



BROADCASTING COLONIALISM: 16 / 17 May 2024

CONFERENCE PROGRAMME

Refreshments and a sandwich lunch are provided free of charge to anyone attending the conference in the College Buttery, Hilde Besse Building (Ground Floor), next to the Porter's Lodge.

** indicates online participation*

Thursday 16 May

Welcome and Introductions

10.30 – 11.00

Convener: Dr. Peter Brooke (Oxford)

Dr. Abena Yeboah-Banin (Department of Communication Studies, University of Ghana)*

Prof. Admire Mare (Department of Communication and Media Studies, University of Johannesburg)*

Prof. Miles Tendi (Director, African Studies Centre, Oxford)

PANEL 1: COLONIALISM, SIGHT AND SOUND

11:00 – 12:30

Jennifer Blaylock, 'Between Orality and Liveness: The Racialized Construction of Radio Specificity in Africa'.*

British colonial officials routinely used new media to scrutinize and contest the psychological capacity of Africans during the early twentieth century. Not only were their stories of African befuddlement by new technologies like gramophones and cinema projectors used by colonial governments to bolster white supremacy, but media theorists like Marshall McLuhan also made use of colonial accounts of African encounters with media to argue for the effects of specific media on different human populations. In this paper, I look at two examples of colonial theories of radio to show how contrary to McLuhan's characterization of radio as naturally linked to tribal (African) cultures, radio was designed by colonial governments for African audiences according to their racial perceptions of African populations. First, I consider Leslie Notcutt's failed "magazine-in-sound." Even though his invention resembled a durably made gramophone and a weekly subscription to recordings, Notcutt promoted his "broadcasting scheme" as an appropriate transitional medium for Africans to prepare for radio and to generate scientific insight into whether Africans would be able to understand the new broadcasting medium. Notcutt hypothesized that Africans were unable to distinguish the difference between radio's live sound and the gramophone record. Notcutt assumed

that for African audiences the audible is always in the present, thus rendering radio's specificity as a live medium uniquely suited for Western audiences. While Notcutt's "magazine-in-sound" never came to be and radio was quickly adopted, colonial governments did use different radio technologies to segment colonial populations by race and class. In the Gold Coast wired broadcasting was adopted for rural audiences because its limited single-channel function allowed the government to control broadcast content completely and its simple functionality was perceived as appropriate for African audiences. With both examples, I argue that racial difference and the medium specificity of radio were co-constituted.

Vincent Kuitenbrouwer, 'The Glass House Revisited: Colonial Broadcasting in the Dutch East Indies, 1927-1942'.

The advent of radio broadcasting had a big impact on the Dutch East Indies in the interwar years. The medium-wave station *Nederlansch-Indische Omroep Maatschappij* (NIROM) attracted many listeners from the archipelago with its combination of 'Western' and 'Eastern' programs. Considering this success, contemporary Dutch elites believed that the new medium could seriously influence colonial power hierarchies and as a result radio was both celebrated and feared by them. This paper explores how these ambivalent visions of radio broadcasting translated into attempts from the colonial administration to control broadcasts in order to protect and strengthen the status quo.

In this analysis of colonial radio practices I will engage with the glass-house-metaphor, a concept that was coined by the Indonesia writer Pramudya Ananta Toer to describe the security apparatus of the late colonial state, which kept a close eye on the public debate in order to protect the status quo. By using the archives of the organizations that were responsible for monitoring and censoring radio broadcasts in the Dutch East Indies I will not only reveal the fundamental views on the societal impact of radio amongst colonial elites, but also reflect on the limits of their power. The ether provided Indonesian nationalist groups with a space to experiment with new formats to develop their identities beyond the gaze of the colonial state.

Tichawona Zinhumwe, 'Decoding the Silence: The Portrayal of Blacks in Colonial Rhodesian Silent Film'.*

This paper analyses how the colonial Rhodesian government used the Ministry of Information Mobile Film Unit silent film to construct an identity for Africans, using stereotypes that portrayed blacks as foolish and ignorant. The article applies two post-colonial concepts, Stereotyping and Othering to examine creation of a colonial archetypal black identity in the 'rib-cracking' satirical comedy silent film *Tickey*. The film ridiculed and poked fun on blacks. Actors emphasized body language and facial expressions for the audience to understand what an actor was feeling and portraying. Semiotics is used to analyse how film meaning is created and communicated through symbols and signs in silent visual discourses, in order to define events. Retrospective ethnography using memory is deployed to interpret and read meanings from filmic signs and symbols. Acknowledging the importance of the historical in the cultural field to understand meaning of cultural phenomena in filmic texts, I rewind to 1975 when as a ten-year old boy I watched *Tickey* on canvas. The role of *Tickey* the main character in the film was acted by Patrick Chiroodza who will be interviewed to get insights into why the film was popular with blacks while it also mocked them.

Chair: Dr. Dan Hodgkinson (Oxford)

Lunch Break – Served in the College Buttery

PANEL 2: EMPIRE AND METROPOLE

13:15 – 14:45

Dulce van Vliet, 'TedTalks of the early Twentieth Century: Public Lantern Lectures and Dutch Colonial Strategy'.*

Public lantern lectures, that is public lectures featuring the projection of images by means of a lantern, were once a ubiquitous cultural activity of Dutch social life. They were organized for broad audiences and usually held in public auditoriums such as theaters, concert halls or even cinemas, but also countryside inns and cafés. Facilitating this type of event was an important part of the audiovisual propaganda strategy developed by the *Koloniaal Instituut*, which aimed to “collect and disseminate knowledge about our overseas regions, in particular the promotion of trade, agriculture, industry, and other interests.” The *Koloniaal Instituut* created its own lantern slide rental office, published lantern readings, and established collaborations with other national associations. The *Maatschappij tot Nut van 't Algemeen*, for instance, framed these events within a “united” national effort and tried to encourage its many departments to organize them by establishing a subsidized lecture-scheme in 1912. By exploring the diversity of lecture topics and framings used by speakers and organizers—from academic insights to personal experiences—this paper aims to investigate how public lantern lectures articulated the relation between the colonies and the metropole.

Stephen Hocking, 'The Colonist and the “Sublime” '.

This paper considers Larkin's concept of the 'colonial sublime', the 'individual or collective response to a confrontation with phenomena or events outside of the imagination's possibility to comprehend'. Whilst acknowledging that, as Larkin proposes, it represents a way of interpreting and understanding the impact of technological developments on colonised societies previously lacking such innovations, this paper proposes that such a notion of the 'sublime' also speaks to the responses of the colonists themselves to early radio broadcasting from the metropole. It examines responses to one particular series of broadcasts, those coordinated in London by the BBC each Christmas Day in the years 1932-1935, hour-long programmes broadcast on the BBC Empire Service that ended with a message from King George V. Whilst amongst the reported reactions to these were indeed those of populations unfamiliar with radio technology, far more prominent are those capturing the amazement of the intended audience, those wholly familiar with radio technology and with access to the apparatus necessary to receive the transmission. In these reactions we can note that the impact of the broadcasts was both to amaze listeners with the almost unimaginable technical feats achieved by a new medium and to impress them with the sheer geographical and cultural diversity of the British Empire these broadcasts presented. What was captured was a response to a phenomenon whose wonders and likely impact were indeed almost beyond comprehension.

Frederike Moormann with Dr. Nashilongweshipwe Mushaandja and Angelika Waniek, 'Space has become a crowded place: on wireless telecommunication through horns, masts and satellites'.

This paper on the (post-)colonial violence of electric telecommunication infrastructures and resistance against them emerged from a transcultural dialogue – evolving around questions of

making silent documents hearable, unveiling violence and re-telling the history of technology. In our artistic research we have developed methods to make silent, or – with Tina Campt – quiet documents hearable. The documents of this research are quiet in a threefold way: first, they do not sound. Second, they are mono-perspectival from the German colonists' viewpoint. Third, in the discourse about telegraphy, the Black, Namibian perspectives are silent. In our transcultural dialogues on the documents we lean onto meLê yamomo's "sonus" – a resonance of a certain body with a certain context to a historical document.

The archival material we looked at are documents and photos of the company Telefunken – which in 1911 established the first wireless connection between Windhoek (Namibia), Kamina (Togo) and Nauen (Germany). This development followed a history of violence, as wireless telegraphy was first "tested" during the war against and genocide of the Ovaherero and Nama people. In this, telegraphy and the respective resources played a decisive role.

For several thousand years, horns have been used for communicating with the far-away. Maybe we can haunt this history of telecommunication with the technology of horn playing. Maybe the development of technological apparatuses was only possible on the basis of this much older knowledge. Today, the undersea glass fibre cables are running along the same lines as nineteenth-century telegraphy cables, and 10.000 satellites made up of metals and rare earths dug partly from Sub Saharan mines are spinning above our heads – using high precision technology developed in 1904. How can we re-tell the history of tomorrow's telecommunication infrastructure?

Chair: Dr. Vincent Kuitenbrouwer (Amsterdam)

Tea/Coffee Break – Served in the Buttery

PANEL 3: DECOLONISING RADIO IN GHANA

15:00 – 16:30

Prof. Audrey Gadzekpo, 'Countering Imperial Legacies in Ghanaian Broadcasting History'.*

This paper interrogates the decolonising influences in Ghana's broadcasting history by drawing attention to the consequential contributions of local actors in the colonial and immediate post-colonial period. It argues that Eurocentric perspectives on colonial histories have tended to focus on how imperialist ideology shaped broadcast histories of former British colonies. There is substantial literature on how, for example, the British Broadcasting Corporation (BBC) influenced broadcast culture in former British colonies, but little has been written about the agency of the colonised in these historical accounts and their role in the shaping of the broadcast ecosystem that exists in Ghana today. The paper thus foregrounds the instrumentality of local language broadcasters during the colonial period and discusses the vision of Ghana's post-independence leader Kwame Nkrumah in indigenising and expanding the broadcast space. It illuminates also the role played by women such as Shirley Graham Dubois, the first director of television when it was established in 1965 and Genoveva Marias, her programmes director, in executing Nkrumah's decoloniality project, and other unacknowledged junctures in Ghanaian radio and television history.

Dr. Victoria Ellen Smith, 'Radio Ghana's Dagbani Service in the Making of a National Identity for the New Nation of Ghana'.

The Dagomba town of Tamale was the British administrative capital for the Northern Territories of the Gold Coast (now Ghana). Colonial policy restrained development and education in Tamale and 'the region was deliberately made a labour reserve for the mines and cocoa plantations in the south of the colony' (Fuseini, Yaro and Yiran, 2017). Beginning in 1935, the Colonial Government created a popular wired radio system in southern Ghana to promote the imperial project. With the outbreak of WWII, the English-language service extended to include dominant southern vernacular languages to report news of war. During this period Dagomba communities in southern mining areas were served unofficially by Dagbani-speaking Vernacular Announcers. In the post-war years, broadcasting policy changed to promote loyalty to the British at a time when independence seemed all but inevitable. The demands of Ghanaian broadcasters for the Africanisation of radio were at last met with a positive response and Dagbani music, stories, poetry, and talks were introduced to the late-colonial soundscape.

This paper explores how Dagbani programme makers seized the opportunity of being the first northern-language radio service to address a growing national radio audience. They employed the platform to promote Dagomba culture, overcome stereotypes born from decades of colonial positioning, and represent the north in a conversation about national identity that had hitherto marginalised the Dagomba and other northern peoples. This paper has emerged from current diverse debates in the study of northern Ghana that are breaking ground on the role of northern people in the national narrative. The emergence of the Dagbani Service in the era of decolonisation is studied through the oral histories of former programme makers and listeners to analyse radio representations of northern Ghana and the impact of Dagbani broadcasting on the idea of the Ghanaian in the new post-colonial nation.

Moses Adjetey Adjei, 'Ghana Broadcasting Corporation's Role in Preserving Ghana's Auditory Heritage'.*

The colonial legacy, Radio Sound Archive and Gramophone Library at the Ghana Broadcasting Corporation (GBC) houses a vast collection of music and sound recordings from the colonial era to the present, including speeches, broadcast programs, and Ghanaian musical traditions. This repository serves as a vital resource for information about Ghana's music industry, history, technology, and creativity. This presentation explores the activities surrounding the music and sound heritage at GBC, its historical context, cultural significance, and the archival methodologies employed. It discusses the evolution, management, challenges, and innovative strategies surrounding the repository. I will also discuss the accessibility of the heritage, its support for research and content creation, and the importance of digitalization in preserving Ghana's musical heritage. I will also confer interventions such as digitization projects, archival practices, technological challenges, and community engagement initiatives that have sustained the heritage. The presentation will conclude by highlighting the critical role of GBC's rich musical legacy in preserving Ghana's history and culture through sound heritage and the dynamic interplay between tradition and modernity in music archiving and sound preservation.

Chair: Prof. Kate Skinner (University of Bristol)*

Tea/Coffee Break – Served in the Buttery

KEYNOTE LECTURE

17:00 – 18:30

Prof. Chandrika Kaul, “Hum London se Bol Rahe Hain” [This is London Calling]: Broadcasting and the British Raj’.

My paper will present findings from new research undertaken for my forthcoming book. (OUP, Oxford, 2025) The focus is principally on the British Broadcasting Corporation (BBC) over the climactic decades 1920s-1940s, but it will also discuss the early development of Indian radio. The paper will examine the ways in which, and explain the reasons why, the imperial state engaged with the soft power potential of radio in the twilight years of British rule in the Indian sub-continent. The stimulating, and often unexpected, role of several key BBC broadcasters, including Indians, in this process helps complicate a simplistic narrative of imperial control and media manipulation, and demonstrates the creative and often subversive potential of the medium and the BBC.

Chair: Dr. Peter Brooke (Oxford)

Friday 17 May

PANEL 4: VIOLENCE AND PROPAGANDA

10 :00 – 11 :30

Prof. Youcef Hamitouche, ‘French Propaganda in the Algerian Revolution of Independence’.*

This contribution deals with the issue of the role of French propaganda; radio, leaflets and posters as tools of communication and propaganda during the Algerian revolution 1954 to 1962. During the Algerian revolution, the French army faced a major problem – due to its exclusion policies of Algerian people since the beginning of colonization – to reach out to the masses who were illiterate and scattered over the surface of a huge territory in villages as well as for Algerians who lived in tin houses in cities, to persuade them to not support the Algerian National Liberation Front (FLN).

The French government considered radio an effective tool for spreading colonial thought and serving the French minority in Algeria, as well as instilling its ideology and culture in the hearts and minds of the colonized elite and people, so radio was used from November 1, 1954 as propaganda tool. In addition, leaflets and posters were placed in the Arab cities and in most frequently central spaces where the Algerian masses could easily see them. Leaflets were often distributed by dropping them from helicopters in Algerian countryside’s.

Moreover, the French army used a "strategy of contact", through the Revolutionary war and actions which were elaborated and planned at first by officer Captain Alain Paul Leger; such as " La Bleuite " operation in Algiers and Kabylie regions, in which Leger used tactics and subversion methods which had been used before in Vietnam. Operation Pilot from 1957 used psychological action in the countryside (Bled) under the direction of itinerant propaganda officers who used tracts, slogans loud-speaker lorries and Special Administrative services (SAS) and other means of communication and propaganda to reach Algerian people .

Matthew Robinson, 'Examining British Television's Coverage of British State Torture in Northern Ireland'.

The use of torture by the British security forces characterises successive colonial counterinsurgency campaigns in twentieth-century Ireland, especially 1970s and 1980s Northern Ireland. Mainstream scholarship on the topic tends to: ahistoricise the phenomenon; minimise its severity and widespreadness; and determine its use aberrant. Generally, mainstream British print media coverage embodied these shortcomings. However, between the 1970s and the present, a small number of BBC documentaries have illuminated and examined British torture in Northern Ireland. Centring the accounts of survivors, activists, doctors, and investigative journalists, these programmes have, possibly inadvertently, highlighted the reality of British torture as a colonial political technology. Scholarship utilising the settler colonial lens has begun to resituate torture in Ireland as more congruent with other forms of colonial violence than distinct, engaging with all the cultural bastions of the modern colonial regime, television broadcasting included. In this presentation, I offer a preliminary examination of what anticolonial scholarship on British torture in Ireland can extract from these documentaries. I hope to highlight in the process: their respective impacts; the utility of contrapuntal reading of state-produced or state-sanctioned material in settler colonial studies; and how they can enrich our understanding of torture in Northern Ireland as colonial state violence.

Dr. Priya Mirza, 'Loud and Plane: the Indian Princely states, British colonialism and the use of loudspeakers in the twentieth century (1925-48)'.*

As Christopher Bayly points out, British control of India relied on information and communication. Technology played a key role in upholding the empire, especially when it came to controlling the Indian princely states. These states, numbering roughly five hundred – and varying from the large powerful state of Hyderabad to the tiny state of Tonk – were placed in a position of subordination following the start of Paramountcy in 1858. Denied access to technology, the Indian princely states constantly strained at the leashes placed on them. The dissemination of information played a pivotal role in the British empire. This paper tracks the passage of broadcasting as well as loudspeakers in princely India, examining the multiple purposes found for both. So far loudspeakers have surfaced visibly in the conflict between Hindus and Muslim, and its use for religious purposes. However, this paper places the broadcasting and the loudspeaker holistically within colonial society – British as well as princely – and documents the various purposes and platforms from which the loudspeaker was used. The Indian princely states placed loud speakers on planes, to 'issue warnings'. For example, the keenly Hindu Maharaja of Alwar borrowed the loudspeaker to dispel civil disturbances in his state, ostensibly to dissuade his Muslims subjects from protesting. The paper places broadcasting and loudspeakers at the centre of the strained relationship between the Indian princely states and the British government, and interlaces the otherwise invisible audience, in this case, the subjects of the Indian princely states into the narrative. The paper examines the use of sound technologies by the Indian princes, to reflect upon the new way in which technology was being imagined and employed. Technological imaginaries here refer to the material basis of new forms of imagining the present and future, with technology as a key axis.

Chair: Dr. Anwasha Roy (Oxford)

Tea/Coffee Break – Served in the Buttery

PANEL 5: DECOLONISATION AND INDIGENEITY

12:00 – 13:30

Dr. Linda Austin (Malmö), 'Exploring Colonial and Post-colonial Expression through Faith-based Broadcasters in the Anglophone South Pacific islands'.*

One of the lingering legacies of the colonial experience in the anglophone South Pacific islands is the implantation of Christianity. Faith-based broadcasters comprise a significant presence in the region's non-profit broadcast radio sector. Questions arise around the articulation of island-centric postcolonial voices within these broadcasters given the stations' dependence on churches from the Global North for funding, training, content, and leadership. This paper explores the dynamics of the faith-based radio environment in 18 sovereign or semi-sovereign countries and territories through case studies that highlight the challenges to the emergence of independent oceanic religious voices in the broadcast radio sector.

Dr. Siyabonga Njica, '“A first-class broadcaster with something to say”: Nontando Jabavu, the BBC, and the Cultural Politics of the British Empire, 1942-1960'.

Between the early 1940s and 1960s, South Africa's Nontando Jabavu featured in over fifty BBC Talks Department and Television Broadcasting programmes on African and African American music, world literature, politics, and culture. A third-generation mission-educated African from a renowned family of Cape Colony political activists, educationists, and pioneering print journalists, Jabavu joined the BBC at a time of burgeoning interracial collaboration and attempted to mediate and expand the discursive registers of what she considered to be a receding black intellectual, cultural, and political tradition through the broadcasting technologies of radio and television. With a particular focus on Jabavu's music broadcasts and 'race-relations' television appearances, this paper reveals how Jabavu's music programmes centred black women jazz musicians and offered rich repertoires of African ch/oralities; whilst her political broadcasts, though critical of the South African apartheid regime, betrayed her nostalgia for the erstwhile political and social freedoms of the Cape Province of her childhood. The paper argues that the tenor of Jabavu's intellectual engagement with the BBC was rooted in acerbic countervailing views which sought to enlighten her predominantly British audiences about African modes of being, whilst tacitly positioning her *raison d'être* as the BBC's incumbent African affairs expert and authority

Dr. Jonathan Odame, 'The Impact of Technological Modernization on Indigenous Cultural Expression: A Study of Contemporary African Cinema'.*

The intersection of technological modernization and indigenous cultural expression within the realm of contemporary African cinema presents a dynamic landscape ripe for exploration. This study endeavours to delve into the multifaceted impact of technological advancements on the production, distribution, and reception of African cinematic narratives, with a keen focus on their implications for indigenous cultural identities. At the heart of this inquiry lies the tension between embracing modern cinematic techniques and preserving indigenous cultural narratives. As filmmakers grapple with the tools of digital filmmaking, computer-generated imagery, and online distribution platforms, they navigate a delicate balance between innovation and authenticity. This

study aims to unravel the ways in which African filmmakers negotiate this terrain, weaving together traditional storytelling techniques with cutting-edge technology to craft narratives that resonate with local and global audiences alike. Central to our examination is the role of African cinema as both a reflection and critique of colonial legacies. Through the lens of cinematic storytelling, filmmakers confront historical narratives, challenge dominant power structures, and reclaim agency over representations of African identities. I seek to unpack how cinematic depictions of race, gender, and liberation serve as subversive voices within the broader discourse of cultural production and political control.

Moreover, this study situates African cinema within a transnational framework, exploring its ability to foster dialogue across borders and cultivate shared cultural understandings. By analysing audience reception and engagement, I aim to illuminate the ways in which contemporary African cinema transcends geographical boundaries, forging connections among diverse communities while celebrating the richness and diversity of African cultural heritage. Finally, our inquiry extends to the dynamics of corporate ownership and control patterns within the film industry. I investigate the influence of multinational media conglomerates on the production and dissemination of African cinematic content, interrogating the implications for cultural authenticity and creative autonomy. This study offers a comprehensive exploration of the impact of technological modernization on indigenous cultural expression within contemporary African cinema. Through interdisciplinary analysis, I aim to uncover the complexities, challenges, and opportunities inherent in the evolving landscape of African cinematic storytelling.

Chair: Wendy Willems (London School of Economics)

Lunch Break – Served in the Buttery

PANEL 6: LEGACIES AND TRACES

14:15 – 15:45

Ruka Hussain, 'Ethics of colonial memory in 21st-century Hollywood cinema: power and visuality in Martin Scorsese's *Killers of the Flower Moon* (2023).'

How does Hollywood remember American settler-colonialism? The coloniality of cinema, its early relationship with anthropology, its politics of voice and its capacity to make implicit or explicit truth-claims, is a well-developed field of research. In particular, the genre of the Western and its characterisation of Indigenous Americans has been well-documented, with a general consensus on the recurrence of a 'colonial gaze' in many of these films, wherein Indigenous peoples are presented within the terms dictated by colonial discourse. My paper, however, raises questions for how scholars approach the notion of 'colonial gazing' in present-day cinema, given the multi-authored nature of industrial films and the reception of diverse audiences. I analyse Martin Scorsese's *Killers of the Flower Moon* (2023) and argue that it presents a tentative, but haunted, beginnings of a new ethics of historical fictionalisation. My work draws from a body of film theory on the gaze and Foucauldian ideas of disciplinary optics and governmentality, and explores how *KOTFM* attempts to navigate the relationship between visuality and colonial power, and the role of cinema in Indigenous history-making, narratively and metanarratively. It displays a preoccupation with the moral burden of storytelling, which it attempts to deal with through self-reflexivity and the construction of shifting

scales of time, empathy, and perspective, moving in and out of the filmic universe to implicate the viewer in its politics. My research on the duality of *KOTFM*'s coloniality draws attention the developing ways in which audiences and mainstream creators are navigating their relationship to colonial memory.

Golden Maunganidze, 'Cultural Dilemmas, Language and Participation through community radio stations in post-colonial Zimbabwe'.*

The study examines existing cultural dilemmas in post-colonial Zimbabwe and how the newly licensed language-based community radio stations use indigenous languages to promote local culture in this former British colony. Zimbabwe recently licensed 14 community radio stations and seven university-run campus radios. This was after several decades of operating without a three-tier broadcasting setup as required by international standards and best practices. Some of the community radio stations were licensed in areas that had never received radio signals from the mainstream broadcasters in Zimbabwe. The post-Robert Mugabe era came along with 'progressive' media reforms which amongst other issues led to the opening of the airwaves and relaxation of stringent media laws. The newly-licensed community radio stations are expected to use local languages to promote cultural practices and enable participation in broader national discourses. Yet, despite this noble policy objective, there is no research that has looked at the challenges associated with the use of local languages by community radio stations in areas where multicultural and multi-linguistic groups reside. The current study seeks to fill this academic lacuna. Using in-depth interviews, focus group discussions and participant observation to collect data from four community radio stations in Zimbabwe, the study finds that community radios have not significantly impacted the effective capitalization of indigenous languages because colonial languages, such as English, continue to dominate and remain the preferred language of radio broadcasting in Zimbabwe. Youthful presenters remain comfortable using English language and advertisers are more likely to give business to radio stations that use English language. The study recommends that policymakers need to rethink the idea of promoting marginalized languages in multicultural and multi-ethnic communities in order to promote maximum participation in national discourses.

Jennifer Dickson, 'Manufacturing Disinformation: Russian Soft Power Efforts in Niger'.

Soft power has been an elusive concept for socio-political researchers to effectively analyse. Historically, colonial powers across multiple eras have utilised it to further agendas in the countries in which they ruled as well as to reduce state-to-state competition in the subdued country. In a more modern context Russian soft power applications mirror colonial media efforts. Russia exercises soft power strategies via several methods. Some of these methods entail the use of educational centres that teach Russian language to children. Another use is the use of establishment of Russia media outlets in Niger. These efforts have increased exponentially since the French and American influences have dissolved. This project will explore those efforts, the strategic motives behind them, and identify any future outcomes.

Chair: Prof. Miles Tendi (Oxford)

Tea/Coffee Break – Served in the Buttery

Panel 7: The Birth of Nations: Colonial and Anti-colonial Film in Francophone Africa, 1957-61 (Film Showing and Discussion).

16.00 – 18.00

Including extracts from:

Képi Bleu (French Army, Algeria, 1957)

Sakhiet-Sidi-Youssef (Pierre Clément, Tunisia, 1958)

Discussants: Dr. Natalya Vince and Walid Benkhaled (Oxford)

Chair: Dr. Peter Brooke (Oxford)

BIOGRAPHIES

Moses Adjetey Adjei (University of Ghana)

Moses, a PhD student at the University of Ghana's Music Department, is a passionate music enthusiast and cultural preservation advocate. He works as a database administrator at the GBC's Gramophone Library and has been digitizing, preserving, and repatriating GBC radio sound heritage for over fifteen years. Adjei has a background in archival studies, cultural preservation, and community engagement in broadcasting. He holds a BA in Music and Information Studies and an MPhil in Musicology from the University of Ghana, Legon, focusing on sound production and preservation at the Ghana Broadcasting Corporation. Adjei is the founder and director of the Odehei Minstrel Group, a Contemporary Folk Musical Group developed from his work that has won national and international awards. His conference paper aims to contribute to the discourse on the challenges, opportunities, and role of music beyond preservation in Ghana's broadcasting media for future generations.

Dr Linda Austin (Malmö University)

Linda Austin is a senior lecturer at Malmö University (Sweden) where she teaches within the program of communication for development and social change. Dr Austin received her doctoral degree from The University of Queensland (Australia) where she researched the interface of development, culture and community radio in the South Pacific islands. She lived in greater Oceania for 20+ years, working extensively in the areas of higher education, media development, and rural development. She has taught at universities in the US, Vietnam, Fiji, Guam and Sweden.

Dr. Jennifer Blaylock (Rowan University)

Dr. Blaylock is an assistant professor in the Department of Radio, Television & Film at Rowan University. She is a media historian and theorist with research interests in African studies, audio-visual archives, and postcolonial and decolonial theory. Dr. Blaylock is currently working on a book manuscript where she examines representations of different media technologies—gramophones, radio, cinema, television, and mobile phones—in Africa to highlight how race has been central to conceptions of new media across colonial and postcolonial contexts. Her work has appeared in *Screen*, *Feminist Media Histories*, *Journal of African Cinemas*, and *boundary 2*.

Walid Benkhaled (University of Oxford)

Walid Benkhaled (Bodleian Libraries) is a documentary filmmaker and a researcher, working on the history, politics and aesthetics of Algerian cultural production, notably in the post-independence period.

He is in the post-production stage of his first feature length documentary “*In the Frame*”. In his academic work, Walid is particularly interested in the funding mechanisms of Algerian cultural production, specifically cinema, and how explicit and implicit conditions attached to funding from the Global North can determine aesthetic, thematic and linguistic ‘choices’ made by filmmakers in the Global South. He is the author of *Algerian cinema between commercial and political pressures: The double distortion*.

Dr. Peter Brooke (University of Oxford)

Dr. Brooke is a specialist in the history of radio broadcasting in Zambia and Ghana, and in Africa more broadly. He is a Departmental Lecturer in African History at the African Studies Centre, University of Oxford and a Senior Research Associate at the Department of Communication and Media Studies, University of Johannesburg. His recent publications have explored the gendered impact of radio technology, the transnational nature of news audiences, and race and gender in advertisements for radio sets in the mid-twentieth century. He has also published on British decolonisation in Kenya, Zimbabwe, Yemen and India, and Commonwealth immigration to Britain.

Jennifer Dickson (King’s College, London)

Jennifer is currently pursuing a PhD in War Studies from King’s College London. Jennifer Dickson was a Wargame Manager at the U.S. Marine Corps Warfighting Laboratory in Quantico, Virginia. She is a retired U.S. Army Civil Affairs Sgt. She has been a Strategic Planner at the U.S. Navy HQ Indo-Pacific Command at Camp Smith in Hawaii, an International Relations Specialist at the 21st Theater Sustainment Command in Kaiserslautern, Germany, and a Strategic Planner at the U.S. Army’s Southern Command in Miami, Florida. Additionally, she has a BA in International Studies from the University of South Alabama, a MA in International Relations, and Joint Warfare Planning from the American Public University.

Prof. Audrey Gadzekpo (University of Ghana)

Audrey Gadzekpo, is a Professor at the Department of Communication Studies, University of Ghana. She has more than 25 years of experience in teaching, research and advocacy on media, gender and governance, and close to 30 years practical experience as a media practitioner. She obtained a doctorate degree in African Studies at the University of Birmingham, U.K., a Master of Arts in Communications from Brigham Young University, Utah, USA and a Bachelor of Arts in English from the University of Ghana. Her research interests and publications reflect the nexus between media and gender; media, politics and democratic governance; media and developmental imperatives and media and conflict.

Steve Hocking (Oxford)

Steve Hocking is a part-time DPhil student at the University of Oxford studying radio broadcasting and its influence on senses of identity in the British world in the 1930s. Steve is also a freelance television producer working on coverage of major British state occasions.

Prof. Chandrika Kaul (University of St Andrew's)

Chandrika Kaul received her doctorate from the University of Oxford and is Professor of Modern History at the University of St Andrews in Scotland. Her research interests encompass modern British history with a focus on imperialism and decolonisation, the monarchy, media, and popular culture; modern South Asia; and Global history with a special interest in International Communications and media networks. She has published widely in these areas as well as contributed to national and international programmes on television and radio, newspapers and podcasts. Her monographs include: *Communications, Media and the Imperial Experience: Britain and India in the twentieth century* (Palgrave Macmillan, 2014, 2017). *Reporting the Raj: the British Press and India c1880-1922* (Studies in Imperialism series, Manchester Univ. Press, 2003/2017). Amongst her edited books are *News of the World and the British Press*; *Media and the British Empire*; *International Communications and Global News networks*; *M.K. Gandhi, Politics, Media and Society*; *New Perspectives*.

Dr Vincent Kuitenbrouwer (University of Amsterdam)

Dr Kuitenbrouwer is senior lecturer of History of International Relations at the University of Amsterdam. He is specialized in nineteenth- and twentieth-century imperial history, and has a special interest in colonial media networks. He currently works on Dutch international radio-broadcasting in the late colonial period and the era of decolonization.

Recent publications include: with S. Potter et al., *The Wireless World. Global Histories of International Radio Broadcasting* (Oxford University Press, Oxford 2022); 'Radio as a Tool of Empire. Intercontinental Broadcasting from the Netherlands to the Dutch East Indies in the 1920s and 1930s', *Itinerario*, vol. 40:1 (2016) 83-103.

Prof. Admire Mare (University of Johannesburg)

Admire Mare is an Associate Professor and Head of Department of Communication and Media at the University of Johannesburg, South Africa. He is also a Research Fellow at the African Centre for the Study of the United States, University of the Witwatersrand. Prior to his latest appointments, he was an Associate Professor and a Deputy Head of Department: Communication at the Namibia University of Science and Technology, Windhoek. He currently leads the international research project '*Social Media, Misinformation and Elections in Kenya and Zimbabwe*' (SoMeKeZi) funded by the Social Science Research Council (2019-2022).

Golden Maunganidze (University of Johannesburg)

Golden Maunganidze is a PhD student with University of Johannesburg where his studies are focusing on the participatory dynamics of the recently licensed community radios in Zimbabwe. Maunganidze has over 15 years' experience working with community media in Zimbabwe and is the founding Director of Zimbabwe's first university run campus radio at Great Zimbabwe University where he also teaches practical journalism courses. Maunganidze is the current SADC chairperson of the Media Institute of Southern Africa, a civic media organization present in nine Southern African countries. He is also a publisher of Zimbabwe's fastest growing community newspaper, TellZim News.

Dr. Priya Mirza (University of Delhi)

Dr. Priya Mirza is an academic and podcaster based in Delhi. She presently teaches at the department of Political Science at Zakir Husain Delhi College, University of Delhi. Her research work is on technology, aviation, colonial India and the Indian princely states. Her podcast, *The Longest Constitution* looks at the working of the constitution of India in the everyday lives of the people of India. Her recent article, *Sovereignty of Air: the Indian Princely states, the British Empire and the carving out of airspace (1911-1933)* published in *History and Technology* looks at the engagement of the Indian princes with aviation. She is presently working on her monograph, *Plane Women: Gender and Aviation in Postcolonial India (1948-84)*.

Dr. Siyabonga Njica (University of Cambridge)

Siyabonga Njica is a Smuts Research Fellow in African Studies and a Research Associate in History at Sidney Sussex College, Cambridge University. His research interests include histories of black transnationalism in the twentieth century, African and diasporic intellectual traditions, and the cultural Cold War.

Dr. Jonathan Odame (University of Ghana)

Jonathan Odame, a scholar in Education, ICT, and Sustainable Development, holds a PhD in Adult Education from the University of Ghana. His research focuses on Sakai LMS usage by Graduate Students, addressing critical educational needs. With a master's in clinical psychology and a BA in Psychology, he contributes significantly to scholarly discourse through publications and teaching. As a Lecturer at the University of Ghana, Dr. Odame instructs in Adult and Distance Education, supervising projects, and curriculum design. He also serves in clinical roles at Cape Coast Teaching Hospital, improving patient well-being. Recipient of prestigious scholarships like DAAD and INSEAD, Dr. Odame's expertise includes SPSS for data analysis and Microsoft Office. With leadership skills and academic excellence, he's an asset in scholarly conferences and forums

Dulce van Vliet - da Rocha Gonçalves (Utrecht University)

Dulce van Vliet - da Rocha Gonçalves is a media history researcher with a background in visual arts, design, and cinema. She is currently in the final stages of her PhD at Utrecht University, within the research project *Projecting Knowledge – The Magic Lantern as a Tool for Mediated Science Communication in the Netherlands, 1880-1940*, funded by the Dutch Research Council (NWO). Her research is the first large-scale survey of the public lantern lecture as a cultural phenomenon of Dutch social life between the end of the nineteenth century and the Second World War.

Prof. Youcef Hamitouche (University of Algiers 3)

Youcef Hamitouche is Professor of Political Sciences, Department of Political Sciences, at the University of Algiers 3. I am author of many publications in Algeria, Europe, Japan and USA. I have participated in many international conferences: Shanghai in China, Salerno in Italy, Eastern Finland in Finland, Université Libre de Bruxelles in Belgium, Tunis, Sorbonne- in France, Uppsala in Sweden, Hamburg in Germany and Neuchatel in Switzerland, Sorbonne, Tunisia and GIMPA in Ghana, etc.

Dr. Dan Hodgkinson (University of Oxford)

Dan is a Departmental Lecturer in African History and Politics. He is an historian of West and Southern Africa whose work explores how past visions of the future have shaped politics, popular culture, and lifeworlds since late-colonial rule. As a transnational and intellectual historian his work investigates issues concerning the nature of oral and film sources and their relationships with public history, violence, and memory. By studying issues of protest, visual culture and youth, his research agenda calls for new approaches for using film in Social Science and Humanities research and teaching.

Ruka Hussain (University of Oxford)

Ruka Hussain is completing an MSt in History of Art and Visual Culture at Harris Manchester College, Oxford. She previously completed a BA in History at St John's College, Oxford. Her research interests lie in the intersections between colonialism, landscape/nature, Indigeneity and popular visual and material culture in North America from 1800-present.

Frederike Moormann (University of Weimar)

Frederike Moormann has worked on the topic of telecommunication since 2021 with Angelika Waniek and Nashilongweshipwe Mushaandja. Presentations among others at Humboldt Forum Berlin & Haus der Kulturen der Welt (2023). Frederike Moormann is a sound researcher and artist. She works at the Experimental Radio of Bauhaus-University Weimar. Nashilongweshipwe Mushaandja is a researcher and performer. He works at the University of Namibia and is head of the performance collective Owela. Angelika Waniek is a performance artist. She works at the interface of knowledge and experience transfer, thus uncovering the potential of collective action. Their research is on performativity, recording and remembrance.

Matthew Robinson (Queen's University, Belfast)

I am a PhD researcher at Queen's University Belfast examining the British security forces' use of torture in Ireland and Northern Ireland through the settler colonial lens. Although settler colonial works on Irish history centre violence – dispossession; cultural erasure; and the multifarious use of force by the British state – they have had little to say about torture, an extreme form of violence utilised against the same communities subjected to more acknowledged forms. I hope to help resituate torture in Ireland historically, spatially, and politically, and to understand Ireland's place in what I would call a global British torture network.

Dr. Anwasha Roy (University of Oxford)

Dr. Roy is a Departmental Lecturer in Indian History and Culture in the South Asian Studies Department and the Faculty of Asian and Middle Eastern Studies. She is currently working on her second monograph on the Quit India movement in Bengal between 1942-45, where she looks at the role played by war rumours and perceptions about a failing colonial state in providing fuel for the movement. The focus of the book will be to move away from Gandhi and the Congress and look at everyday practices by the common 'people' during the Second World War that fed nationalist sentiments and made the Quit India Movement possible in the province.

Prof. Kate Skinner (University of Bristol)

Prof. Skinner is a historian with particular interests in twentieth-century West Africa, and commitments to collaborative, interdisciplinary, and impactful research. Her first book focused on the connections between the expansion of formal schooling and mass literacy, new forms of political mobilisation, and competing ideas about citizenship in the Ghana-Togo borderlands in the era of decolonisation and new nationhood. These interests were further developed in a collaborative book project with Prof Wilson Yayoh (University of Cape Coast, Ghana) which focused on print cultures in the Ghana-Togo borderlands, and particularly on an Ewe-language newspaper titled *Ablɔde Safui* (the Key to Freedom). Most recently, she has worked on histories of gender activism in postcolonial Ghana. Alongside Prof Akosua Adomako Ampofo (Institute of African Studies, Ghana), she was joint lead researcher and co-producer of the film When Women Speak (directed by Aseye Tamakloe). Her current research focuses on the politics of family law reform in postcolonial Ghana.

Dr. Victoria Ellen Smith (Bath Spa University)

Victoria Ellen Smith is Senior Lecturer in History at Bath Spa University where she is Co-Director of the Steering Committee for the Southwest and Wales African Research Network. She was previously Senior Lecturer in History at the University of Ghana where she established the Adu Boahen Memorial Library and Archive as Founding Curator. Her publications on the history of radio in Ghana include *Voices of Ghana: Literary Contributions to the Ghana Broadcasting System, 1955-57*, a Special Issue of *Obsidian* (44:2), and *The Selected Diaries of Henry Swanzy: Ihabod 1948-58*. She is Editor of the GSA journal, *Ghana Studies*.

Prof. Miles Tendi (University of Oxford)

Blessing-Miles Tendi is an Associate Professor in the Politics of Africa, in the University of Oxford's Department of Politics and International Relations (DPIR) and the African Studies Centre (ASC). He is also Director of the ASC. Tendi has published on intellectuals and politics, civil-military relations, gender and politics, particularly in a southern African context.

Dr. Natalya Vince (University of Oxford)

Dr. Vince is a Sanderson Tutorial Fellow (University College) and Associate Professor in Modern History at the University of Oxford. She is a historian of the French empire, decolonisation and post-colonial histories. One of the key themes running through her research is how ordinary people shape, as well as resist, seismic political events and social and cultural shifts. Through oral history, she also explores how these experiences are remembered, and how individual memories can produce, contradict or coexist alongside dominant versions of the past. These interests have led her to projects on women veterans of the Algerian War of Independence, West African soldiers in the French army, wartime sexual violence in Algeria and Indonesia – and her current project, on Algerian students, state-building and social mobility during the Third Worldist era of the 1960s and 1970s. She is increasingly focused on creative, collaborative and widely accessible approaches to producing and disseminating research. This includes the project 'Generation Independence', an online series of trilingual documentary shorts, funded by the Arts and Humanities Research Council.

Dr Wendy Willems (University of London School of Economics)

Dr. Willems is Associate Professor in the Department of Media and Communications at LSE. She holds a PhD in Media and Film Studies from the School of Oriental and African Studies (SOAS), University of London, a BSc/MSc in Economics ('International Economic Studies') and a BA/MA in Cultural Studies ('Cultuur- en Wetenschapsstudies') from the University of Maastricht in the Netherlands. Previously, she was Head of Department and Senior Lecturer in Media Studies at the University of the Witwatersrand in Johannesburg, South Africa (2010-2012). She remains affiliated to the University of the Witwatersrand as an Honorary Research Fellow. She is one of the founding editors of the Journal of African Media Studies (JAMS), a peer-reviewed international journal that aims to contribute to the on-going re-positioning of media and cultural studies outside the Anglo-American axis.

Dr. Abena Yeboah-Banin (University of Ghana)

Dr Yeboah-Banin is a senior lecturer and Head of Department of Communication studies and holds a PhD in Marketing from the University of Leeds and an MPhil in Communication Studies from the University of Ghana. She is a trained journalist, a Psychology and English Major and an experienced advertising practitioner. She, therefore, brings to her research in marketing communication, a 360 degree perspective combining her knowledge on the media and media industries, consumer behaviour and marketing strategy. Her research interests lie in the nexus between communication and marketing spanning disciplines such as marketing communications, advertising, gender and media, audience behaviours and the social media-marketing interface.

Tichawona Zinhumwe (University of Johannesburg)

Tichawona Zinhumwe is a PhD student in Film and Television Studies at the University of Johannesburg. I worked as a broadcast (television) journalist for twenty-eight years and at the moment I teach television journalism at Great Zimbabwe University. My research interests cover television and film. I want to discover how television current affairs programs could be harnessed for deliberations to create a genuine democratic dispensation in Zimbabwe. I want to unravel visual discourses and semiotics of film and television images to explain how they tell filmic stories.