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Radio Experiments: Aesthetic, Structure, Genre

Abstract

In the structure of radio experiments, the pattern is present and not every sound composition composed in any way fits into this pattern and is artistically valuable as well as it is not necessarily experimental radio drama or avant-grade music. The common features and structural aspects are the base of the for the main aim of this article, which is to describe the nature of radio experiments, establish their genre pattern in four aspects (stylistic, pragmatic, structural and cognitive) and to define the ruling principles of this form. The chosen research methods include literary analysis and criticism as well as some elements of structural analysis. The hypothesis of this article is the radio experiment as an autonomic radio genre, even though it is a very complex and internally diverse form. This article describes the matters of structure, aesthetics and non-aesthetics in the field of radio experiment with the examples from Polish Radio Experimental Studio and others.

Key words

Experiment. Radio. Radio art. Radio genres.

Introduction

Experimental radio forms have had many implementations and disproportionately few theoretical descriptions. The research in this text refers to all of forms of sound art, regardless of whether the given form was broadcast on a radio station, created as part of a compilation recorded on a specific medium (for example, a tape) or created for the needs of a website, a podcast. The construction, content or subject matter is distinguishing features of the discussed form, not the way it is made public. Radio experiments, although differentiated internally, show a set of common features that we would like to present and describe in the context of the genres pattern.

The purpose of this article is to clarify the essence of an

experiment¹ and its place among other contemporary audio art² forms, as well as to formulate the laws governing radio experiments and its genre determinants in four aspects. We consider the radio experiment to be as important as the already known forms of radio genology, both documentary and artistic. References to experiments are present in radio research, and creative methods or practices are sometimes described as experimental as opposed to classical, but the essence of the experiment remains unclear, as are its assumptions and goals. Not everything that is experimental is an experiment as a radio genre, which will be proved in this text.

¹ See preliminary version of those considerations: KOWALSKA, N.: Eksperyment jako gatunek. In *Media Biznes Kultura*, 2019, Vol. 7, No. 2, pp. 41-51.

² Audio art, sound art, radio art: at the top of the division, we place the term audio art that includes both radio and sound art. Sound art is divided in placed (sound sculptures, sound installations, sound walks etc) and non-placed (sound-text compositions, sound poetry, docu-music etc), radio art in sound based new media art (podcasts, audio plays, interactive audio dramas etc) and radio transmitted art (radio dramas, features, radio experiments etc).

The research questions are related to the ontological status of the experiment, its functioning in the environment of artistic radio genres, its structure and function.

In the study of the experiment, we will use literature studies that will provide us with a theoretical reference point, especially with genre pattern, structure and aesthetic. Due to the attempt to define the experiment as a species, the method we chose is the radio genological approach. Issues related to the use of specific sound materials and the structure of the work are also important, for which we will use the structural approach developed by Jan Mukařovský and selected aesthetic concepts.

As a starting point, we would like to present data on an experiment in the field of arts widely developed scientifically by literature or film researchers. Brian McHale, Joe Bray and Alison Gibbons³ in the introduction to the *Routledge Companion to Experimental Literature* write about the experiment in literature: "A feature that shares all experiments to create basic questions about nature and essential verbal art in itself. What is literature and what could it be? What are its functions, limitations, possibilities? (...). It's the kind of issues that mainstream literature usually displaces." The authors

³ BRAY, J., GIBBONS, A., McHALE, B.: *The Routledge Companion to Experimental Literature*. London/New York : Routledge, 2012, p. 1.

point to the autotelic nature of the works, the concrete implementation becomes the analysis of the medium that is its carrier. In the film, Alicja Helman writes about auto telicity: "the aim of the auto thematic film is to present the artist's attitude towards material, means of expression and filmed events, which has a decisive impact on the viewer's attitude to the work"⁴.

Orientation to the artist's reflections and an innovative approach to the material with which the author works are also characteristic for radio experiments. The authors take their activities to a new level of sensitivity, use new ways of operating sound, and reinterpret existing phenomena present on the radio. Magz Hall notes that "current radio archaeological works can only look back at fragments of the history of radio artists whose experiments resisted the populist requirements of the radio industry and discovered the boundaries of forms"⁵. Experimental works have been created since the beginning of the existence of the radio medium, one can risk the statement that perhaps it was the first radio productions that favoured the experiments, because "a key ally in this quest [to experiment - at. aut.] turns out to be technological development.

⁴ HELMAN, A.: Autotematyzm. In SYSKA, R. (ed.): *Słownik filmu*. Kraków : Krakowskie Wydawnictwo Naukowe, 2010, p. 25.

⁵ HALL, M.: *Radio After Radio: Redefining radio art in the light of new media technology through expanded practice*. [Dissertation thesis]. London : University of Arts, 2015, p. 26.

The fascination with innovative technical solutions was also given to artists who, experimenting with innovative tools, revealed completely new areas of contact with the world. The problem arose when new technologies became synonymous with experiment in art - when the middle took the place of the target. Their mass use today has largely banned what we used to call experimental practice"⁶.

Sound editing and an attempt to translate the language of film into visual radio practice characterized German radio pioneers, one of the most recognizable works is Walter Ruttmann's *Wocheende*, created in 1930. The collection of sounds was to symbolize urban traffic, without presenting a clear plot line to present to the listener the sound landscapes of Berlin.

Radio Experiment as a Genre

Experiment in the field of art is understood very broadly, the term is used by scholars and practitioners associated with almost every area of artistic activity: music, literature, film, visual arts. In the field of radio, the term 'experiment' is often used to describe the beginnings of radio⁷. In this article we would like to focus on experimental form of radio art not only as a phase of experiments

⁶ ROSZKOWSKA, M., ŚWIĄTKOWSKA, B.: *Studio Eksperyment. Zbiór tekstów*. Warszawa : Fundacja Bęc Zmiana, 2013, p. 7.

⁷ See also: GILFILLAN, D.: *Pieces of Sound: German Experimental Radio*. Minneapolis : University of Minnesota Press, 2009.

in the past. The form in experiments is final and its experimental component doesn't refer only to the process of experimentation but also to its structure and general idea.

The artist John Cage proposes an extremely capacious definition of the experiment, directing his considerations towards the practical course of the experimenting process: "the word experiment does not refer to an activity that may be subject to evaluation, which recipients consider to be a success or failure, an experiment is any action whose result remains unknown"⁸. Such understanding of the experiment brings us closer to scientific activities and research trials. Similarly, Magda Roszkowska and Bogna Świątkowska interpret the phenomenon of in the introduction to the *Studio Experiment*⁹. A collection of texts that recall the words of Francis Bacon claiming that "the primary purpose of science is to free man from the bonds of nature and necessity. Instead of theory, the means to this end should be the experiment, because only he, through his experience, enables real knowledge of the world". Based on the experiments we are discussing, the author and listener tend to learn about art, and release from ties may concern an artist who, within

the framework of experimental art, can move freely regardless of the applicable standards, determinants or current practices. This is the core of experimental art. The flexibility of the genre pattern must be preserved to give the author the possibility of expression.

In the history of sound experiments, two trends seem to dominate, some artists associated their activities with music, while others implemented forms based on the word (or its modifications) and used methods close to those which today are called auditory: drama, screenplay, and phonic gesture. The first of the currents, which can be described as musical, in Poland is represented, among others, by the employees of the Polish Radio Experimental Studio¹⁰, where innovative activities were the result of composer and implementation practices. Experimental music has become the main area of activity, i.e., "in which the composer does not know the result of his work in advance. So, it's not about the effect or the workshop, but about separating one from the other - work from effect; for separating them with unpredictability, for depriving the creator of control over the result of his work and transferring it to third factors - contractors, chance or technology"¹¹. The creation of this

kind of music includes aleatoricism, i.e., a type of construction of a musical work assuming, within the limits set by the composer, randomness in performance, a random factor as a compositional principle. These were the works of Eugeniusz Rudnik and other artists associated with the Experimental Studio of PR, these works are assessed by Michał Libera: "from today's perspective of recording the Studio [Polish Radio Experimental Studio - ed. aut.] may even seem textbook experimental. Devoid of clear narrative, even if it is short, it is usually too long, full of contrasts and sounds à la Ministry of Strange Sounds"¹². Libera also recalls the terminology of Bogusław Schaeffer, who in the nature of the experiment included his multiversality, the possibility of multiple experiences of the song in many versions. Realizations of the second stream of experimenters, which we define as a verbal-narrative current, more often included the spoken word, operated on acoustic plans and constituted an attempt to present a specific idea with dramaturgy of sounds, phonic gestures and editing operations, which are typical of all radio experimental works to this day. In this trend, the implementation of *Wochenende*, which we have already mentioned, was created. This is a sound image of Berlin's urban space during the weekend. The prototype was his film consisting of a dozen or

8 ROSZKOWSKA, M., ŚWIĄTKOWSKA, B.: *Studio Eksperyment. Zbiór tekstów*. Warszawa : Fundacja Bęc Zmiana, 2013, p. 7.

9 ROSZKOWSKA, M., ŚWIĄTKOWSKA, B.: *Studio Eksperyment. Zbiór tekstów*. Warszawa : Fundacja Bęc Zmiana, 2013, p. 7.

10 Polish example of this trend can be *Birds and People* (1992) by Eugeniusz Rudnik.

11 LIBERA, M.: Tu się nie eksperymentuje. Tu się po prostu pracuje. In *Studio Eksperyment*. Warszawa : Fundacja Bęc Zmiana, 2013, p. 55.

12 LIBERA, M.: Tu się nie eksperymentuje. Tu się po prostu pracuje. In *Studio Eksperyment*. Warszawa : Fundacja Bęc Zmiana, 2013, p. 55.

so urban scenes *Berlin: Die Sinfonie der Großstadt*, created in 1927, after which Ruttman decided to perform the film in a radio version. The program lasts 11 minutes, is a collage of sounds, voices and music; in total 228 different sound fragments were used, some of them were recorded in the studio, but most of them in the field. The recording lasting 11 minutes contained the rhythm of city life collected over two days. The urban panorama puts the city in the role of the hero of the program in a sound dialogue, it is a realization fully fitting the frames of experimental documentary and artistic programs. Another example is the radio version of *Liberation of Prometheus* by Heiner Goebbels. In addition to the musical composition, the dramatic and narrative structure is also important. The author also used so-called "Found footage, that is, existing material from which he creates a new work. The radio composition is not written and performed, but directed (...), all elements are equally important, dramatic or verbal tissue does not dominate the musical structure - and vice versa"¹³. This balance between musical and non-musical components introduces the program to the implementation of verbal-musical implementation, which - depending on other components - can be perceived as experimental in the spirit of the verbal-narrative current.

13 JIŘIČKA, L.: *Zdobywcy scen akustycznych. Od radioartu do teatru muzycznego*: Goebbels, Neuwirth, Ammer, Oehring. Warszawa : Instytut Teatralny im. Zbigniewa Raszewskiego, 2017, pp. 12-13.

In PRES they were also created, among other by Bohdan Mazurek, Elżbieta Sikora, as well as by Rudnik. Many of his works represent this type and will come back to them later in the text. Rudnik's *Lekcja* (Eng. Lesson) was created in 1959, it is Rudnik's first *ars acustica* realization, also defined as a radio documentary ballad. The piece consists of an audio recording during lesson in elementary school, recited spoken-word parts, audio quotes, natural sounds, and music. School recordings are documentary in nature, but in the context of the entire program they are treated on an equal footing with other materials. Their authenticity is their feature, but it does not make them unique. In *Lekcja*, Rudnik composed many types of audio material, each of them meant as much as the sounds contained in it, which distinguishes him from documentary filmmakers and radio reporters for whom the human word is at the centre of attention. The phonic materials are composed by the collage method, the sounds combine in a seemingly random arrangement, the teacher giving orders and the student reading the task are juxtaposed in a rhythmic breath coming somehow from the background, while archival German-language fragments and a countdown to the start appear from the next in English language. *Lekcja II* (1965) is an extension of this concept. The sounds of shots and explosions are intertwined with music and recordings from school lessons or games during breaks. Rudnik also plays with text,

the exclamation "They fell in the field of glory!" juxtaposes with the sentence "It's very bad!" uttered by the student, he connects the shots with laughing and crying adults and children. The piece is extremely spacious, uses sound planes, plays with separate use of the right and left channels, preparation of words and other sounds to give them a new sound. In *Lekcja* and *Lekcja II* Rudnik created an experimental verbal-sound composition, the plot is not developed, rather is shows the meanings of sounds in the relation with each other and with the whole work.

The essence of the experiment is its uniqueness compared to other implementations set in a similar context, as Roszkowska and Świątkowska write further, "art is therefore attached to the vision of the experiment understood as an individual or collective experience of a unique event"¹⁴. A threat to the perception of such practices may be the connotation of the experiment with a sample, an unexpected - and not necessarily satisfying - result. Józef Robakowski¹⁵ draws attention to such an aspect: "because the experiment is a phase of trials, which does not have to be an artistic act. It is a creative process, not

14 JIŘIČKA, L.: *Zdobywcy scen akustycznych. Od radioartu do teatru muzycznego*: Goebbels, Neuwirth, Ammer, Oehring. Warszawa : Instytut Teatralny im. Zbigniewa Raszewskiego, 2017, pp. 12-13.

15 GRUSZCZYŃSKI, A.: *Całkowicie stracić kontrolę. Z Józefem Robakowskim rozmawia Arek Gruszczyński*. In *Studio Eksperyment*. Warszawa : Fundacja Nowej Kultury Bęc Zmiana, 2013, p. 44.

necessarily fulfilled”, which is why he never saw his work as a process of experimenting: “in the *Film Form Workshop*, we didn’t want to do any experiments, we rather wanted to create artistic facts that would be the final models”¹⁶.

Experiment, as in Robakowski’s quote above, can be understood as phase, trial, the opposite of an artistic fact. This opposition prioritizes thinking about art by putting the former down, equating it with the creative process and trial. The hypothesis of this text is the opposite position, experiment as a genre, the final form and artistically valuable. However, to be able to prove its truthfulness, it is necessary to trace the remaining attempts to define a radio experiment that undertakes the subject extremely diversely. One of the interesting voices in this matter is the opinion of Libera, who notices a change in the understanding of this type of broadcast: “certainly [formerly] the definition of this [experiment – at. aut.] was not used with such nonchalance as it is today, when everything that does not fit in the public radio schedule from 6:00 to 22:00 is experimental, in other words what does not fit into a well-established canon”¹⁷.

Defining the experiment as non-

mainstream activities is not new, similarly received experimental literature, Raymond Federman describes the perception of experimental prose and the process of its classification: “Everything that does not fall under the category of success prose (commercial, of course) or it is not what Jean Paul Sartre called “nutritious literature, everything that is rated »not for readers« is immediately sent to the areas of the experiment – in a safe and sterile place”¹⁸. The innovativeness of experimental works may raise uncertainty for recipients, because the perception of the “new” is a derivative of the understanding of the “previous”. As Schaeffer states, a similar situation occurs when receiving new music: “I see contemporary music through the prism of early music, through the prism of ancient (or actually useless or quite harmful today) auditory habits, as well as a new understanding of the expression of music. New music watched and listened to, and moreover – valued on the basis of these used experiences, will always be difficult, inaccessible, abstract, having nothing to do with ‘real’ music, or maybe quite bad, as the authors usually think about the crisis of art”¹⁹. In addition to the already mentioned opposition, the

attempt – an artistic fact, as well as a new opposition – old or known – becomes the space within which the experiment is placed. These two pairs of opposites, four variables become reference points for many definitions of experimental forms, and their mutual influence on the dynamics and character of the work.

The creative process involves the use of all tools and methods, everything that is audible, silence, musical compositions and dramatic and narrative tools. Important elements of the phonic experiment are unique editing and sound effects, autotelic message and references to other cultural texts. As a work of art, the primary function implemented by these types of programs is the aesthetic function. A radio experiment can be an adaptation of pre-existing cultural texts or arise based on the original script, it can contain actor’s creations developed and expanded verbal and narrative parts, or on the contrary – based on digressions and fragmentation.

Allen S. Weiss describes the experimental broadcast *Pressures of the Unspeakable* by Gregory Whitehead in this way: “It is an overture characterized by elision, fragmentation, degeneration, disintegration, imprints, inclusions, multi-track compilations. It’s a work that reproduces radio discourse using extremes. Therefore, any attempt to make sense would be

a betrayal”²⁰. Disintegration and the associated elision that changes the course of the program by omitting repetitive parts, multi-track, references to other texts of culture or concepts, an innovative way of editing and narrative are elements that make the program can be treated as experimental. The most important feature of the radio experimental program seems to be the search for new forms that correspond with other fields of art or push its existing boundaries.

Perspectives on Aesthetic in Radio Experiments

Jan Mukařovský states that “every object and every process (...) can become carriers of an aesthetic function”²¹. Experimental broadcasts, as well as – although to a lesser extent – experimental features, are oriented towards the implementation of the aesthetic function. Although Mukařovský claims that “there is no permanent border between the aesthetic and non-aesthetic spheres”²², their proportions, especially in artistic radio genres, are variable, and the projects themselves are more closely associated with one of them. Experimental features due to strong connections with journalism, and more precisely

with radio reportage, do not reject cognitive elements, they are as important as aesthetic elements and artistic vision. As Mukařovský writes, in the novel biography or essay is “hesitation between poetry and communication”²³, also in the artistic radio genres. In an auditory experiment, the aesthetic function is dominant, as “in art, the aesthetic function is the dominant function, while outside art, if present, it is secondary”²⁴, and there is no doubt that auditory experiments are works of art. “The purpose of an aesthetic function is to cause aesthetic contentment”²⁵ but the way it is achieved in experimental broadcasts is not always associated with measures that are in themselves “pleasing to the ear”, and assembly does not always go unnoticed. Noises, distortions, voice modifications or sounds interrupted during the editing process go beyond the aesthetic frames adopted in conventional radio broadcasts – these are materials that would be negatively received outside of the work.

Such recordings are Whitehead’s productions found on an album consisting of *razograms* (a combination of the words: *razor* and *program*) and entitled *Disorder Speech* from 1984. *Eva, can I stab bats in a cave* is a one-minute recording consisting of several

repetitions of the title. Whitehead says of him: “It was quite funny when in the studio I was learning to replicate tapes played from behind”²⁶. The first was the desire to create a recording, not the desire to tell a story, which distinguishes these projects from the experimental feature. Whitehead talked about *razograms* that he played, cutting tapes, improvised and experimented with manual editing of audio tapes.

Radio experimental art, which is inherent in its nature, exceeds these standards and changes them. This art “uses a violation of the aesthetic norm as one of the main means of influence”²⁷. The experiment does not renounce any sounds, tools or methods, also those that can be commonly placed in the category of “ugliness”, which, after Mukařovský, we understand as a broader concept than “lack of taste”: “what I feel as inconsistent with the aesthetic norm is ugly to us”²⁸. Therefore, experimental forms do not reject anti-aesthetic practices, the creators decide to cause the recipient to “aesthetic disapproval as part of the artistic effect”²⁹.

16 GRUSZCZYŃSKI, A.: Całkowicie stracić kontrolę. Z Józefem Robakowskim rozmawia Arek Gruszczyński. In *Studio Eksperyment*. Warszawa : Fundacja Nowej Kultury Bęc Zmiana, 2013, p. 44.

17 LIBERA, M.: Tu się nie eksperymentuje. Tu się po prostu pracuje. In *Studio Eksperyment*. Warszawa : Fundacja Bęc Zmiana, 2013, p. 55.

18 FEDERMAN, R.: *Surfukcja – cztery propozycje w formie wstępu* [w:] *Nowa proza amerykańska. Szkice krytyczne*. Warszawa : Czytelnik, 1983, p. 422.

19 SCHAEFFER, B.: W poszukiwaniu muzyki absolutnej. In *Horyzonty muzyki*. Warszawa : Polskie Wydawnictwo Muzyczne, 1970, p. 40.

20 WEISS, A.: *Phantasmic Radio*. Durham : Duke University Press Books, 1995, p. 76.

21 MUKAŘOVSKÝ, J.: *Wśród znaków i struktur*. Warszawa : Państwowy Instytut Wydawniczy, 1970, p. 47.

22 Ibid., p. 47.

23 Ibid., p. 54.

24 Ibid., p. 54.

25 Ibid., p. 71.

26 WHITEHEAD, G.: *Disorder Speech*. [online]. [2021-09-28]. Available at: <<http://gregory-whitehead.net/2012/07/28/disorder-speech/>>.

27 MUKAŘOVSKÝ, J.: *Wśród znaków i struktur*. Warszawa : Państwowy Instytut Wydawniczy, 1970, p. 75.

28 Ibid., p. 76.

29 Ibid., p. 77.

The implementation of the feature genre in the experimental variety that fits in this method of creation is the broadcast of Gregory Whitehead *On the Shore Dimly Seen*. The broadcast addresses the subject of non-contact torture used in Guantánamo on the arrested with the number 063. The basis for the creation of the story was a secret report of the interrogation of the arrested 063, Mohammed al Qahtani, which was disclosed by the magazine Time. Whitehead was also responsible for the editing and composition of the document, its direction and vocal parts. The singer Gelsey Bell in *On the Shore...* performs musical improvisations, and actress Anne Undeland plays the role of the narrator.

Three artists created a three-layer structure. The first plane is Bell's vocal improvisations, "which define the scenery of this invisible film, not naturalistically or descriptively, but purely associative and musically"³⁰. The second plane is narrative, Gotz Naleppa describes fragments spoken by the actress as facts, emotionless and commentary information on torture techniques in Guantanamo³¹. Gregory Whitehead singing, or maybe meloreciting, words of the protocol arrested 063 and one of the agents responsible for the interrogation is the third

layer; protocols have become a kind of libretto³². However, the description of torture resulting from narrative parties is not their only representation in the broadcast. Bell's vocal improvisations reach high tones, which can be unpleasant for the listener, and the repeated sounds of a clock being wound in the background, reverbs and echoes can be disturbing and create a dark atmosphere.

Structure and Genre Pattern of Radio Experiments in the Genological Perspective

Radio experiments of the verbal and narrative current may resemble radio plays or reports. However, they remain independent of the principles of composition, cognitive or informational functions, and often only slightly refer to them. Radio experiments, as programs that allow the artist great artistic freedom, are characterized by high intraspecific diversity and many structural variables. However, we would like to address the subject of structure in relation to this type of implementation in a contributory form. Mukařovský described the structure as "the whole that defines the nature of its elements (...) In a word: hierarchy, mutual inferiority and superiority of components. (...) unstable balance of constantly

moving forces"³³. What is important for the researcher is the relational nature of the individual components of the structure: relations between the elements and their dynamics, which have a direct impact on the final effect. Mutually dynamic elements include voice materials, music, sound effects, assembly and use of technology, silence, phonic gestures or sound metaphors³⁴.

Structure as a set of elements in a work, the relationship between them, and their relationship with the whole, becomes a construct whose study - in accordance with the assumptions of structuralism thought - should also include the influences to which a given work of art is subjected. Structure as a concept encompassing both the form and content of the work introduces the recipient to the field of holistic interpretation, signs and meanings are evenly distributed. René Wellek and Austin Warren claimed that "instead of contrasting form and content, we use the concept of matter and form as what aesthetically organizes matter"³⁵. The holistic understanding of the experiment means that it can be treated and understood as an aesthetic experience, which

33 MUKAŘOVSKÝ, J.: *Wśród znaków i struktur*. Warszawa : Państwowy Instytut Wydawniczy, 1970, p. 80.

34 A sound metaphor is a type of audio procedure in which the author - by using it in an appropriate context or with a certain repetition - gives the sound a meaning that it did not originally have.

35 WELLEK, R., WARREN, A.: *Teoria literatury*. Warszawa : PWN, 1974, pp. 329-330.

30 NALEPPA, G.: On the Shore Dimly Seen: Review. In *RadioDoc Review*, 2015, Vol. 2, No. 2, p. 1.

31 NALEPPA, G.: On the Shore Dimly Seen: Review. In *RadioDoc Review*, 2015, Vol. 2, No. 2, p. 1.

32 WHITEHEAD, G.: *Earworms + Radio Voices: In Conversation with Gregory Whitehead*. [online]. [2021-09-28]. Available at: <<http://www.earlid.org/posts/earworms-radio-voices-in-conversation-with-gregory-whitehead/>>.

highlights the primary function of this type of implementation - the aesthetic function. Aligning the form with the content also means that the genre pattern does not contain elements that distinguish them. The construction of experimental audio works is the final form and as a whole should be subjected to analysis or interpretation.

For every form or genre appearing in media both external and internal genre determinants can be established. External determinants for radio experiments are related with radio station presence, especially during evening or night recurring broadcasts³⁶, with duration between 3 and 75 minutes³⁷. The internal determinants are related with the work itself, beside the radio station situation. Maria Wojtak, in the description of the research methodology necessary for the analysis of journalistic genres, specified four aspects of the species pattern: structural aspect, pragmatic aspect, cognitive aspect and stylistic aspect³⁸. Considering an experiment as a genre requires the establishment of a genre pattern that will act as a reference

36 In Polish Radio those broadcast were: *Medium, czyli magazyn miłośników sztuki słuchowej (Medium - Radio Art Lovers Club), Klub Miłośników Sztuki Radiowej (Radio Art Lovers Club), Pro Arte Acustica Klub Sztuki Radiowej (Pro Arte Acustica - Radio Art Club)*.

37 Radio experiments can be both longer or shorter, but this is the average duration. Longer pieces are usually divided into parts or broadcasted only partly.

38 WOJTAK, M.: *Gatunki prasowe*. Lublin : Uniwersytet Marii Curie-Skłodowskiej Press, 2004, p. 16.

point if the program is qualified as appropriate genres of artistic radio. With reference to the experiment as a species, we understand the above-mentioned components as follows:

1. **Structural aspect** - is a composition of the work with every scene, elements and sound or voice materials. Characteristic features of the experimental works in radio can be:
 - 1.1. multiversality, especially in aleatoric works,
 - 1.2. internal differentiation of elements,
 - 1.3. disintegration, elysium,
 - 1.4. apparent incompatibility of individual elements and their relationship with the whole composition.
2. **Pragmatic aspect** is the representation of the purpose of the communication, situation of the recipient and the broadcaster and the illocutionary potential. The aim is to convey the artistic vision of the artist and to achieve aesthetic satisfaction of the recipient. What is important according to radio experiment, is that it can overcome aesthetic standards and push the boundaries of art.
3. **Cognitive aspect** - the subject of the program and the way it is presented, axiology and perspective. It is expressed by:
 - 3.1. full thematic freedom, also controversial, metaphorical, surrealistic,
 - 3.2. author's point of view - subjectivity,
 - 3.3. references to other texts on

- 3.4. uniqueness of material and/or methods.
4. **Stylistic aspect** is the arrangement of sounds means used in the piece, their order, nature:
 - 4.1. voice materials, acoustic kitchen, music, conscious use of silence,
 - 4.2. unlimited sound resources, including anti-aesthetic means of expression,
 - 4.3. form assimilated to content - there is no difference between those two aspects of the work, they are equal and are not supposed to be analyzed or interpreted separately.

The genre pattern is a certain set of features, a frame in which programs defined as experimental can be placed. However, its variation and uniqueness of audio works of art should be remembered. As Wojtak writes: "I do not treat the genre pattern as a permanent (permanent) quality or a measure of the degree of perfection of individual performances"³⁹. The remark regarding the measure of perfection seems to be particularly important in the context of artistic and experimental activities. The basis of the genre pattern is to show only the genological perspective, which may accompany research and analysis of programs.

39 WOJTAK, M.: *Gatunki prasowe*. Lublin : Uniwersytet Marii Curie-Skłodowskiej Press, 2004, p. 18.

Conclusion

As one may say that the attempt to describe the experiment as a genre is the opposite to what the experiment should be: a wild form, genreless and unexpected. Every art research is secondary to the piece of art. As far as creators don't read academic papers before they start to work on their pieces, researchers can provide case studies and structuralized patterns that can be very useful for further research and completely irrelevant for artists.

The nature of the experiment is permanently inscribed in the search for new forms, the diversity of implementation, constantly pushing the boundaries of art and finding references to other texts of culture. Broadcasts outside the classical canon of radio genres influenced their development. The verbal stream of radio experiment has directly influenced the development of the radio play, feature and radio documentary, but each innovation indirectly affects all subsequent projects. The end result is sometimes unknown to the author in the creative process, the process and effect, methods and content are experimental. This does not mean, however, randomness understood as wandering or unawareness of the techniques used. The radio experiment as a genre is an artistic fact, not a process, because not every sound composition composed in any way fits into the genre pattern and is artistically valuable. By established

the genre pattern which reflects crucial aspects of the form we can reveal the common features and formal requirements of the radio experiments. Structural aspect in the reference to experimental radio work *Pogłosy* (1978, Eng. *Reverbs*) by Eugeniusz Rudnik⁴⁰ and Jerzy Tuszewski⁴¹ shows how the plot reflects the graphic arrangement of the poem on the basis of how it was created. Sometimes the sounds overlap, at other times the recitation is almost syllabic and singular. The broadcast is characterized by a rich sound environment and spaciousness of implementation, which ranges from ascetic recitation of a lonely voice to the sounds of the crowd and screams. The structure is multi-level, both in terms of voice-verbal as well as music-sound spaces. Pragmatic aspect as the representation of the purpose of the communication shows the artistic vision, it can also overcome aesthetic standards and push the boundaries of art. Eugeniusz Rudnik used unwanted materials and by context gave them new meanings and value, often described the world with allegories, metaphors and re-written documentaries. Cognitive aspect reflects the

⁴⁰ Eugeniusz Rudnik (1932 - 2016), Polish radio artist and composer, one of the greatest in Polish Radio and Polish Radio Experimental Studio (PRES). The spectrum of Rudnik's radio activity was very broad, the artist worked as a producer, apart from musical compositions, he also created audio programs and dramatic plays closer to classical radio theatre.

⁴¹ Jerzy Tuszewski (1931 - 2016), Polish radio director, journalist, founder and member of EBU Ars Acustica Group.

subject and the way it is presented, axiology and perspective. It is expressed by full thematic freedom, also controversial, metaphorical, surrealistic. This also reveals the uniqueness of material and/or methods applied in experimental radio works, often combined with references to other texts on culture, forms, trends and genres.

The sound resources that are the base of stylistic aspect are basically unlimited and can also include anti-aesthetic means of expression.

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