2008-09-18

Digital Radio in Europe: Technologies, Industries and Cultures

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Recommended Citation

O'Neill, B.: Digital radio in Europe: technologies, industries and cultures. Presented at EBU Digital Radio Conference 08, Cagliari, Sardinia, September 18-21, 2008.

Digital Radio in Europe
Technologies – Industries - Cultures

EBU Digital Radio Conference

Cagliari, 18-19 September 2008

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Publications

Media, Culture & Society

Information, Communication and Society

Journal of Radio & Audio Media

Canadian Journal of Communication

Convergence

Nordicom

D R A C E
DIGITAL RADIO CULTURES IN EUROPE

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About DRACE

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Radio websites

**DRACE is an academic research group that specializes in studies of
radio and audio media.**

The radio medium is undergoing renewed challenges and significant change
in all markets. Digital radio technologies, mobile communications and the
internet have radically transformed the environment in which radio, as
traditionally conceived, operates.

There is a widespread belief that radio must re-invent itself in the new
digital age to avoid a long term decline. If it does not go digital, it is
claimed, radio could become obsolete and lose younger audiences who have
become accustomed to a vast array of digital choices in their media
experiences.

DRACE studies these changes with a variety of empirical methods,
conforming to the highest standards of international research in the field.
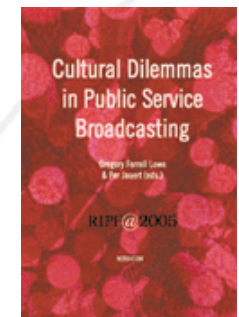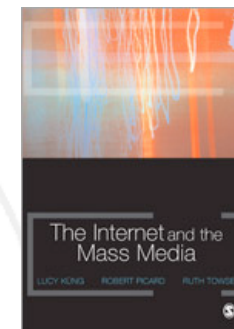
Future Scenarios

Multimedia, on-demand and subscription services are gradually becoming as important as traditional broadcast audio

'Digital Diversity'

'Multimedia Market'

Content Consumption

Radio will become digital by using different technologies in different markets. No dominant design on a global level.

Digital radio will have a dominant design: a globally used technology or set of complementary technologies
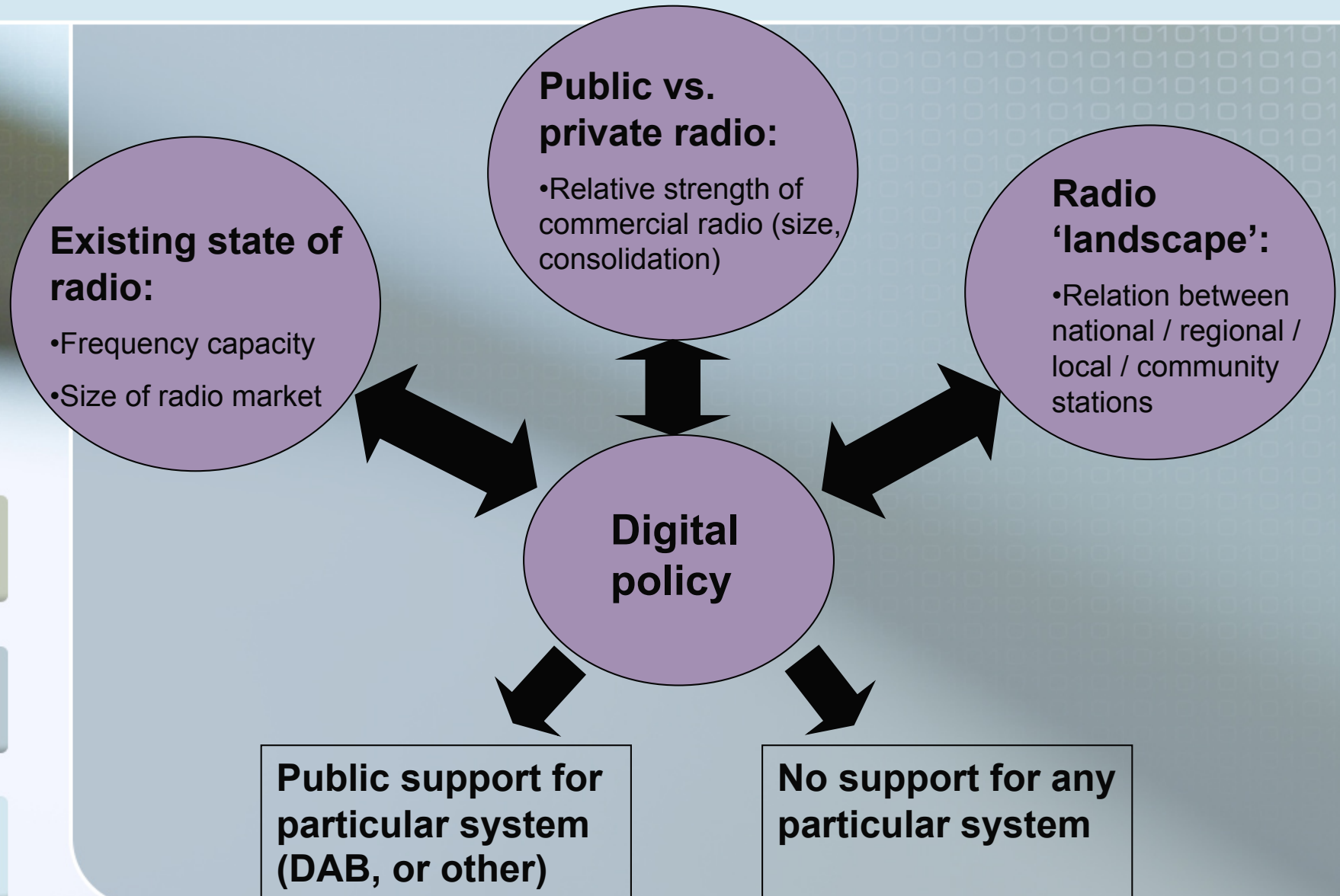
Delivery Technology

'Towers of Babel'

'DAB DReaM'

Free broadcast delivery and linear, real-time consumption of audio content is the most important way to use both analog and digital radio

DAB in 4 European Countries

Existing state of radio:
- Frequency capacity
- Size of radio market

Public vs. private radio:
- Relative strength of commercial radio (size, consolidation)

Radio 'landscape':
- Relation between national / regional / local / community stations

Digital policy

Public support for particular system (DAB, or other)

No support for any particular system

Policy Landscape Canada 1995 - 2007

1995

- **Co-ordinated industry approach**
- **Replacement policy**
- **Gifting of spectrum to broadcasters**
- **Broadcast regulation**
- **'DAB DReaM' scenario**

2007

- **New industry partnerships**
- **New service model**
- **Competing interests for spectrum**
- **Telecoms-style regulation**
- **'Digital diversity' scenario**

Book Project

Digital Radio in Europe: Technologies, Industries, Cultures

Intellect Books, 2009

intellect
Publishers of Original Thinking

A. Technologies of Digital Radio

- **The Technological Landscapes of Radio:** *reviewing competing approaches to digitalisation in radio*

- **A Vision for radio.** *The origins and evolution of Eureka Digital Audio Broadcasting*

- **Missing Pictures?** *Strategies and solutions of broadcast radio visualization*

- **'Sounding the future'** - *promotional discourses of digital radio's audiophile credentials*

B. Industries and Contexts

- DAB: the future of radio? *The development of digital radio in four European countries*

- Public radio in Europe: *policies and strategies towards digital radio*

- Future scenarios for the radio industry: *Expert perspectives*

- Digital radio strategies in North America*: a comparative study of technology and policy in the transition to digital radio*

C. Cultures of Participation and Consumption

- The Next Generation Platform: *Democratic Access in Sound Media*

- Community Media/Community Radio and Participation

- Audience experiences of participation: *a comparative study of Norway, Portugal and Ireland*

- 'The iPod Generation': *exploring youth audiences' changing patterns of consumption for radio and other audio media platforms*

A Vision for radio: Eureka-147

➢ What were the motivations for the development of digital radio?

➢ Who were the main protagonists (broadcasters, manufacturers, governments)?

➢ What kinds of services were anticipated?

➢ Who were expected to be the first users/early adopters?

➢ What was the expectation of the support from public and commercial broadcasters?

➢ Was there a consensus/set of views about the future of analogue radio?

➢ Was it expected that there would be a single dominant standard?

➢ Was there a belief that competing standards were under development, or imminent?

➢ Has the development proved to be as expected? If not, how is it different? What are the explanations?

Thank you!

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