the chapter with a summary, bringing together the different aspects of influence and change that I've experienced throughout the project, providing a more overall impression of my findings.

Work schedule for practice-led research project

JANUARY	Artistic	Academic
	Inspirational phase: Looking through old newspapers for headlines and articles, browsing art books and doing "sound improvisations" – free writing with musical accompaniment, the music 'driving' the writing. Brainstorming for ideas. Outcome of three different ideas for further exploration.	Reading: On the method of practice-led research (Schön, Smith & Dean, Sullivan, Hasemann and others) and brushing up on the role of the dramaturg and dramaturgic models (Szatkowski, Turner & Berndt).

FEBRUARY	Exploring ideas: three ideas in play, but only two are actually tried out.	Reading: Theory of radio and radio drama (Lewis, Hand & Traynor) and brushing up on theory of sound and acoustic territory (Barthes and Labelle). Preparations for radio drama workshop – reading: theory of radio drama (Quist, Jensen, Kjølner & Alme)
MARCH	Idea Selection: on basis of the previous months work I selected an idea, primarily on grounds of the ‘energy’ of the play. I continue in my usual way, writing – reading – rewriting for the rest of the month.	Reading: first and final drafts of <i>De Efterladte</i> episode 1-4. “<i>RADIO DRAMA I PROCES</i>”: following a workshop arranged by the UC, LARM and the DBC on the writing and production of a Danish radio play <i>De Efterladte</i> for the DBC.
APRIL	With inspiration of the previous months workshop, I decide to try out a new approach to my writing and make a synopsis, a step-out line and a treatment of my play. First meeting with my dramaturg, Bethina Røge, discussing the structure of the play and how one might optimise the ‘tension’ of the storyline.	Reading: performance analysis and theory on voice (Eigtved, Kolesch, Schrödl and others) with inspiration from the very great focus I have on voice in the radio play I’m developing. Participating in a seminar, <i>Radio Voices #4</i>, arranged by LARM and the UC, concerning itself with the expressive quality of radio voices.

MAY	Second meeting with Bethina Røge, discussing the theme of the play and how to make this theme stand out the most. Also touching upon the very different style of the writing in comparison with what I usually do. Finishing first draft and arranging a small reading to get a better idea of the result away from the two-dimensional format of my computer screen.	After the meeting with my dramaturg and another meeting with my supervisor, I commence the work on my academic report. Analysing details of my work process, summarising results and trying to unfold the insights from the practice situation through theory.
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5.1 Inspirational phase

After thorough preparations with the reflection-in-action exercise and an examination of my personal approach to creative writing, I continued with the actual creative process of writing a radio play. I utilised much the same method of inspiration as I normally do: looking through old newspapers and books on art and photography to find inspiring headlines, articles or images that might generate ideas for a theme or a story or maybe just an impulse to write a piece of ‘free writing’ – writing without any other purpose than getting words on paper. This is meant as an attempt to kick-start the mind into a different mode of thinking; a search for different meanings of the material at hand, a search for emergence²⁸. This time however, I supplemented it with ‘sound improvisations’ – free writing to different kinds of music and sound-art – as an attempt to introduce sound as an element of the process as early as possible and to examine what effect sound has on the process of writing. The inspirational phase for this particular project was longer than usual. Partly because I battled with

²⁸ An example of one of these ‘free writing’ exercises is found in Appendix 4.

performance anxiety, wanting my play to challenge every feature of the radio play at once, and partly because the means to storytelling in a radio play are different from what I'm used to, which meant I was hesitant in the beginning, trying to wrap my head around the challenge:

"It has come to my attention, brainstorming for this play, that I mostly think in images of action on stage – meaning that a lot of what goes on in my plays remain unsaid, silent, in the actions of the characters, an implicit story contained in the bodies of the actors.

In this radio play, I will only have the sounds of their bodies, their voices in particular. So I must be more explicit it seems, when telling my story.

This has caused me to think much more along the lines of situations in which people have intimate talks.

(...)

It has also made me notice small sounds that I don't normally pay attention to. Like the sound of a fluorescent light above my head here in the Reading Room in the library. What does this sound mean to me, if taken out of context? It's oddly eerie, somehow creating tension in my body. What kind of inspiration might come from that?"²⁹

The academic work was mostly directed towards reading texts on practice-led research, to be further inspired for the shaping of my project. I did however also brush up on some dramaturgical models and this drew my attention to the structuring of a drama when writing for voice and sound alone:

"Already in the brainstorming phase, the search for a story to tell, I've been confronted with the differences in constitution of storytelling for the stage and plays for the radio.

I've registered that my ideas very quickly become conceptualised.

²⁹ Extract from log entry on 18.01.12. See the handwritten version in Appendix 2.

All points to a way of thinking about how I convey my story through other means than physical action on a stage.

(...)

Also when I register what causes the inspiration in the auditory sphere, it is striking that I constantly talk about how it makes me feel, whereas photos and newspaper articles and –headers makes me think”³⁰

So in the inspirational phase I had a heightened attention to the *effect of sound*, how it affected me in a different way than images and words, appealing much more to my *senses* than my cognition, and to my *feelings* as opposed to my thoughts. Through my academic work I had also gained a focus on how writing a play where the only means of conveying information is voice and sound seem to make me think along the lines of *dramatic form* and *concept*.

5.2 Exploration phase

On January 23rd I finally started having ideas and was able to move along with testing the potential of each idea. Although I originally had three ideas, I ended up only testing the two first:

- A comatose man in a bed. We hear the dialogue of his family by his bedside, maybe combined with pieces of inner monologue of how he reacts to what he hears. From this information we piece together what has happened to him.
- A man who desperately wishes for some kind of content in his life, something that may achieve the recognition of his surroundings as something special, but he's completely ordinary. He therefore considers becoming a serial killer, as he is good at nothing else and because everyone always seems to pay more attention to horror and death than to anything else. I flick between conversations with him and his therapist and his dead (literally dead, he's a talking corpse) uncle.

³⁰ Extract from log entry on 18.01.12. See the handwritten version in Appendix 2.

- A young woman who cannot leave her flat due to severe allergies toward other people, that causes her to swell to inhuman size, and forcing the rescue squad to regularly come and deflate her, before any harm comes to her or others.

The exploration phase also resembled my normal plan of attack. I wrote several scenes for both plays, but quite early in the process I felt a much stronger creative energy coming from the idea of the comatose man, than from any of the others. The fascination with this particular set-up was evident already from the first day:

“Today I’ve been writing on two of the now three ideas forming in my head.

One is that of the comatose man. I’ve decided to use voice over, even though they advise against it on the webpage of the BBC Radio. I just love the way I can juxtapose his narration with the dialogue of the people around him and slowly unwind what has happened (and I’m not entirely sure what that is yet. Something involving a minor, a student maybe). And it speaks to me, that none of the characters are necessarily likeable, but hopefully very human. And then I just love the line: “What is the sound of an honest voice?” It’s a bit related to the feeling I get from “what is the sound of a thought about sound?”³¹

This quote reveals a continued interest in playing with the dramatic form, but also an increased focus on the play with voice and how it affects the listener. Especially to the way we perceive and experience sound. The way we say things can have a tremendous effect, but in everyday life we don’t often pay attention to this aspect of our communication. I think most people are familiar with the line: ‘It’s not what you said, it’s the way you said it’, commonly used in sit-coms to make fun of how some people take offence to something that wouldn’t normally

³¹ Extract from my log entry on 23.01.12. See handwritten version in Appendix 2.

be considered offensive³². This is an excellent example of how a tone of voice can be significant to how someone is perceived.

On the academic front I started reading different books on theories of the radio drama, but also prepared for the upcoming workshop on radio drama arranged in a collaboration between the UC, LARM and the DBC, and open to all students of the Department of Art and Cultural Studies and practitioners with interest in the subject. Here an article by Torunn Kjølner and Rolf Alme was particularly interesting to me, in which they propose to think of theatre as a composition of elements in time and space. This gave me an angle on radio drama that made it easier to compare to drama on the stage. It also further occasioned me to examine the elements of time constituting a radio play: voice, sound and silence.

Thus the exploration phase pulled me towards that of my ideas with the most realistic storyline, especially at the prospect of creating a story in form of a *patchwork* of different points of view of and contributes to the same story, but also because of the opportunity to play with the manner in which we *perceive* each other vocally. This is apparent in the lines of my characters in the play and in my log entry, but also in my choice of literature for my academic research.

5.3 Idea selection

In the middle of March I finally decided on writing the play about the comatose man. The choice was made primarily on intuition, but in the following weeks I reflected on the choice I had made. The idea I ended up choosing is very far from my personal style, as it is both minimalistic and realistic. Far from the big grotesque brushstrokes I normally use when painting the picture on the blank canvas of my mind:

³² Often men – the comic element of the situation being, that this heightened sensitivity to the manner in which something is stated is normally ascribed to women, giving the man in question a ‘girly’ demeanour.

“I’m rather disappointed in my choice of theme and universe/setting. I really imagined something much more elaborate, something playing much more to the surreal and grotesque elements, which I think do so well in this particular medium.

But this story I have now chosen, of a comatose man, was the one I wanted to tell the most. It was the one that kept evolving in my head, even after I’d turned off my computer and stopped writing.

The claustrophobic atmosphere seemed somehow just as right as the elaborate one.”³³

Even though I was disappointed in the fact that I had failed to make use of the elasticity of a fictive universe unfolded through the acoustic space of the radio drama, a thing I had been most excited to do, I had found a much more compelling way to tell this particular story, which I found surprising and intriguing.

During this period of time, most of my academic effort was assigned to preparing and attending a workshop on radio drama: *Radio Drama I Proces*, arranged in collaboration between the UC, LARM and the DRC. The workshop provided a close look into the work-in-progress of writers Lolita Belstar and Nanna Westh on their radio play *De Efterladte*. 3 workshop days were distributed over the course of a couple of weeks. Day 1 was a talk with the two playwrights on their work from idea to final draft of their play. Day 2 followed a recording session and ended with a talk with sound-technician Gianna Giacomello and producer Thomas Hedeman. Day 3 revolved around the finished play and a following discussion of practice-perspectives. Here I was presented with the three-step preparation method to playwriting utilised by Westh and Bellstar when writing for radio: first making an overall synopsis of the theme and plot – next a step outline roughly going through the ‘steps’ of the play without digging further into the action of each scene – and finally a treatment, in detail explaining what goes

³³ Extract from my log entry on 02.04.12. See handwritten version in Appendix 2.

on in each scene. According to Bellstar and Westh the play practically wrote itself afterwards.

To sum up, my idea selection left me somewhat disappointed in my choice of a story that didn't follow my ambition of testing the elasticity of the fictitious universe of the radio drama. Instead I had unconsciously done the exact opposite by following the 'feel' of my story and created a universe of *claustrophobia* and *confinement*, which was equally fascinating, but quite different from my original expectations.

5.4 Production phase

Once I had chosen to focus my creative energy on just one play, I commenced writing much in the same way I normally do: writing 'straight ahead' and starting afresh whenever I got a new idea. But by the end of March I'd reached a stand still where I wasn't really going anywhere. I was still getting ideas for scenes, only they weren't born out of each other like they normally would be, but 'popped up' individually. And I wasn't sure how to connect these dots into a meaningful picture. I decided to employ the method of the three steps introduced by Bellstar and Westh. The 'planning' of a play before writing it has never worked for me before, but in this case it was successful and provided a stepping-stone to move forward once again³⁴. What surprised me while writing a synopsis and step outline was, that the play had already found a form and that I merely needed to become aware of this form and follow the 'rhythm' of the play:

"(...) I'm surprised that I've been writing along the lines of a classic linear dramaturgy. Setting out the purpose of writing for radio was testing the boundaries of the medium of a radio play, which I still feel in some ways I'm doing, but not in the way I'd expected.

³⁴ Synopsis, step outline and treatment is found in Appendix 5.

Instead of a play challenging the flexible universe of a world made of sound, I feel I've written something that can only be interesting as a radio play. Which can only be performed on the radio. Otherwise it wouldn't be interesting.

The story unfolds inside the head of a comatose man, what he hears when lying in bed unable to move or speak or see. He can only hear. And think. Thus it's completely void of actual driving action. Only in the past tense does something happen. Or outside of earshot.

The intimacy of the voice in the head of the listener was to me very powerful and interesting. Somehow listening to this voice will merge the imagination of the listener with the mind of this person making them one. And raising interesting questions in my mind: what's the sound of an honest voice? What does death sound like? And look like? Will it be different to each individual listener?

But this changed focus means that the focus of the dramaturgy is altered. Now I don't need some original dramaturgy, I need something simple and accessible to allow the listener to dive into this universe of claustrophobia and confinement."³⁵

By employing the 'three-step' approach, the editing phase, which I normally postpone until after writing the first draft, was moved to the middle of my text-producing phase. Here my conversations with dramaturg Bethina Røge was most beneficial. Her questioning of the cohesion of my theme and characters opened my eyes to the rhythmic quality which the play had assumed without my intention, a drive forward like a heartbeat, alternating between inner monologues of the comatose and dialogue between his family members in an increasing tension of the play. Also I noted the shift in focus towards voice and intimacy and the 'merging of minds', which I reflected in my academic work, by reading theory on voice and the act of listening. The seminar *Radio Voices #4* of

³⁵ Extract from my log entry on 02.04.12. See handwritten version in Appendix 2.

course further heightened this attention to how the element of voice has influenced my writing for this project.

The production phase was thus quite different from my normal creative process, as I moved my editing phase into the middle of the production phase in an act of *story planning*, that I am not normally comfortable with. Here however it worked to my advantage. Also I was surprised by the dramaturgical form the play had automatically taken, as this was quite the opposite of my intention. The now strong focus on voice and its effect on the listener necessitated a simple dramaturgy, in order to accommodate this turn of events.

5.5 Finishing first draft

After finishing the step outline I continued writing, using music as an aid in my creative process, especially soundtracks and electronic music without any vocals or lyrics. It seemed that music with lyrics disturbed my attention to the action in the play, as it was telling another story than that I was trying to bring out. Music without vocal accompaniment on the other hand, seemed to make the flow of writing easier:

“Worked today on scene 19-20. Tried with background music to write the ‘rape-scene’. It was much more effective. The words sort of drew power from the music. As did I.”³⁶

I had one more meeting with my dramaturg before finishing my first draft. As we were also discussing a number of other texts that I was submitting to a “Call for plays” at *Café Teatret*, it really brought the difference between the style, content and form of my usual writing and this particular play into the light. A difference I had already noticed earlier, but which was made truly obvious when faced with my other work:

³⁶ Extract from my log entry on 24.04.12. See handwritten version in Appendix 2.

“It strikes me how serious the dialogue is so far. My trademark is normally to take something big and make it about something very small. But here I’ve taken something very big and made it very serious. It becomes clear to me, that it’s a play about responsibility. Who carries the responsibility when something like this happens? Is it the perpetrator or is he but a result of damage caused to him?

(...)

Anyway, my subjects or themes are always very serious and I always wish to convey a serious message to my audience. But I normally wrap it in laughter and lots of symbolic effects (visual primarily) so as to sneak the serious in when people aren’t paying attention and suddenly find themselves laughing at something which isn’t very funny at all. Trying to surprise them with feeling something very big in the middle of the cheerfulness.

This time is so very different.”³⁷

Bethina asked about the inspiration for the play, and I honestly couldn’t answer at first, because none of the texts I had written in the inspirational phase seemed to point in the direction of this particular theme. I realised it was an article about Anders Behring Breivik’s mother from many months ago, stating that the mother had declined the opportunity to meet with her son after his crimes at Utøya on July 22nd 2011³⁸. As I had recently given birth to a son myself, and was terrified by the thought of raising a child who would eventually be responsible for the murder of so many innocent people, this article stayed with me for a while, in a silent inner debate as to the responsibility we have for our own actions and the actions of others. Apparently it was finally honed into a story and came out this way. It is thus in many ways a subject that comes very close to my own heart, and normally I would ‘wrap it in laughter’ in an attempt to distance myself a

³⁷ Extract from my log entry on 03.04.12. See handwritten version in Appendix 2.

³⁸ Article found in the online edition of Politiken:
<http://politiken.dk/udland/ECE1350140/breiviks-mor-vil-ikke-se-sin-soen/>. (Consulted on 14.05.12)

little and make it easier to approach, but this time was different. Again the use of music aided me in giving in to the serious tone of the play:

“Also the music as inspiration tells me how in this play I try to get under my own skin more. If I can get close to me, maybe I can get close to the listener as well.”³⁹

Once I finished first draft, I made a small reading of the play with the help of my good friend Silja and my husband Johannes. I myself didn’t read any part, in order to concentrate on listening. On a whim I made them read the roles the opposite sex – Silja only read lines of the male characters and vice versa. I pondered this choice afterwards:

“I chose to let them read the parts of the opposite sexes. (...) This was because I didn’t want them to sound too close to the actual characters. When I work, I hear the voices as I imagine they would sound. Only without great detail (without the ‘grain’ of the voice). To have someone read it who are, for one, not actors, but also far younger than the characters would be distracting. This way they remain fictional characters and I can pay close attention to their WORDS instead of the feeling of the reader.”⁴⁰

What is interesting here is mostly how the play forms in my mind. I ‘hear’ the voices of the characters as I write their lines, I ‘see’ them before my eyes as I decide on their actions and I ‘feel’ their emotions as I drive the story forward. I consider this is an act of completion through imagination – my senses work together, so even though I in reality only hear the music in my ears and the sound of my keyboard as I write, I also hear the words and the voice of my character and I see their actions and their general appearance. When I write, I therefore not only think of a storyline and of creation of characters in a piece of dramatic text, I enact it in my mind, as if the performance was already made – an art active performance analysis of an unfinished play.

³⁹ Extract from my log entry on 11.04.12. See handwritten version in Appendix 2.

⁴⁰ Extract from my log entry on 11.05.12. See handwritten version in Appendix 2.

This made me turn my academic focus back to a model of performance analysis proposed by Willmar Sauter and cited by Michael Eigtved in a book on performance analysis. I found that this model might provide a good visualisation of the fictitious space constituted by the radio play. By finishing first draft I was ready to move forward and attempt to unfold my hypothesis.

5.6 What to make of it?

Trying to draw a red thread through the entire process, I would argue that subjecting my work to the dogma of the radio play was reflected both in the creative process and on all levels of the artistic outcome, be it form, style or content.

Although slightly disappointed in not meeting my own initial expectations, I still felt I had written the story I wanted to tell, and was intrigued with this completely different result. What surprised me the most was the artistic outcome, the radio play in itself. As explained in chapter 4, going into this project I imagined that writing for radio would play to my strengths within the simultaneous form – my inclination towards the grotesque and the associative spaces often implemented in my plays – would somehow enhance and evolve this aspect of my playwriting. Instead, the expected dreamlike elasticity of the fictive space was replaced with a claustrophobic one of confinement. Subjecting the first draft for *Can You Hear Me?* to dramaturgical analysis, places it somewhere in between the dramatic and the epic form. The main character functions as a narrator, telling us the story of the events leading up to his accident and comatose state, referring himself directly to the audience and pointing to the fiction as being just that: fiction. An example hereof is found in scene 9:

COMATOSE (v/o) :

I'm not about to just lie down and assume the role of villain you know. Do you think, that just because this is a monologue, it's a hallmark of sincerity? Do you think, that because I'm addressing you directly, dear listener, I'm going to be truthful? Well I might be... Some of the time... And some of the time, maybe I won't. How would you tell? What's the sound of an honest voice? Can you tell me that?⁴¹

This immediately defines two different levels of fiction – one in which the narrator refers himself to the audience, the level in which we find the theatrical situation of communication between actor and audience, and one in which we listen to his story. These two exist side-by-side. But at the same time, the story told to us by the man in a coma doesn't seem to be entirely true. This too is a fabrication, a fiction within the fiction – a third level of fiction I would argue. The monologues of storytelling presented by the comatose and the dialogue of his family members by his bedside alternate in rhythmical intervals like a heartbeat succeeding each other, bringing forth the story as a patchwork of half truths, the actual story being brought to life in between these half truths by the audiences choice in which version of the story to believe. But in the process of editing, working with the synopsis, step outline and treatment, I deliberately emulated the classical rising arc of tension created by the conflict of will of the main character that is a key element of the dramatic form, a narrative structure a lot less complex than what I normally bring into play. The only element of the simultaneous form is the fragmented story about what really happened before the car crash, which questions the idea of an absolute truth. Thus the dramaturgy of the play is very different from my previous work and this I ascribe to the dogma of radio drama; the intimate and serious nature of my

⁴¹ Monologue from *Can You Hear Me?*, scene 9, p.14.

theme and story required a more accessible form, allowing involvement in the fiction, instead of complicating involvement and interpretation as is normally done through the simultaneous form.

Can You Hear Me? is also much more serious in both style and content than I'm used to. The theme of responsibility toward one self and others comes very close to me personally, but unlike my normal approach I have not added as many comic elements, and the style of the language doesn't in the same way play with pun and phrasing. The plot in itself is also more realistic than anything I've ever written. Through conversations with both my supervisor and my dramaturg, I discovered that this was due to a feeling of *intimacy* which writing for the purpose of sound and voice alone imposed on me. Trying to get closer to the pretended audience of my radio play, to me in this situation meant getting underneath my own skin, in order to convey my story in the best way possible.

This feeling of intimacy of voice and sound was evident in my creative working process as well, where my work with music and sound made me reflect on how these sounds made me *feel* as opposed to what they made me think. I used music as a creative aid all through my writing process, registering how this eased the flow of writing, allowing me to access that specific mode of thinking I need in order to 'find' my story. Another obvious difference this dogma of radio drama had to my approach to playwriting, was how the editing phase was moved to the middle of my production phase – in an act of 'story planning', not previously successful in my own creative production. This ease with which I could move scenes back and forth I ascribe to the nature of the radio drama, the montage of sub-elements made easy by the possibility of editing in the studio before being presented to an audience.

I think it important to repeat, that when I write a play, I not only search for the words of my characters or the driving action of the plot; I put myself in the place of the audience, be it in the theatre or in front of the radio, and I 'enact' the scenes before my inner eye and ear. Thus, the sensation of writing for radio was essentially different. In regards to the compositional distinction to my experience of writing for the stage and writing for the radio, I will resort to an

analogy; imagine again the jazz musician improvising over a theme with a fellow musician, 'feeling' their way ahead, one variation following the other, arising out of each other – this is my writing for the stage. Writing for radio is then composing a piece of classical music, attempting to make all instruments work together and create a larger unity. This is the same difference that I felt when working with the radio drama, due to the rhythmic and compositional quality of the medium. Further it influenced the way in which I experienced what I wrote as I wrote it. Instead of being at a distance, watching something in the anonymous comfort of fellow audiences, I had a feeling that the play entered my mind in a space between my personal core, and the world surrounding me, the 'outside', and that the voices were almost my own voices and yet somehow alien. An interesting feeling of *intersubjectivity*. The following chapter will unfold these central points mentioned above in theory, substantiating the findings from practice with the words of other scholars in the field of study of radio drama.

6.0 Theoretical reflection

Why is radio drama still associated with the theatre? This question arose during my theoretical studies on the subject. Theatricality as a concept has been the topic of much discussion, but the element of 'liveness', of being in the moment, is found at its core. The radio play is pre-recorded and edited and is in part unaffected by its audience as an independent artwork. So how can I, with my academic skills, approach this field? Whilst reading theoretical texts on the radio drama, I stumbled upon an interesting comment on the subject of the science of sound:

“Lydvidenskab er ikke rigtig en selvstændig videnskab. Den kunne faktisk godt være en disciplin under både filosofien, musikvidenskaben, filmkritikken og/eller en kulturel videnskab. Måske var det bedre at klassificere den som en tværdisciplin og lade den ligge dér. Men for mig er lydvidenskaben bedst karakteriseret som en ‘lydfilosofi’, (...) som en måde at kæmpe imod, dekonstruere, Fornuftens tidsalder, som stadig holder os fast i en rationel – visuel – erkendelsesretning. (...) Vort videnskabelige område skal helst være som det fænomen, vi studere – immaterielt, svingende, flimrende, besværligt at indfange helt præcist.”⁴²

The same oscillating quality could be assigned to the subject of radio drama. Its origins lies within the theatre, but it bears similarity to film in that it is not a live phenomena per se, but goes through massive editing and can be played again and again. Finally some scholars proposes to treat the radio drama more as a piece of literature, the imaginatively active process resembling that of reading a novel, rather than the more passive process of watching a film or a play in the theatre⁴³. Thus it is possible to approach this subject scientifically from many different angles, but to captivate it completely is a difficult task, as the versatility of its nature escapes any attempts to label it or pin it down indefinitely.

⁴² Scot Art, *Essays in Sound*, 3. Dec., 1996 cited in Theil, Per, 'Radiofoniske fortællinger' in Jytte Wiingaard, *Medier og æstetik*, Multivers Aps Forlag, København, 1999.

⁴³ Peter Lewis, (ed.), *Radio Drama*. Longman Group Limited, Essex, 1981, p. 10.

My approach is that of theatre- and performance studies, and I will argue that although the radio drama in itself is not a live phenomena, the act of listening to it is, as the 'true' radio drama is not realised, until it meets with the listener's imagination. According to Josette Feral, theatricality is:

"(...) not a property, a quality (in Kantian sense) that belongs to the object, the body, the space or the subject [...] It has no autonomous existence. It is only graspable as a process. However, it does have a certain characteristics: potential space, knowledge of intention, ostention, framing [...] It is the result of a definite will to transform things. It imposes a view on objects, events, and actions that is made up of several cleavages: everyday space/representational space; reality/fiction; symbolic/instinctive."⁴⁴

This explains why we distinguish between listening to 'normal' radio and to radio drama; theatricality is found in the eyes (or ears) of the beholder (or the listener) and failing to understand a piece of radio drama as fiction, can have interesting outcomes. The best example is perhaps, when CBS radio in the USA broadcasted a radio play by Orson Welles called *War of the Worlds*, which took the form of a series of news bulletins on an invasion from Mars, causing a big part of the audience to believe it was actual bulletins of an imminent attack on the planet Earth, making many flee into the streets in an uproar. This is not an example of theatricality, but of misunderstanding. The listener evokes the element of theatricality by accepting and engaging in the fiction. The key to this duality of everyday-life and the fictitious universe is found with the audience. I witnessed an example of what happens if the drama fails to engage the listener, when I participated in the seminar on *Radio Voices #4*, where Tim Hinman, producer and editor at the digital audio-magazine *Third Ear*⁴⁵, during his contribution told us how he detested radio drama. Tim Hinman has through his career worked intently with the radio montage and is fascinated by how a persons voice often can tell us a story all on its own – he finds the artificiality of the radio play unbearable, to him it is merely a cheap imitation of the 'real deal'.

⁴⁴ Josette F  ral, *Foreword*, in: *Substance* vol.31:2&3, p.5.

⁴⁵ For more information on *Third Ear* go to www.thirdear.dk

In my opinion his distaste for the 'unnatural' quality means he instantly rejects the invitation to theatricality made by the radio play, and thus the fictitious universe never comes to life – it remains a couple of actors in front of a microphone, reciting their lines in an (to Tim Hinman) obnoxious way, leaving the characters and the story completely two-dimensional.

Following the arguments above, the radio play embodies an element of theatricality in the moment of reception and appreciation of the listener, as the fictitious universe doesn't come to life before it meets an audience willing to engage in the fiction, creating the duality of reality/fiction. Thus it is my opinion that theatre- and performance studies can contribute with a deeper understanding of how the radio play affects its audience. In the chapters below I will analyse the elements constituting the radio play, giving a theoretical angle to my practical experience with the radio drama. That means that the analysis will evolve around an attempt to theoretically explain the strong effect of the intimate and inter-subjective nature of the fictive space, which I discovered through my practical research. I will then move forward and outward to describe the nature of theatrical communication using a model of theatrical communication proposed by professor of theatre studies, Wilmar Sauter, which in my view also holds an insight into the nature of the fictive space of radio drama. But before describing the constituting elements of the radio drama, a few comments should be made to the concept of space in relations to sound, in order to even begin to define the nature of the fictional space of radio drama.

6.1 A spatial interlude

I will be leaning on the definition of space described by sociologist Martina Löw in her text *Raumsoziologie*, in which space is perceived as constituted by living beings and social goods. For Löw, living beings can constitute space through actions of mimic, gesture, language etc. Whereas social goods refer to material things, like furniture, walls, doors, signs and other such objects. But it also refers to symbolic "goods" like values, rules (both written and unwritten), music etc. However, the mere presence of social goods or living beings is not enough to analyse a given space. As Löw writes:

"Nur wen man beide Aspekte, also sowohl die 'Bausteine' des Raums als auch deren Beziehung zueinander kennt, kann die Konstitution von Raum analysiert werden."⁴⁶

We need to know how the elements are related to each other, in order to analyse a space. In our everyday life, for instance at a train station, we relate to each other in space, by the way we position ourselves while waiting for the train. Two strangers would keep a certain distance, while friends or colleagues can stand close and lovers even closer. Knowing that we determine the space through our interpersonal relation, makes it important for the analysis of a given space.

Furthermore Löw differs between the terms *spacing* and *efforts of synthesizing*. The process of spacing describes how space is constructed by the positioning of elements and the dynamics of this positioning. Synthesizing on the other hand, is, in my understanding, more of a "mental space". Processes of imagining and remembering transform the elements of a space, creating new spaces within a given space. If we return to the example of people on a train station, waiting for the train, you might say that a new space is generated in the mind of an individual using an iPod or by the person watching infomercials on one of the TV-screens displaying different clips for the waiting passengers.

Sound is also a "creator" of space. The act of sounding out oneself or listening generates space. The sound of talking, singing or laughing emanating from individual human beings is one of the elements defining a space. But one could also argue, that sound is a symbolic good like the annoying background music always played in the supermarket or irritating salesmen at an open-air classical concert. Roland Barthes gives a good example of how sounds create the sense of a space in his essay *Zuhören*:

⁴⁶ Martina Löw, *Raumsoziologie*, Suhrkamp, Frankfurt am Main, 2001, p.155.

"Beim Säugtier wird das Territorium durch Gerüche und Laute abgesteckt; beim Menschen ist – was oft unterschätzt wird – die Aneignung des Raums ebenfalls schallbedingt: Der Häusliche Raum, der Wohnraum (ungefähres Gegenstück zum tierischen Territorium) ist ein Raum vertrauter, *wiedererkannter* Geräusche, die zusammen eine Art häusliche Symphonie bilden [...]"⁴⁷

The sense of security and the feeling of 'home' are here brought forth by the familiar soundscape. Thus I define an acoustic space as a relational space constructed by sound, which includes the producing and receiving parties equally.

But the quality of an acoustic space is different from other spaces given the properties of sound. Where as light (perceived by the eyes) are *particles in movement*, sound is *the movement of particles*. This means, that where you can block out the particles of light, by blocking the path of the particles, sound is much harder to limit and control. It also means, that the space created by sound is much more evasive and without contours:

"Bei denn Stimm- und Hörräumen handelt es sich deshalb nicht um relativ statische, stabile Räume wie beim visuellen oder taktilen Raum, sondern um veränderliche, mobile und flüchtige Räume ähnlich den Geruchs- und Geschmackssphären."⁴⁸

This quote is taken from a text on voice, written by Jenny Schrödl. She starts the essay by describing the properties of sound and their effect on the individual:

⁴⁷ Martina Löw, *Raumsoziologie*, Suhrkamp, Frankfurt am Main, 2001, p.155.

⁴⁸ Jenny Schrödl, 'Stimm(t)räume' in Doris Kolesch und Jenny Schrödl (Hrsg.), *Kunst-Stimmen*, Theater der Zeit, Berlin, 2004, p.145.

"Klänge und Laute haften nicht an den Dingen und Personen, sind nicht auf einen Ort fixiert wie visuelle Phänomene, sondern lösen sich vielmehr von Ihrem Herkunftsort; wir werden von Klängen eingenommen, können in sie eintauchen, uns von ihnen körperlich umgeben oder getroffen fühlen, während wir in Bezug auf Sichtbares stets eine räumliche Distanz, einen Abstand bewahren."⁴⁹

Thus we are affected by the sounds that surround us, both cognitively and emotionally. A good example of how sound affects the individual in space, is Barthes notion of the acoustic territory of "home". If one relates this notion of a familiar, intimate sound environment, the understanding of the significance when someone invades such an environment becomes clearer. Why this is significant will be elaborated on later.

6.2 The vocabulary of the radio play.

In their text *The Radio Drama Handbook* Richard J. Hand and Mary Traynor section the constituting parts of the radio drama into four sub-elements; *words*, *sound*, *music* and *silence*⁵⁰. This is the 'vocabulary' with which the fiction is communicated to the audience. As my errand in this thesis is closely related to the element of *voice* – which in the Hand & Traynor analysis is subordinated to words and sound – I will treat this as an independent element in its own right. I will provide a short introduction to each of these components, but focus will be on voice, as voice and sound is tied to my experience of intimacy and inter-subjectivity from my playwriting, and sound has been touched upon already.

Words

Words are the primary conveyer of meaning in a radio play. Its function is communication: of information, emotion and inner thoughts. But the spoken word also serves another purpose in this context – a semantic one. According to

⁴⁹ Ibid. p.145.

⁵⁰ Richard J. Hand & Mary Traynor, *The radio drama handbook. Audio drama in context and practice*, Continuum International Publishing Group, New York, 2011, p.40.

professor of cultural studies and mass media, Andrew Crisell, words fulfil a vital function as 'primary signifiers'. An object that cannot be immediately recognised by sound alone must be explained through words. The listener will then transfer these words into mental images of the object in a process which Crisell 'transcodification'⁵¹.

The spoken word 'suffers' under its fleeting nature, and in comparison with the written word its ability to convey complicated or abstract information is limited⁵². The playwright must therefore be careful in choosing what information to relay through the spoken word, a challenge I myself didn't quite succeed with in this case. As I set out to write I was very aware that my audience had no way of seeing what went on in the faces of my characters, and therefore the first draft suffers from being overly explicit. My first drafts are always a little too explicit as I'm telling the story to myself as much as to my audience, letting the normally hidden emotions and thoughts of the characters seep into the dialogue, but this was so much, that I made a note of it in my log after the reading that it was TOO MUCH!

Sound

A few comments have already been made to sound and how it can create and enforce both physical and mental spaces around us. As I stated earlier, sound is the movement of particles, a mechanical wave of pressure transmitted through solids, liquids or gas. This means that hearing literally moves us – we 'capture' this movement in our ears and our bodies are affected by it. Sound has a ghostlike quality to it, it can transcend walls and even though we cannot see it, it is there. Often we are unaware of how sound affects us:

⁵¹ Ibid. p.41-42.

⁵² Ibid. p.41.

“Lyd og musik er i høj grad i direkte forbindelse med vores underbevidsthed, hvilket ofte udnyttes når lyd og musik bruges i teatrale begivenheder.”⁵³

In his analysis of the radio theatre in Denmark in the 1990's, Per Theil dedicates a chapter to Nietzsche and his work on the origins of tragedy, *The Birth of Tragedy* from 1872. Especially Theil's interpretation of the concepts of the Apollonian and the Dionysian is interesting in the attempt to understand the effect of sound and music on the listener:

”Bogen er faktisk et fortrinligt afsæt for en diskussion af den apollinske (respektivt den sokratiske) kunstdrift versus den dionysiske, hvor den første relaterer til sprogets og anskuelsens medie, det skønne og rationelle, mens den anden korresponderer med først og fremmest selve musikken, altså lydende, og med myten ikke mindst: Med det irrationelle og den sande væren, som Nietzsche formelig placerer helt nede på bunden af det sanselige.”⁵⁴

The Apollonian art-drive, described as representative of beauty and rationality (in my mind connected with cognition, interpretation and understanding), is contrasted by the Dionysian art-drive, which stands for irrationality and sensuality (in my understanding with emotion and sensing) – ‘true being’ in Nietzsche's eyes. The Dionysian art-drive is first and foremost connected with music. This perception of sound as being something that has to do with feeling, is reflected nicely in the introduction to Brandon Labelle's book on acoustic territories, in which he recounts a small exchange between father and son that he witnessed on the subway; the son asks the father where sound comes from, and his father responds by chuckling and saying: “From a very special place”. The son then – after a few minutes of afterthought – asks: “But where do they go?”, to which the father answers: “To an even more special place than from where they came.” The father then points a finger to his own chest and up in the

⁵³ Michael Eigtved, *Forestillingsanalyse – en introduktion*, Forlaget Samfundslitteratur, Frederiksberg, 2007, p.75.

⁵⁴ Per Theil, 'Radiofoniske fortællinger' in Jytte Wiingaard, *Medier og æstetik*, Multivers Aps Forlag, København, 1999, p.78.

air, then back to the chest of his son. Several passengers have taken notice to this conversation and all smile in gesture of agreement.⁵⁵ There seems to be a general understanding of this influence of sound on the emotions embedded within our culture.

In regards to the more technical details, sound in the radio drama serves different purposes and Hand & Traynor subdivides the sounds employed in a radio drama into three categories: Sound effects, acoustics and perspective. Sound effects are 'pre-recorded sounds, usually juxtaposed with dialogue, which signify an event'. Acoustics indicates the nature of the space surrounding the characters – 'the natural ambience of the environment', that is to say if the action takes place in a stuffy conference room or outside in a forest. Finally, perspective refers to the 'spatial relationship between the characters within the drama: distant, close, left or right'.⁵⁶

You can then manipulate these sound effects in different ways to create atmospheres supporting the fiction. The different sounds therefore also functions as a form of signifiers. The closing of a creaky door is not merely a sound effect implying that a door is being closed, and that the house in which the fiction unfolds is old, but it implies to the listener a creepy place and creates tension – of course not everyone will be affected in the same way or think the same about these sounds, but it is impressing how, within a culture, there seem to be accordance between us when it comes to how we perceive certain sounds.

Music

Music can move us physically and emotionally to an extent not seen in any other sensory stimulation – I have a hard time imagining people dancing to a series of pictures on a wall in the same way they do to a piece of dance-music at a disco. In the chapter on sound I've already touched upon music to some extent. Being composed by various instrumental and vocal sounds, it possesses the same

⁵⁵ Brandon Labelle, *Acoustic territories, sound culture and everyday life*, The Continuum International Publishing Group Inc, New York, 2010, p.XV.

⁵⁶ Richard J. Hand & Mary Traynor, *The radio drama handbook. Audio drama in context and practice*, Continuum International Publishing Group, New York, 2011, p.44.

qualities as sound. I will therefore only be adding the most important uses of music in regards to radio drama. Music can function as a *link* signalling the beginning or ending of a play, it can function as a 'curtain fall' in between scenes or, a musical theme can also create continuity and identity. Music can signal to us, if what we're about to witness is a comedy or a tragedy, horror or lovestory. It is often used in the background of a radio play, substantiating and evoking feelings or thoughts of a particular character – in that case we speak of 'mood' music. Music can serve an indexical function and occurs in the drama as it would if encountered in the world around us. Music used in this way is performed as an integrated part of the fictive universe.⁵⁷

Silence

This thesis has a strong focus on the effect of sound and voice on the listener, but an equally strong element of good radio fiction is *silence* – the absence of sound can say more than a thousand words. In English there's an expression that speaks of a 'pregnant pause'; the silence carries something within itself. Like the silence right after a character plucks up courage and says 'I love you' the first time, followed by a gruelling silence. Thus a silence is normally linked to a mood or an atmosphere – a tense silence in entering an abandoned building in the dark, a comical silence at the end of a wife asking her husband if her behind looks big in a certain outfit. This is a good example of how meaning arises not out of the individual element but of the relation between the elements, as they present themselves to the listener and it is also *between* these constituting elements that the fiction is created. The radio drama in itself however is only a *part of* the fictitious space of the radio play; the fictional universe does not truly arise until it meets with the ear and mind of the willing listener. And listening is – as opposed to hearing – an active process. Roland Barthes states in his essay on listening:

⁵⁷ Based on a summary of Andrew Crisell's description, made by Hand & Traynor, *ibid.* p.50.

“Das Ansprechen führt zu einem Gespräch, indem das Schweigen des Zuhörers genauso aktiv sein wird wie das Sprechen des Sprechers: *Das Zuhören spricht*, könnte man sagen”⁵⁸

To refer one self to someone else will lead to conversation, even though the listener remains silent – silence speaks as Barthes says. Speaking and listening is thus closely linked. The following chapter deals with the voice as a phenomenological object of study and the act of listening.

6.3 The voice – a threshold phenomenon.

For many years the voice, as an object of research, has mostly been subjected to physiological studies of the anatomy of the voice, meaning the voice as a bodily apparatus for the production of sound, or, when concerned with human sciences, in context to and from perspective of language. In later years however, many scientists have taken interest in the phenomenology of the voice and so much literature today is concerned with Voice as a phenomenological concept. This is due to several developments in both science and technology. Doris Kolesch summarises the changes she perceives as being the cause of the turn towards treating the voice as a phenomenological concept: the landslide in audio media counting both mobile telephones, computers, record players and DVD's and so on.⁵⁹ Previously, the written language had the advantage of being durable, whereas the voice disappears the moment it leaves the lips, making language the most logical choice for research, being able to analyse it microscopically. Now we are able to preserve the voice, we are able to send the voice through the air crossing hundreds of miles to reach the other side of the world. Removing it so far from its origin, the body, has turned the focus to the properties of the voice.

⁵⁸ Roland Barthes, *Der entgegenkommende und der stumpfe Sinn. Kritische Essays III*, Suhrkamp, Frankfurt am Main, 1990, p.255.

⁵⁹ Doris Kolesch, *Stimme. Annäherung an ein Phänomen*, Suhrkamp, Frankfurt am Main, 2006, p.9.

But also a change in methodological approach to human sciences has, according to Kolesch, had an influence on how we perceive voice in the scientific milieu. She speaks of a "performative orientation":

"Auf eine asketische Formel gebracht, fokussiert eine performative Perspektive nicht mehr Strukturen und Werke, sondern *Ereignisse*. Damit ist keineswegs nur der schlichte Übergang von einer Perspektive, die fertige Produkte und abgeschlossene Werke in den Blick nimmt, hin zu einer Perspektive gemeint, die Prozesse der Produktion wie der Rezeption in der Vordergrund rückt. Dass der Ereignischarakter eine basale Eigenschaft aller kulturhistorischen Phänomene ist, heisst vielmehr, dass Ereignisse nicht bloss Vorgänge und Vollzüge, vielmehr *wahrgenommene* Vorgänge und *wahrgenommene* Vollzüge sind."⁶⁰

Voice being in many ways a performative phenomenon, naturally becomes of interest in this regard. It is from such a performative perspective, that I shall describe the voice as a constituting element of the fictive space of radio drama.

As mentioned above, voice is a fleeting phenomenon. The minute the sound leaves your lips, it's gone. You can make a recording of it, but still it would not be the original sound you heard, only an electronic replication.⁶¹ Voice connects bodies in space, through the voice of the speaker/singer and to the ear of the listener. It is a phenomenon of inter-subjectivity:

"Weit mehr als der Blick vermag die Stimme die responsive Struktur der Wahrnehmung zu provozieren und die Zuhörer zu involvieren, ihnen ein Gefühl der Partizipation am Geschehen zu Vermitteln."⁶²

A voice always leads the mind to the body that produced it. It carries the fingerprint of the body within it. It depends on the producing body, and still

⁶⁰ Ibid. p.10.

⁶¹ A lot of texts are dedicated to the relation between voice and media, however this is a still expanding subject, and worth a paper on its own, and will not be subject to in-depth discussion here.

⁶² Doris Kolesch, 'Zehn Thesen über die Stimme', in Doerte Bischoff & Martina Wagner-Egelhaaf, *Mitsprache, Rederecht, Stimmgewalt. Genderkritische Strategien und Transformationen der Rhetorik*, Universitätsverlag Winter, Heidelberg, s.345.

doesn't sound out before it leaves same body. Through the voice we hear not only what is said or sung, but at the same time we hear the breath of the speaker, the tungs positioning in the back of the mouth, the movement of the lips⁶³.

We hear not only a biological individual, but also an individual with a certain personality, mood and temper, information which can be used to identify a character in a piece of fiction. When we listen to a voice in an audio play, it is therefore natural to try and picture the person possessing that particular voice. This process – the working together of the senses, the completion of an impression coming from one or more of the senses – is called synaesthesia and is essential for the fictitious space of the radio play.

But at the same time as it leads the mind to the body that produced it, a voice in an audio play seems detached from the body that produced it:

“Der Funk kann uns „das Immaterielle, das Überpersönliche, das Seelische im Menschen in abstracter Form oder in Gestalt körperloser Wesenheiten näherbringen.“ (...) „Die Stimme des Hörspiels wirkt schon bei der Darstellung einer leiblich zu denkenden Person als Stimme an sich und damit als Stimme des eigenen Ich. Durch Abstrahierung jeglicher Illusion des Körperlichen wird sie in ihm zur körperlosen Wesenheit“⁶⁴

A voice heard through the radio is both a fingerprint of an individual and a disembodied entity, a voice in and of itself, and thus insinuates itself on the psyche, as if it was ones own voice whispering in ones ear. This seems somewhat paradoxical, but professor of Theatre studies, Doris Kolesch, describes the voice as a threshold phenomenon. The voice is not *either* one or the other, it is both *recognition* and *estrangement*, it is *psychology* and *physiology*. I would argue that the same goes for the question of the voice in a radio play – it is both an imprint of a particular body and a disembodied entity. This gives a different perspective on voice as an inter-subjective phenomenon. In the case of an actor in a radio drama and a listener in front of a radio, the voice exist between these two,

⁶³ Doris Kolesch, Stimm-Welten. Philosophische, medientheoretische und ästhetische Perspektiven, Transcript, Bielefeld, 2009, p.16.

⁶⁴ Frank Schätzlein, 'Zwischen 'körperloser Wesenheit' , Ibid. pp.116-117.

belonging to both of them, as it becomes part of a fictive space completed by the listener.

6.4 The act of listening

To speak and to listen is strongly connected. To speak is, according to Roland Barthes, the ultimate engagement of another individual:

“Die Aufforderung zum Zuhören ist das vollständige Ansprechen eines Subjekts: Sie stellt den gleichsam körperlichen Kontakt zwischen diesen zwei Subjekten (durch die Stimme und das Ohr) über alles: Sie schafft die Übertragung: ‘Hör mir zu’ heisst: *Berühre mich, wisse, dass ich existiere*”⁶⁵

To listen implies a contact, both physiological (although this aspect is somewhat secondary in my opinion) and mentally. When we listen to a radio play, we allow ourselves to be touched. Vito Pinto suggests that an interstice is created between the one speaking and the one listening, bridging the gap between them, and creating a joint acoustic space:

„Klangphänomene generieren so – als ein Teilaspekt der Sonosphäre – einen Zwischenraum, der die räumliche Trennung zwischen Sprecher und Zuhörer tendenziell überwindet. Dieser Zwischenraum wird bestimmt durch die klingende Erscheinung auf der einen Seite und die leibliche Disposition des Rezipienten auf der anderen Seite.“⁶⁶

This substantiates the claim of the inter-subjectivity of the voice. To better understand the concept of an interstice, a joint acoustic space, I return to the idea of efforts of synthesizing that is introduced by Martina Löw. A form of mental space is created in the act of listening to the radio play, in effect dissolving the distance between the sound-producing and the listening party connecting them through performing voice and listening ear. Furthermore the

⁶⁵ Roland Barthes, *Der entgegenkommende und der stumpfe Sinn. Kritische Essays III*, Suhrkamp, Frankfurt am Main, 1990, p.255.

⁶⁶ Vito Pinto (ed.), *Stimm-Welten. Philosophische, medientheoretische und ästhetische Perspektiven*, Transcript, Bielefeld, 2009, p.88.

listener will automatically try and complete the sensory impression with the other senses:

“ (...) alle Sinne kommunizieren miteinander, sie vollziehen sich simultan, im Austausch und in wechselseitiger Interdependenz. Die Einheit unserer sinnlichen Wahrnehmung entsteht nicht aus einer Addition vorgängig getrennter Einzelsinne, sondern die Sinne kommen immer nur im Zusammenspiel in ‚Geselligkeit‘ miteinander vor.“⁶⁷

We form meaning from the relationship between the individual sub-elements in the vocabulary of the radio drama. But we add to this meaning our own mental images, creating a cohesive whole:

“The words ‘blind’, ‘invisible’ and ‘dark’ seem negative, because we perceive vision to be the most important sense. Perhaps we are mistaken in trying to link radio drama to any one sense. Certainly, our *reception* of radio drama is dependent on the sense of hearing, but surely our *appreciation* of it calls on all our senses. In this sense, radio drama is extrasensory: a heightened and extraordinary experience.”⁶⁸

6.5 The nature of the fictional space – a synthesized experience.

The listener is thus not merely at the end of a chain that stretches from playwright to director and actor to producer to broadcasting to listener, he is at the very centre of the radio drama given the difference in reception and appreciation mentioned in the quote above. Theatre scholars and practitioners Torunn Kjølner and Rolf Alme suggest considering theatre as a ‘composition of elements in time and space’. This is not to say, that they exclude the actors, performers, dramatic structure etc., but instead to move the focus to ‘how which elements can be related to each other’:

⁶⁷ Doris Kolesch (ed.), Ibid. p.21.

⁶⁸ Richard J. Hand & Mary Traynor, *The radio drama handbook. Audio drama in context and practice*, Continuum International Publishing Group, New York, 2011, p.40.

“All art forms consist of artificially related elements; colours, textures, forms (space-based art forms), sounds, beats, words etc, (time-based art forms). With the compositional elements of theatre art at hand (...) any theatre production must prioritise selected elements and their relations.”⁶⁹

The elements used to ‘compose’ a radio play are all found within the time-based category, leaving the spatial elements of the fiction to the imagination of the listener. The fictional space of radio drama is thus to be understood as a synthesis of on one hand the time-based elements of the radio drama and on the other the space-based elements stemming from the imagination of the listener.

This imaginatively active process differs the experiencing of a radio drama from that of film and theatre for the stage. To visualize the difference, I will introduce a model of how we can understand the communication between a theatrical event and its audience. This model is devised by professor of theatre and performance studies, Willmar Sauter, based on field studies of audience reactions and its main focus is to examine *how* the event communicates with its audience. Pivotal to this model is the idea, that performers and audience acts and reacts to one another on three different levels of communication, developing and influencing each other over time; the *sensory* level, the *artistic* level and the *fictional* level. On each of the levels is found a set of actions on behalf of the performer with corresponding reactions from the audience. He further divides the scenic performance of an actor into three different categories; when an actor performs before an audience on stage, he appears before us as both a person, an actor and a character in a piece of fiction.

⁶⁹ Torunn Kjølner & Rolf Alme, ‘Space and composition. Conceptual thinking and theatre making’ in Miriam Frandsen & Jesper Schou-Knudsen, *Space and composition*, NordScen, København, 2005, p.66.

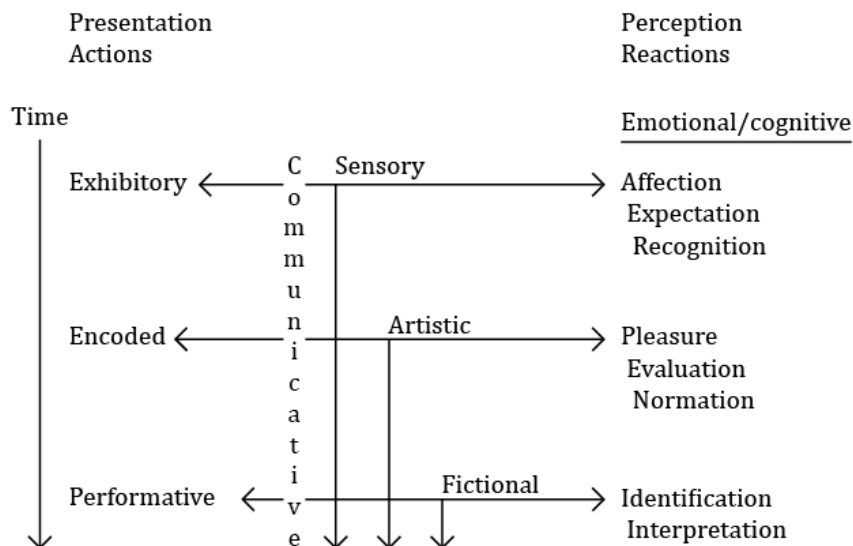


Figure 1. A model of theatrical communication.

On the *sensory* level the actor appears before us as a specific person of a certain appearance, someone we may or may not know from other plays or films, this is called an exhibitory action. On this level actor and audience become aware of each other through their senses, hence the name given to the *sensory* level. We can then as audience react with feelings of affection, recognition or expectation.

When a performance commences the actor will then perform certain coded actions according to the nature of the theatrical event and the teachings of his profession. Any genre embodies a set of 'rules of engagement' and the audience will according to the actor's level of skill and personal style combined with their impression from the sensory level either like or dislike his actions as an actor. This is communication on the *artistic* level. The actions of the performer are referred to as encoded actions and the audience can respond with pleasure, evaluation or irritation.

Finally on the *fictional* level the actions of the performer on the two other levels come together, when the audience assign a special meaning to these actions. This is where the role or the character arises in the mind of the audience and here they are most active in the course of the theatrical event. On this level it is only possible to describe what the performer does, but it is up to the audience to ascribe meaning to these actions. Thus we speak of performative actions on

behalf of the actor, which is then responded by the audience with interpretation of and identification with the characters and their story.⁷⁰

These different levels of communication and the two sides of performer and audience is interdependent and constantly in a state of mutual influence and development. Thus using this model for the analysis of a specific performance or theatrical event is hard, bordering on impossible, as it requires minute attention to detail in ones own experience. But serving as a means to visualize the difference in the experiencing of a play on the stage and on the radio it is very useful. As the radio play is pre-recorded, edited and in some ways not a live phenomenon, the exchange of communication between performer and audience is of course completely gone. But this does not mean that a constant exchange is not happening. Only is the exchange connected to the fictitious space instead of the performer. The radio play remains unchanged, but the imaginary universe of the listener develops, as the story is unfolded. The synthesis of time-based and space-based elements of the fictive space mentioned earlier is placed in the middle of the model, illustrated by a box within which are described the extra activity of the listener.

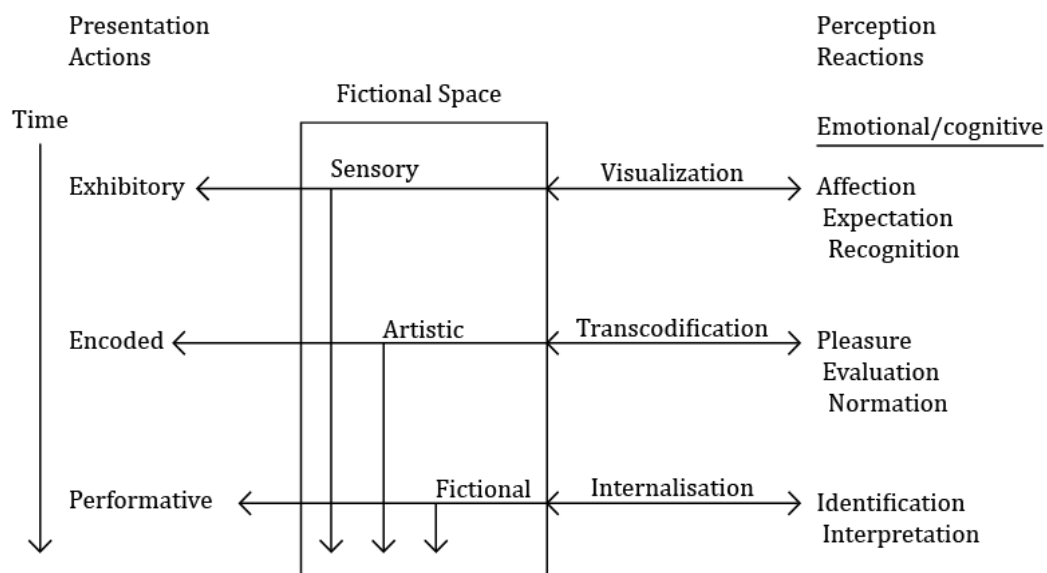


Figure 2. A model of radio dramatical communication.

⁷⁰ Willmar Sauter, 'Theatrical Actions and Reactions' in Willmar Sauter & Jaqueline Martin, *Understanding Theatre*, Almquist & Wiksell, 1995, pp.78-102.

Apart from reacting with affection, expectation and/or recognition on the sensory level, the audience to a radio play will also react by *visualising* the body producing the voice. Perhaps they already know the person performing, but they will still have to recall his or her features. If the person is unknown, they will have to imagine what kind of a person they are listening to.

On the artistic level the listener 'only' have the voice-acting to base their impression on, therefore apart from evaluating and/or enjoying the performance at hand, the listener must perform an act of additional coding, adding all the facial expressions and bodily gestures that might be going on, but which we cannot experience directly – this I've chosen to call '*transcodification*' inspired by the concept of Andrew Crisell mentioned earlier in this chapter.

And finally on the fictional level we find *internalisation* in addition to the reactions of interpretation and identification. This refers to the fact that we create the fictional level as an integrated part of our own imaginary universe as opposed to visually experiencing one that has already been fully fabricated by others. This specific fictional space is unique to the listener in question. As with the theatrical event it is the result of the two other levels which creates the fictional level in the ears of the listener, but embracing the fiction has a different consequence in the case of audio play. The imaginative process of listening to is of a special nature:

“For the world of visual detail which the listener create is a world of limitless dimension; they exist in a world which is largely *dream*.”⁷¹

The fictional space that is characterized by a dreamlike quality gives way to a sense of intimacy and inter-subjectivity that I recognize from my own work with the radio play, and which I described in the previous chapters. The consequence of this dreamlike quality and the synthesis of the fictional space are described quite accurately by Frances Gray:

⁷¹ Donald McWhinnie cited in Richard J. Hand & Mary Traynor, *The radio drama handbook. Audio drama in context and practice*, Continuum International Publishing Group, New York, 2011, p.38.

“As soon as we hear a *word* in a radio play, we are close to the experience it signifies; in fact the sound is literally inside us. To submit to this kind of invasion, to allow another’s picture of the universe to enter and undermine our own, is to become vulnerable in a way we do not when we watch a film or a play, where the alien world is demonstrably outside.”⁷²

Although I would say the final decision on engaging with the fiction lies with the audience and merely hearing a word in my view isn’t enough to allow this invasion of the mind, she has a very good point. To subject oneself to the synthesis of the fictional space of radio drama is in fact to put oneself in a vulnerable and more delicate position. And this is, in my opinion, the strongest feature of the fictional space of the radio play.

To make a brief summary of what I’ve concluded so far in this chapter, I found the roots of the experience of intimacy and inter-subjectivity that I emphasized in my artistic process to be multiple. Both the nature of sound and music in general and voice in particular – all elements in the vocabulary of the audio play – is connected with the emotional and subconscious side of our minds and can to some degree explain my tendency to notice my emotional and bodily reaction to sound when using it in connection with creative writing. Also the act of speaking and listening seems closely connected, creating an interstice, a joint mental space in which the distance of the two parties are dissolved. The fictive universe of the radio drama can be understood as a special kind of ‘interstice’ between the listener and the radio play in question, creating a fictional space that is a synthesis of time-based elements provided by the radio play and space-based elements, which are provided by the imagination of the listener. The listener may react to the radio play with imaginative actions of visualization, transcodification and internalisation. The aspects of visualization and transcodification provides the fictitious space a dreamlike quality, leading in effect to the act of internalisation, in which we ‘submit to the invasion’ of a different picture of the universe or different world view of another, and allowing this to ‘undermine’ one’s own. This is to make oneself vulnerable in a way, which,

⁷² Francis Gray, ‘The nature of radio drama’ in Peter Lewis, *Radio Drama*. Longman Group Limited, Essex, 1981, p.51.

in my opinion, makes dramatic tension in a radio play different from that of a play for the stage and is one of the strongest features of the fictional space of radio drama. Having thus both practically and theoretically explored the nature of the fictional space of radio drama, I will move on and give a methodological perspective to this work, and further supplement it with my thoughts on how to move forward with my radio play from this point. Finally I will make an overall conclusion.

7.0 Creative perspectives

In this thesis I've presented the reader with the first draft of my play instead of a final draft, as this is most relevant to the understanding of the insights I gained from my work and the overall project as a whole. Although I won't be making any great changes to the form or the content of the play, some alterations will be made as a result of my practice-led research project. The overly explicit nature of the dialogue will be cut to the bone and the element of silence will be put into focus during second and third drafting. Silence speaks, as Barthes wrote, sometimes louder than a thousand words. My great focus on voice and sound made me realize what I missed from the equation.

Also the main character will be made older, his mere 38 years not enough to make my friend Silja and my husband flinch at the thought of a 38 year-old and a 15 year-old having a sexual relationship with each other when we had the small reading. He must be a wizened old college professor of 50-something, who, because of his life's wisdom and experience, should know better. This will be perhaps the biggest alteration moving forward with the play, before submitting it for the competition.

8.0 Comparative perspectives

Before making a final conclusion, I will attempt to answer the enduring and ever relevant question from the introduction. If truly the radio play is an outdated art form, overtaken by technology, then why does it keep clawing its way back into the spotlight of practitioners, scholars and listeners alike? What does it offer that demands our continued attention?

Richard J. Hand and Mary Taylor offer their view on what separates radio drama from other narrative art forms:

“Theatre’s strength is spectacle; television and film bring realism; the written word’s strength is the intimacy of the relationship with the reader. Radio, too, can declare some aptitude in these, but its real strength is an ability to infiltrate the mind, to unleash the most powerful dramatic weapon of all: the imagination of the listener.”⁷³

I agree with this assessment in some ways. Of course reducing an art form to merely be affecting its audience in one way is in itself a simplification, but for the purpose of distinguishing one from the other simplification is necessary to create a general overview of the different strong points. The imagination is the strongest weapon of the radio play, but not because of its boundlessness.

It is true that animation in film today is of such a good quality, that it almost betrays the senses – the best example probably being the blockbuster production *Inception* from 2010 in which the main characters actually enters the dreams of others to extract information. Here is a good example of how the elasticity of the imagination no longer is monopolized. But as I cited Frances Gray for saying in a previous chapter, the fiction still remains demonstrably outside. In most theatre and film productions the fiction is complete in itself, and the audience can react by interpreting and relating to the fiction. Written fiction is on the other hand is *solely* created in the mind of the reader, thus coming even closer to ‘infiltrating the mind’ of the experiencing individual. The radio drama

⁷³ Richard J. Hand & Mary Traynor, *The radio drama handbook. Audio drama in context and practice*, Continuum International Publishing Group, New York, 2011, p.33.

seems to occupy the space in between these two positions. It is, in my opinion, not the fact that *everything* can happen, due to the elasticity of imagination, which is the strong point of radio drama. It is that *something* quite particular can happen. The activity of the imagination co-produces the synthesis of space- and time-based elements, which constitutes the fictional space of the radio play. This is how radio drama is able to 'infiltrate' the mind and 'undermine' our worldview. It moves our core, so to speak. It comes close to us in a different way than any play or film ever would, due to the imaginatively active process of co-creation, but at the same time, we are faced with an alien element, a voice from outside ourselves as opposed to the experience of reading a book. It is this quality of combined intimacy and inter-subjectivity that characterizes the fictional space, which makes the radio play an art form in its own right, and not just a cheap version of theatre or film.

9.0 Methodological reflections

An overall assessment of the practice-led research method in relation to this particular project is positive. Working simultaneously with academic and artistic aspects of the radio drama allowed me to observe the subject of research from both without and within, seeing coherences which would probably otherwise have missed both my analytical and creative eye. Working critically reflected gave me an insight in my creative process that I don't normally have, and this insight was then converted into cohesive scientific results.

However, I did face some difficulties during the process. The interchanging mode of creative and scientific thinking was not as nimble as I'd imagined setting out on the project, the difference between them so great, that I ultimately had to split up my work days into days dedicated entirely to either writing on my radio play or reading up on different theoretical material by the end of the process. Thus the idea of 'half'n'half' was rejected.

Another obstacle was my own prejudice towards knowledge attained in this fashion. Being from a family of scholars from within the natural sciences, I found out that I'm subconsciously firmly rooted within the model of Technical Rationality. The mere thought of making a claim of any kind without basing it on some type of survey or empirical study was difficult to accept at first. Being observer of my own working process, trying to watch myself 'from an armslength' is a meta-position, which can be fishy to deal with academically. The note-book of course was of some aid here, but if I was to do it again, I might decide to try and strengthen this position of arms-length by videotaping or by other means documenting the process. I found that trying to explain my actions to my dramaturg or my supervisor was of great avail in regards to gain insight in my own subconscious thought-processes regarding my creative work, and it is thus recommendable to ally oneself with one or more colleagues when engaging in such a project.

As I wrote the academic report, it all came together and proved to me that my findings 'in the field' could be supported and substantiated by the theory and findings of other scholars, thus giving evidence in both practice and theory and

silencing my anxiety about the legitimacy of my results. But it is important to realise that the thought of an 'absolute truth' in the positivist sense in this regard must be rejected. The insights I obtained through the combined effort of artistic and academic work can say something about particular elements of the radio play and of this particular playwrights experience of this particular process. Another playwright than me might've experienced it differently. It is necessary to embrace the fluctuating nature of any insights into the creative arts, and rely on the academic tools provided by the human sciences: analysis, critical reflection and interpretation.

10.0 Conclusion

When I in the beginning of December posed my research question, I had a clear idea of what would be my strongpoint in terms of the creative process of writing a play for the radio. It seemed to me obvious that with my predisposition for and fondness of the grotesque and the play with language and imagination the elasticity of the radio drama would hold some wild possibilities for me as a playwright. The actual working process however, turned out to be quite different.

Although I didn't utilize the interchanging modes of creative and theoretical thinking to the extent I imagined at the onset of my project, the practice-led research method has in regards to this particular project proven to be both useful and successful. I was able to combine experiences from an artistic context with theoretical angles, shaping and giving evidence of my hypothesis on the nature of the fictional space.

Creatively subjecting myself to the dogma of the radio play influenced both my working process and the artistic result of my work on all levels, be it a question of style, form or content. For the first time ever I successfully employed a synopsis, step outline and treatment, in effect 'planning' the play before writing it. I also worked with music and sound as inspiration for my work and while writing to help the words along. Especially the artistic result was a surprise for me, as both plot and style was more realistic than anything I've ever written. Also the seriousness with which I presented my theme was unusual for me, as I normally make a virtue of addressing the serious and sad themes with a light heart, catching the audience in laughing at something they might not normally find funny at all – thus surprising them with mixed emotions and hopefully make them think twice. Dramaturgically *Can You Hear Me?* follows the dramatic form to a much greater extent than usual. Sifting through notes from my log and from meetings with my supervisor and dramaturg, I ascribed these differences to the influence of the intimate and inter-subjective quality I experienced in the fictional space of radio drama. This I then examined theoretically in the studies of texts of other scholars in radio drama, sound and voice.

Through a combined effort of academic and artistic work I was able to conclude that the fictitious universe, created in a combined effort of sounding out by the radio play and the act of listening by the audience, is a synthesis of time-based elements (e.g. sound, voice, words) provided by the radio play and space-based elements (e.g. textures, colours, forms) provided by the listener. Furthermore, aural phenomena such as sound and voice influences us differently than visual phenomena. I have through both my practical and theoretical work been able to establish that sound has a greater emotional impact on most people than do images and text. The process of synaesthesia – the working together of the senses – automatically activates the imagination of the listener; creating a mental image of the person whose voice he or she hears or of the object making a particular sound. Thus the fictional space is not a property of the radio play in itself, the fictional space arises through the act of listening. Half of the fictional space thus created by the receiving party, the fictional space also comes closer to the core of said individual. The infiltration of an alien universe into the dreamlike world of ones own imagination renders the listener vulnerable in a different way than other narrative art forms. Thus creating a mixed feeling of intimacy and inter-subjectivity.

It is, in my opinion this intimate and inter-subjective nature of the fictional space, and its ability to undermine our own internal universe with that of the fiction, which makes radio drama an art form in its own right, and not just an outdated or cheap version of theatre or film, and it is this feature that preserves the relevance as a field of artistic and academic study.

11.0 Abstract

Specialet består af to dele. Første udkast til et radio drama med titlen *Can You Hear Me?* og denne akademiske følgerapport *An act of listening – a practice-led research project on radio drama*. Begge dele er resultatet af en praksis-ledet forskningsproces, hvori jeg undersøger det fiktive rum som genereres af radio dramaet; dets forudsætninger og karakteristika.

Den metodiske tilgang kombinerer en kunstnerisk og akademisk position og disse væsensforskellige indfaldsvinkler til materialet tillader mig at belyse mit forskningsfelt både indefra og udefra. Som aspirerende dramatiker har jeg skrevet meget til scenen, men aldrig til radioen. Hensigten er at underlægge mit kunstneriske arbejde de radiodramatiske dogmer forbundet med at skrive til radiomediet og derigennem opnå en særlig indsigt som teoretiske studier alene ikke formår at give.

Både det kunstneriske arbejde og det følgende resultat blev væsentligt påvirket af de anderledes forhold. Jeg registrerede forskelle i både processen og i produktet på alle niveauer, det være sig form- eller indholdsmæssigt. Især var form og indhold præget af en alvor i både tema og formsprog, som ikke er typisk for mig som dramatiker. De store penselstrøg jeg sædvanligvis benytter når jeg kridter banen for historien op, var erstattet af enkle og spinkle blyantstegninger. Genremæssigt lægger *Can You Hear Me?* tættere på realisme end noget andet jeg har forfattet. Jeg tilskrev dette til den følelse af intimitet og intersubjektivitet som jeg oplevede ved at skrive med tanke på radio spil.

Sideløbende studerede jeg radiodramaet fra forskellige teoretiske vinkler og kunne konkludere at det fiktive rum på lige fod konstitueres af den producerende og den perciperende part, som en syntese af tidslige elementer (stemme, lyd, rytme o.a.) som skabes af radio dramaet og rumlige elementer (tekstur, form, farve) som skabes i lytterens fantasi. Det er denne syntese som på en gang er en del af lytterens eget univers og et fremmed univers som infiltrerer og underminerer samme, der giver denne kombinerede følelse af intimitet og intersubjektivitet. Og det er dette unikke træk som gør radio drama til en kunstart i sin egen ret og ikke blot en fattig version af teater eller film.

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13.0 Appendix

Appendix 1:

Model of the 'Cyclic Web'.

In Hazel Smith & Roger T. Dean (ed.), *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, 2009, p.20.

Appendix 2:

Copies of the handwritten log entries cited throughout the paper.

Appendix 3:

Full version of the reflection-in-action exercise that I made on January 15th 2012 before commencing the project.

Appendix 4:

An example of a 'free writin' exercise over a headline in *Weekendavisen* (I do not have the exact date as it is one I cut out before commencing this project): "I gamle dage havde vi Bent"

Appendix 5:

Synopsis, step outline and treatment for *Can You Hear Me?*