
Editorial

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In this issue of *Westminster Papers in Communications and Culture (WPCC)*, we have an extended interview by Tarik Sabry with our colleague Paddy Scannell, who recently moved to Michigan after thirty nine years at the University of Westminster. Together they trace Paddy's intellectual formation as a social historian, a radio man, and a phenomenologist. In the interview Paddy speaks eloquently and freely about a range of topics including the beginnings of his career as a lecturer in media studies, (and indeed about the beginnings of the discipline), Stuart Hall, the journal *Media, Culture and Society*, religion, Heidegger, imperialism, forgiveness, and even some moments from his childhood. For readers who are not very familiar with Paddy's work, the interview provides a good insight into his major scholarly contributions to the field, including *Media and Communication*, a book he published very recently. We are sure this will be of interest to our readers but for us it is also intended as a tribute to a much respected and loved colleague who has not only been a major force in the development of Media studies in general but has also influenced us as individual scholars.

The following two articles engage directly with aspects of Paddy Scannell's work. Lars Nyre's contribution is based upon a speech given by Paddy in Norway in 1998, and on other, later speeches and is concerned with 'human engagement with mass media', with a special focus on television and the notion of '*liveness*', considered as 'the most basic feature of television broadcasting'. In so doing, Nyre traces Scannell's work to its intellectual origins in Heidegger's thinking about the world and 'being' in it. He provides a phenomenological interpretation of what is meant by radio and television as technologies which imitate 'real time' and gives a pre-theoretical analysis of the relationship between media technology and its audiences.

Wendy Davis shares many of the same concerns as Scannell, principally the relationship between television and *liveness* and in her article she looks at 'some points of commonality' between his work and her own. She is similarly interested

in the historical development of the technology of television, and revisits one of television pioneer John Logie Baird's experiments with scanned images. She uses 'the concepts of *surface* and *scene*' to formulate a broader understanding of *liveness*. She argues that a better understanding of television technology necessitates an exploration of the early, experimental stages of its development.

The next article is a contribution to the social history of broadcasting. The spread of broadcasting around the globe, like that of other technologies before and since, has been neither simultaneous nor uniform, but in part determined by local economic, political, social and historical conditions. In the developed world, the story of the early history of broadcasting is well known; in Britain, pioneers were Scannell and Cardiff, in the USA, Susan Douglas, and many others subsequently. In other parts of the world radio arrived much later, and Shekhar Parajulee has provided us with a lively and insightful socio-historical account of the arrival of radio in Nepal in the 1950s, detailing how it was perceived and controlled by governments over time and how it was celebrated by audiences.

In the next article, which will be seen as an important contribution to contemporary debates, Colin Sparks sets out to extend and refine the propaganda model of Herman and Chomsky. He proposes a 'sympathetic' criticism of what he sees as the failure of the classic exposition of the model to account for the greater diversity of opinion present in the media in places such as Western Europe with, for example, a strong tradition of public service broadcasting.

As editors of an open access journal, we are pleased to include as a final piece an engaging essay from Robert W. Vaagan, which is both a theoretical speculation on and an argument for open access publishing. Using Bakhtinian concepts of dialogue, polyphony and carnival as theoretical reference points, he advocates open access as a means of undermining hierarchical structures in the world of publishing and promoting a more democratic and equitable access to knowledge.