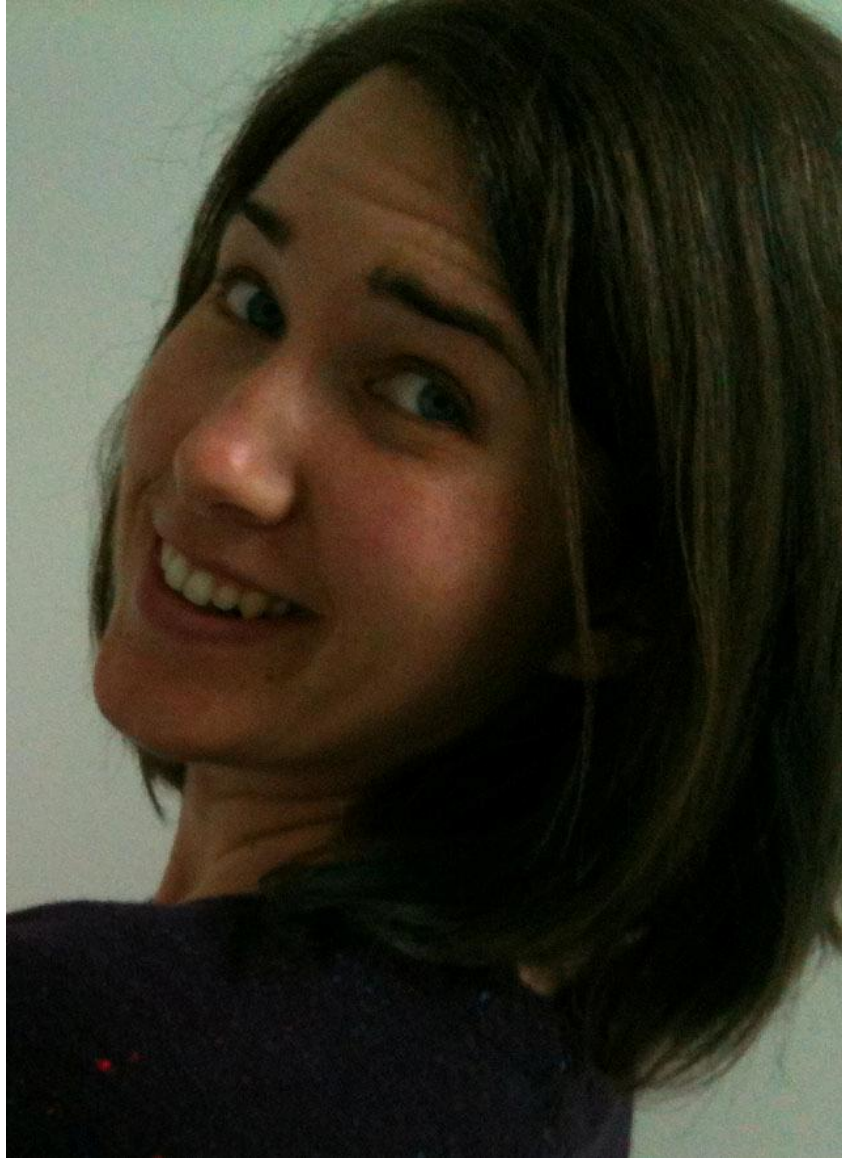


Graduate Student Profile

Rebecca Draisey-Collishaw, Memorial University of Newfoundland



Rebecca Draisey-Collishaw

Rebecca Draisey-Collishaw is a doctoral student in ethnomusicology at Memorial University of Newfoundland (St. John's). Rebecca grew up in London, Ontario, where she attended the University of Western Ontario. After completing a Bachelor's degree in music education, she continued to pursue her interests in community music, multicultural policy, and performance through graduate studies. Rebecca's lecture-recital for her Master's degree in oboe per-

formance drew on work in the local Irish music community and connections to the classical music scene in order to explore hybrid musical production and the dynamics of cross-cultural collaboration. Her current research focuses on the relationship between public policy, arts broadcasting at the CBC, and intercultural communications between musicians. Rebecca is serving as the CSTM Student Representative

this year. She has written a summary of her research here.

Statement of Research:

By the early 1990s, the principles that had sustained a 60-year tradition of public service broadcasting in the Western world were targets for criticism and debate. Several issues were at stake: (1) the introduction of new technologies meant spectrum scarcity was no longer a problem to be managed; (2) the growing influence of neo-liberal agendas supported calls for liberalization of the media market; and (3) the nationalist cause that was historically twinned with understandings of public broadcasting appeared increasingly antiquated in the context of globalization and transnational populations. Rather than seeing these circumstances as the death knell for public service broadcasters, British intellectual Stuart Hall (1993) suggested, instead, that changing technologies, politics, and populations provide a justification: that public service broadcasters have the unique potential to become a forum for debate and awareness among increasingly diverse and fragmented populations. Arguments about the role of broadcasting in the twenty-first century continue to wage on and twenty years later, Hall's vision of public broadcasting as the " 'theatre' in which cultural diversity is produced" remains relevant – particularly in the Canadian context, where diversity is a cornerstone of identity and multiculturalism a central component of public policy. My doctoral research investigates the discourses and the programming produced to fulfill the Canadian Broadcasting Corporation's (CBC) mandate as defined in the Canadian Broadcasting Act (1991), in corporate policies and guidelines, and in relation to nationally defined priorities (i.e., multiculturalism). More specifically, I use a case study of an experimental music program broadcast in the early years of the twenty-first century as a tool for gaining a more nuanced understanding of the relationship between the arts, citizenship, policy-making, and the social, political, and cultural functions of public broadcasting – specifically radio and related new media incarnations – in an increasingly globalized nation and world.

From July 2005 until September 2008, weekend Radio One listeners (and eventually Radio 2 and Sirius Satellite listeners, as well) heard a diverse sampling of Canadian musicians meet, perform, and discuss the challenges of collaborating when partner performers come from different musical worlds (e.g., different genres, different generations, different styles, and/or different cultures). As part of a preliminary study of a locally produced and broadcast series of "fusion" concerts, a St. John's-based pro-

ducer explained that there was growing awareness at various levels of the CBC of the changing nature of Canadian society – accompanied by demands to reflect social diversity in programming. Simply put, my research depends on this context of an officially multicultural state, considering how a broadly defined policy framework intersects with a public institution (i.e., the CBC), the creative realization of policy goals (i.e., arts programming), and the popular imagination of the nation. Beginning with musical and content analyses of archival recordings and grounding my findings in ethnographic observation, comparative analysis of related programming initiatives, interviews, online networking, and audience research, my study seeks to:

1. Query the effects of mandated responsibilities on programming outcomes. This involves evaluation of the efficacy of the relationship between federal policies, programming objectives, and artists' agency in the creation of diverse national spaces.
2. Explore the realization of public service broadcasting principles in Canada in relation to globally defined principles in order to offer commentary on the congruency of objectives and actions.
3. Question the nature of intercultural communications in creative processes, including how musicians negotiate musical differences and police boundaries, and whether this mode of creative expression offers a model for extra-musical interactions.

My research emerges from previous work on musical hybridity, but also connects with interests in public policy and in the tensions between nationalism and democracy (e.g., McChesney 1999; Ferguson 2007) by addressing musical collaboration in the context of public service broadcasting. Broadly speaking, the scope of my work is defined by the contested role of public service broadcasting in the twenty-first century – both globally and within Canada – and the historical and theorized capacity of broadcasting services to foster social democracy. While detractors cite the expense of national broadcasting services and the establishment of free market alternatives as motives for dismantling existing systems, advocates of public service broadcasting emphasize that there is an overarching social interest at stake in broadcasting: that broadcasters have a critical role in the cultural life of the nation, acting as a formative and influential force in shaping the nature of the public (McChesney 1999; Raboy 2006; Thompson 1997; World Radio and Television Council 2000). Within Canada, federal cutbacks to the CBC's already narrow budget provide very real challenges to the viability of the organization, and popular debate regarding programming decisions raise important questions about

the role of the CBC in public life. While the CBC frequently has been the target of popular criticism and much academic attention has been directed at the historical development of broadcasting in Canada (e.g., Prang 1965; Peers 1969; Raboy 1990; Vipond 1992), comparatively little consideration has focussed on the meanings and agendas that underpin cultural content. Emerging at a critical juncture in the institutional history of the CBC, my research examines the cultural work actually accomplished through a specific type of programming initiative. With the mandate of the CBC and the broader cultural policies of Canadian multiculturalism providing the backdrop, this research is in dialogue with debates about the function of public service broadcasting in the twenty-first century and the capacity of the broadcaster to contribute to the maintenance of a democratic public culture.

Recent Conference Papers:

East Meets More East: The CBC as a Mediator of Cultural Encounter in St. John's NL. Canadian Society for Traditional Music Conference, Ryerson University, Toronto ON, 12 May 2012.

Creating a Collage of the World: "Playing for Change" and Representations of Diversity. International Council for Traditional Music/Canadian Society for Traditional Music Conference, Memorial University, St. John's NL, 19 July 2011.

"Fusions and Confusions": A Case Study of Musical Collaboration and Creation. New Found Music VII, School of Music, Memorial University, St. John's NL, 17 January 2010.

Irish Enough in Ontario. Sociology of Music Education Conference, Mary Immaculate College, Limerick, Co. Limerick, Ireland, July 2009.

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ging Role and Purpose of the BBC. [London]: British Film Institute, 23-38.

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