

NEH Application Cover sheet (RZ-292607)

Collaborative Research

PROJECT DIRECTOR

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INSTITUTION

University of Denver
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APPLICATION INFORMATION

Title: *Radio and Decolonization Around the Globe, 1920-Present*

Grant period: From 2023-10-01 to 2024-09-30

Project field(s): Cultural History; Political History; Media Studies

Description of project: This collaborative research convening project on radio and decolonization brings together an international cohort of scholars to produce and publish scholarship that will help radio archivists and producers, as well as scholars and students in a range of academic disciplines, to better understand and communicate the roles of radio broadcasting and listening in processes of decolonization. Its primary activity is to organize and host an interdisciplinary conference, which will include scholars with different points of view working in diverse fields including literary studies, music, history, sociology, anthropology, and media studies. The conference will be advertised to the public with attendance free of charge. Final outcomes include disseminating the conference via live streamed video, which will be recorded and uploaded to YouTube and linked to the conference website; paper abstracts; and short videos of the participants discussing the primary sources and material objects that infor

BUDGET

Outright request	50,000.00	Cost sharing	0.00
Matching request	0.00	Total budget	50,000.00
Total NEH request	50,000.00		

GRANT ADMINISTRATOR

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Radio and Decolonization Around the Globe, 1920-Present: Narrative

Project overview

This collaborative research convening project on radio and decolonization brings together an international cohort of scholars to produce and publish scholarship that will help radio archivists and producers, as well as scholars and students in a range of academic disciplines, to better understand and communicate the roles of radio broadcasting and listening in processes of decolonization. Its primary activity is to organize and host an interdisciplinary conference, which will include scholars with different points of view working in diverse fields including literary studies, music, history, sociology, anthropology, and media studies. The conference will be advertised to the public with attendance free of charge. Final outcomes include disseminating the conference via live streamed video, which will be recorded and uploaded to YouTube and linked to the conference website; paper abstracts; and short videos of the participants discussing the primary sources and material objects that inform their research. These materials will also be made available in a fully accessible format on the conference website and YouTube. Post-grant final outcomes aim at publishing an edited monograph with a university press.

In organizing and conceptualizing the project, Co-PIs Alejandra Bronfman, Rebecca Scales, and Andrea Stanton will build upon their collaborative research experiences in the Radio Preservation Task Force and the international “Connecting the Wireless World” network, and as co-directors of the 2021 NEH Summer Seminar “Radio and Decolonization: Bringing Sound into Twentieth-Century History.” This proposed collaborative research project, which will run Oct 1, 2023-Sept 29, 2024, will support a three-day conference in Denver, CO in July 2024 that brings together 32 scholars from a range of disciplines, career stages, and national locations to foreground the importance of interdisciplinary scholarly conversations in understanding radio’s role in shaping processes of colonization and decolonization.

Significance and impact

In 2021, the co-PIs co-directed a NEH Summer Seminar on “Radio and Decolonization: Bringing Sound into Twentieth-Century History” that considered the complex relationships between radio and anti-colonial liberation movements and engaged with decolonial methodological approaches to radio studies. In too many studies of the twentieth century, broadcasting serves merely as an illustrative soundtrack for anti-colonial struggles, while radio histories have privileged North American or European settings and sources. This project brought the history of decolonization into conversation with radio studies and the interdisciplinary field of sound studies by exploring the impact of broadcasting in multiple geographical regions during the “long” era of decolonization, running from the 1930s to the 1970s. These decades witnessed the rise of varied nationalist and internationalist anti-colonial movements across Africa, Asia, and Latin America as well as armed independence struggles and numerous proxy wars. The co-PIs were particularly interested in current research that understands sound as a form of power for both state and non-state actors, and at the same time seeks to incorporate a diversity of voices, experiences, and geographic perspectives into the historiography of this period.

The proposed collaborative research project builds upon two key questions raised in the 2021 Summer Seminar: first, in what ways might the study of radio broadcasting and sound technologies change how we understand processes of decolonization around the world? Second, what does a decolonial approach to the disciplinary norms of radio and sound studies entail? By expanding the cohort of the Summer Seminar to include international scholars, we aim to produce and publish cutting-edge scholarship that will help radio archivists and producers, as well as scholars and students in different fields, better understand and communicate the roles of radio broadcasting, listening, and sound in colonization and decolonization. One intended outcome is a further decolonization of the field of radio history itself.

In particular, this project seeks to broaden the canon of radio histories exploring the period of the 1930s to the 1970s. Martinican anti-colonial theorist Frantz Fanon’s essay “This is the Voice of Algeria” is often cited

as crucial to understanding radio's role in anti-colonial struggles. This project will contextualize and complicate that text and its canonical status with attention to prior, parallel, or contrasting historical episodes and sources (Fanon). In doing so, we recognize the challenges of working with existing archives, which mirror the administrative structures of radio institutions and imperial nation-states, and were not designed to capture the perspectives of a diverse body of listeners (Baiklin, Birdsall 2018, Devine, Hochman, Mbembe, Stoler). Attending to these listeners' voices and experiences of decolonization requires scholars to exploit non-textual sources, attend to ephemeral modes of communication, and seek out methods that may render comprehensible diverse auditory pasts and myriad listening practices (Cárcamo-Huechante, Chikowero 2014, Lekgoathi, Moloji, and Saute Saidem, Moorman).

More broadly, we seek to build a network of scholars whose research and publications will demonstrate the centrality of sound to twentieth-century history. In the era of sound reproduction, listening became a historical experience central to practices of citizenship, political mobilization, community formation and disintegration, and the production of knowledge. Accompanying this historiographic claim is a pedagogical one: scholars must integrate these new histories of listening into curricula and train students how to hear the historical archive. Tuning the ears of both undergraduate and graduate students, many of whom are already immersed in sonic media as entertainment, to the pivotal roles that radio broadcasting and sound played in the history of anti-colonial movements will enable them to experience and understand the past with greater empathy and nuance.

Substance and context

This project incorporates multiple points of view and strands of current scholarly inquiry to support and enrich participants' research, helping them pursue new avenues of inquiry in the humanities (and humanistic social sciences). It also helps deepen and enliven their teaching of radio and sound histories. Our planned conference brings together scholars studying the history of radio and related sound technologies whose research draws upon methodologies from social and political history, literary studies, sociology and anthropology, the history of technology, ethnomusicology, and sound studies. The conference and subsequent publications will engage with scholarly work on decolonization in multiple ways: first, it will challenge recent histories of anti-colonial struggle (Getachew, Bedasse, Mbembe, Mignolo & Walsh) to incorporate aurality and sonic archives; and second, following efforts to decolonize the scholarship about radio and sound, we engage critiques of radio and sound studies as overwhelmingly "white" and focused predominantly on North America or Europe (Eidsheim, Thompson, Stadler, Steingo and Sykes, Stoeber).

We contribute to a critique of visual primacy in media studies and its efforts to reveal the relevance of sound and listening to politics, power relations, subjectivity and community (Lacey 2013, Ochoa, Sterne). We ask what it would mean to make aural materials central to scholarly investigation rather than limiting sound and sound technologies to the role of illustrating or "giving life" to historical moments - as with the widespread practice of quoting song lyrics in a book chapter epigraph). How might research using historical evidence of sounds, noise, voices, and listening cultures lead us away from the dominance of text and visuality in our historical narratives? In casting a broad geographical and methodological net, our goal is to bring into conversation scholars from a range of disciplines and methodological perspectives to reveal possibilities for rethinking the foundations of radio history. In doing so, we align this work along three primary axes:

1. Rethinking Decolonization

The conference presentations and planned final publication will explore the "long" era of decolonization—from the 1930s, when Western empires grappled with the rise of anti-colonial nationalism, to the 1970s, when many former colonies had achieved political independence—to consider how the study of radio and broadcast sound can help disrupt dominant periodizations of twentieth-century history, which tend to reflect North American and European experiences: pre-World War I, World War I, interwar, World War II, Cold War. When broadcasting becomes central to stories of decolonization, other processes mark historical time, such as the mobilization of underrepresented groups, like Haitian farmers or Andean communities; the

partition of the Indian subcontinent; or the development of a carceral state in the United States. Re-centering the temporal focal points helps highlight different defining moments and significant experiences in processes of decolonization.

This periodization also coincides with technological developments that inform radio histories, which often note the advent of the radio receiver and gramophone in the 1930s as marking the democratization of listening. This in turn prompted the statification of broadcasting in the context of emerging populisms. By contrast, historians have deemed the 1970s, with its ubiquitous transistor radios and cassette tape recordings, as a shift towards more personalized listening. We have found, however, that these periodizations also merit deeper consideration, as evidence from new archives around the world demonstrates the contentious and contingent nature of these transformations, and as sound studies as a discipline and as trends within multiple disciplines identify alternative transformative moments. An incorporation of previously unaccounted for cases from across the globe will allow for more robust decolonizing histories, and disclose the contingent nature of technological “progress” while highlighting unexpected connections between them. We anticipate the conference and subsequent publications will reveal the stakes of mapping mid-twentieth century decolonizing efforts and shifting sound technologies onto one another, as they put pressure on, challenge and disrupt dominant narratives of decolonization and of radio.

2. Contesting Visual Primacy & Engaging Theories of Sound Cultures

This collaborative research project aims to make the history of auditory culture more central to historiography. Like many histories, studies of empire and decolonization have been driven by a preoccupation with visual culture, partly due to the European origin of imperial epistemologies imagined through the lens of visibility in the post-Enlightenment era. Anthropology, ethnography, the visual arts, public health, urban planning: many fields, whether scholarly or practical, focus on the visual as a primary mode of acquiring and deploying knowledge (Jay & Ramaswamy, Said, Scott). While sound and radio studies have taken off in recent years, scholarship in these fields has yet to be fully integrated into historical narratives of imperialism and decolonization or teaching methods in these fields (Fahmy) - and particularly integrated beyond the use of audio clips or references for illustrative purposes, rather than analytic ones. This process further requires not simply posing auditory culture as an alternative to visual culture, but rather drawing from recent work in sound studies that considers the visual and aural as interrelated and mutually constituted (Eidsheim, Gaudio). Based on discussions in our Summer Seminar sessions, we have included a new generation of scholars for whom the roles of affect and emotion, as well as perspectives on environment and infrastructure, are important to radio studies. Anthropologists and ethnomusicologists have recognized these issues, and we hope to bring their approaches to the study of radio and decolonization (Devine, Devine and Boudreault-Fournier, Kheshti, Hochman). One of our goals is this decentering of visual primacy through attention to expansive understandings of sound and listening.

3. Complicating Radio Studies

Over the past two decades, radio studies--once marginalized within media and cultural studies focused on print and visual culture--has enjoyed a scholarly renaissance. However, most radio histories have focused on the nation-state and have been centered geographically on Europe and North America (Lacey 2018). Scholars have tended to focus on European and North American broadcasting institutions (governments, corporations, and public service media) and by consequence, on European/North American, primarily male actors such as broadcasters, government bureaucrats, and station administrators (e.g. Goodman, Hilmes, Potter, Schuman, Sloten, Webb). With a few notable exceptions (Brennan, Roth-Ey, White), histories of international broadcasting have been framed within a strict colony/metropole dynamic, or in the case of the Cold War, an East/West polarity, missing the ways that flows of global technology and sound have disrupted these bifurcations (Gillespie & Webb, Johnston & Robinson, Kuitenbrower, Nelson, Ribeirio, Risso, Schwoch).

Building upon recent injections of theoretically-informed work in sound studies, the conference and publications will amplify the work of scholars who are taking radio studies in new directions. A growing body of literature examines how colonial broadcasting and recording infrastructures gave intellectual elites and musicians from colonial societies opportunities to develop new literary languages and musical forms that challenged the cultural, linguistic, and social norms of late colonial societies. (Hill, Griffith, Morse, Scales, Silver, Smith). This scholarship also recognizes and amplifies moments in which subaltern groups harnessed broadcasting and sound technologies for particular political ends, in some cases seizing the broadcasting of colonial regimes to serve the interests of anti-colonial guerillas or newly independent states (Huacuja Alonso, Bronfman, Carcamo-Huechante, Chikowero 2014, Goscha, Larkin, Moorman, O’Brian). This work features a diverse array of radio makers and consumers, including pirate broadcasters, women, archivists and sound technicians, religious and ethnic minorities, Black activists, and transnational and exiled producers. It also seeks to interrogate the racialized and gendered norms of radio production (Birdsall, Ehrick, McEnaney, Moore, Stanton, Stoeber).

Reframing radio history to uncover the experiences of subaltern groups as producers or consumers of broadcast sound requires scholars to rethink the very nature of the historical archive and its limitations. If ethnomusicologists and anthropologists were among the first to acknowledge how many recorded sound collections were created with the express goal of objectifying and preserving the sounds of racial or ethnic “others,” historians are now beginning to interrogate the ways that the collection practices of broadcasting archives--in the form of textual or recorded sources--replicated imperial power structures and racial, ethnic, gender, religious, and class biases (Bailkin, Birdsall 2018, Hochman, Mbembe, Sterne, Stoler). To bypass the limitations of the colonial archive, scholars participating in this conference have drawn upon oral histories, bootleg recordings, and textual sources that exist outside official archives, in some cases even building their own collections of sound materials through purchases from private collectors and radio amateurs (Huacuja Alonso, Moorman, Silver). These sources have yielded rich new insights into listening and auditory cultures of the past that broadcasting institutions themselves rarely acknowledged.

As a collective, the international cohort of scholars this project brings together will rethink the boundaries of radio and sound studies scholarship, while at the same time arguing that to fully understand the historical processes of decolonization, we must better understand its aural dimensions.

Methods and execution

The methods and execution plans envisioned for this project developed from the experience and knowledge the directors acquired during the 2021 NEH-funded Summer Seminar on “Radio and Decolonization: Bringing Sound into Twentieth-Century History.” They reflect efforts to engage scholars and fields producing some of the most innovative work on radio – including international scholars and disciplines outside the “norms” in radio studies, such as comparative literature. They reflect seminar discussions about the persistent gaps in radio scholarship and in the scholarly valuation of sound studies, aural material, and un-official institutions. Finally, they reflect seminar participants’ observations about the importance of encouraging collaboration and community-building across methodological boundaries and transnational divides.

Theoretical framework and research design

The theoretical framework for this project involves a braided approach. We draw from multiple strands of scholarship with a goal of decolonizing radio studies by attending to critiques of its colonial frameworks and archiving practices, bringing radio studies into conversation with histories of decolonization, and productively connecting scholars from different disciplines engaged in research about radio and sound broadcasting.

Why a collaborative approach is the best way to fulfill its larger goals

Given the global scope of this project and the local particularities of both broadcasting and processes of decolonization, it makes sense to draw on the expertise of scholars who are working on these questions across a range of languages, cultures, and methodological approaches. Too often scholars find themselves siloed in area studies, presenting their research to scholars with knowledge of their region of the world, but little expertise in radio or sound studies. We seek to create and strengthen collegial ties among scholars working on similar subjects across many different fields and geographical areas. We anticipate generating a productive tension between the wide variety of perspectives and the unifying theme of decolonization through sonic technologies. Our planned publication will reflect the expansive and collaborative nature of our collective inquiry.

Presenter and participant selection

This project's convening activity intentionally casts a broad net by hosting a large conference that brings together an array of scholars working on radio and imperialism/decolonization in multiple disciplines, in different regional contexts, and at different stages of their careers. Confirmed participants and keynote speakers have been selected for their individual scholarly achievements relative to career stage, and the overall cohort has been assembled with considerations of disciplinary diversity, geographic / world region expertise, diverse points of view, and varied geographic, institutional, and national experiences.

These considerations emerged from discussions during our 2021 NEH-funded Summer Seminar "Radio and Decolonization," which (as noted above) brought together 16 U.S.-based scholars and the three co-directors. While participants appreciated the diverse range of disciplines, methodologies, and geographies represented by their fellow participants and the seminar reading list, they noted the limitations of a seminar restricted to U.S. citizens or scholars working and studying at U.S. institutions. Expanding our cohort to include colleagues based overseas offers us an important opportunity to diversify and deepen our intellectual conversations. Moreover, expanding the participant list to 32 acknowledges the strong interest in the 2021 Summer Seminar, which drew over 90 qualified applicants, including a number of internationally-based non-U.S. citizens, who were ineligible to participate.

Our confirmed keynote speakers are three internationally-known scholars: Mhoze Chikowero, Associate Professor of History at the University of California, Santa Barbara; Isabel Huacuja Alonso, Assistant Professor of Middle East and South Asian Studies at Columbia University; and Lonán Ó Briain, Associate Professor of Music at the University of Nottingham (UK).

Chikowero's scholarship focuses on histories of Zimbabwe and Malawi that center Southern African perspectives, methodologies, and epistemologies, addressing radio and music as elements of self-liberation. He has been funded by the American Council of Learned Societies, and his 2015 book *African Music, Power, and Being in Colonial Zimbabwe* (2015) was awarded the Society for Ethnomusicology's Kwabena Nketia Prize in 2016. Huacuja Alonso's scholarship explores sound media in modern South Asia, focusing on radio broadcasting in Hindi and Urdu in the late colonial and post-independence periods in India and Pakistan. She has received funding from the American Council of Learned Societies and the American Institute of Pakistan Studies. Her first book, *Radio for the Millions: Hindu-Urdu Broadcasting Across Borders*, will be published in January 2023. Ó Briain is a scholar of musical infrastructure and audio technologies and music and the politics of culture in Southeast Asia, focusing on Vietnam. He has received funding from the British Academy, the Leverhulme Trust, and the Association for Southeast Asian Studies in the United Kingdom, and is the author of *Voices of Vietnam: A Century of Radio, Red Music, and Revolution* (2021).

Our list of confirmed participants includes scholars from the disciplines of communications, comparative literature, history, journalism, media studies, music, musicology, languages and literatures, performance, and sociology. As of Fall 2022, seven are in non-tenure track positions, five are graduate students, and five are assistant professors. 25 are based in the United States and seven are based internationally. Their scholarship covers a broad range of colonized, decolonizing/ed, and national spaces and populations,

including Nigeria, Mozambique, Korea, the Caribbean, Kuwait, incarcerated Americans, and indigenous Andeans. The list of confirmed participants and their paper topics is included in the appendices.

Conference design and themes

The conference will take place across three days in July 2024, with participants submitting final paper drafts in late April or early May. It is designed as an in-person conference to facilitate collaboration and fruitful engagement across a longer span of time than that made possible by online panels. Participants and co-directors will be divided into eight panels of three to four presenters; co-directors, participants, and keynote speakers will serve as panel moderators. Days 1 and 2 will consist of three panels and one keynote talk each; Day 3 will consist of two panels and one keynote talk, as well as a closing plenary. Panels will last for 75 minutes each; presenters will have 8-10 minutes to present their main arguments, and will take comments and questions for 8-10 minutes. Keynotes will last for one hour, over lunch. The planned Day 1 and Day 2 schedules would be: 9-10:15 panel 1; 10:30-11:45 panel 2; 12:15-1:30 keynote; 1:45-3:00 panel 3. On Day 3, the schedule would be: 9-10:15 panel 1; 10:30-11:45 panel 2; 12:15-1:30 keynote; 1:45-3:00 closing plenary. Participants will have opportunities to gather informally during breaks and in the evenings, as well as during an optional excursion on Day 2, to visit the [Media Archeology Lab](#) in Boulder (45 minutes from Denver). The Media Archaeology Lab features a unique collection of functioning and historically important “new media” from the last two centuries and provides opportunities for unique cross-disciplinary research with media artifacts.

Final themes for the conference panels will be determined by the co-directors, after reviewing participants’ submitted papers, and in alignment with the three primary axes of this project. Planned themes include: the mutual interdependence of decolonial studies and sound theory; the impact of infrastructure, technology, and governance on decolonization; the possibilities and constraints of sound scholarship; radio in and on literature; radio and music; and teaching through material and audible artifacts.

Plans for a tangible outcome

The Co-PIs envision several tangible outcomes of this convening project, beginning with the July 2024 conference, which will be open to the public and free of charge to attendees and participants. Final abstracts of participants’ and keynote speakers’ papers will be posted to the conference website and publicly available. The conference will be live streamed, and the recorded videos will be uploaded to YouTube and linked to the conference website. The Co-PIs will ask participants to prepare a short presentation about one of the key primary sources or material objects that inform their research to serve as the subject of short video presentations. These 5-minute videos will be recorded at the conference, and are intended to appeal to a broad audience of students and scholars. We see them as a unique opportunity for scholars to explain their methodologies and a useful pedagogical tool for instructors seeking to integrate radio history into their classrooms. These videos will be publicly available on the conference website and on YouTube and will be fully captioned to ensure accessibility. The Co-PIs will disseminate their research via their institutions’ communications networks and circulate information about the conference to relevant scholarly listservs and on social media. The Co-PIs will encourage conference participants, keynote speakers, and attendees to do the same.

The Co-PIs also plan a post-grant tangible outcome in the form of an edited monograph based on conference papers to be published with a university press. (b) (4)

They will work collaboratively with conference participants beginning in October-December 2023 while planning the conference and organizing the thematic panels. Participants will send paper drafts to the co-PIs between Jan-March 2024, well in advance of the conference, for feedback from the co-PIs. The goal is to obtain highly polished papers for the conference that will be near publication standards. Between April-June 2024, the co-PIs will solicit final papers from participants and arrange for pre-circulation among conference

participants. This will ensure a vibrant peer discussion of each scholars' work. They will also develop a publicity strategy for the conference, build the website that will host the conference information and video content, and develop a template for the video interviews of conference participants to help them prepare to record them during the conference. Following the conference in July-September 2024, the Co-PIs will update the website, caption and upload video content, and continue discussions with editors about publishing a volume based on the conference papers. To facilitate publication, the Co-PIs will discuss a follow-up grant proposal to assist with editing and production of a published volume.

History of the project and its productivity

The project co-PIs met in 2018 as part of a series of meetings organized by the Leverhulme Trust-funded "Connecting the Wireless World" project on international radio broadcasting. Meeting discussions about colonial and post-independence radio revealed significant gaps in the literature on colonial and postcolonial broadcasting, as well as disciplinary divides separating scholars of radio in history, music and ethnomusicology, anthropology, and literary studies with respect to each field's work on broadcasting and sound. A co-authored book resulting from this project, *The Wireless World: Global Histories of International Radio Broadcasting* (Oxford University Press, 2022), focuses principally on histories of European and North American international broadcasting stations, but provides an useful overview of the field.

In 2019, the three co-PIs applied for and were awarded a grant to organize an NEH summer seminar entitled "Radio and Decolonization: Bringing Sound into Twentieth-Century History." Intentionally interdisciplinary in scope and inclusive of varied geographic areas, time periods, and definitions of "colonial" and "decolonial" broadcasting initiatives, the original seminar was delayed due to the COVID-19 pandemic and eventually held online in June 2021 with sixteen participants from varied disciplines and career stages selected out of a highly competitive pool of scholars working at universities in the United States. During the lively discussions that unfolded in this online seminar, participants expressed a greater desire for more interdisciplinary discussions and opportunities for interdisciplinary collaboration. Because the seminar met online, some of the pedagogical activities we expected to conduct in-person were removed from the seminar schedule, as were opportunities for rich, informal, in-person conversations about individual scholars' work and future publications. (Participants understood the situation but also mentioned missing both aspects of the original seminar.) The Co-PIs also recognized the importance of broadening the cohort to include scholars working at universities overseas, and particularly, to include scholars working in the Global South, which was not possible under the terms of the seminar grant. The list of confirmed keynote speakers and participants for this collaborative research grant reflects this desire to create a wider and more diverse cohort of scholars studying radio and decolonization, to support future publications that can offer nuanced, interdisciplinary interventions into these fields.

Collaboration

The three principal investigators on this project – Alejandra Bronfman, Rebecca Scales, and Andrea Stanton – have national and international reputations for their scholarship on radio broadcasting and listening in three colonial contexts: Bronfman on the Caribbean, the United States, and Great Britain, Scales on France and North Africa, and Stanton on Great Britain and the Arab Middle East. They have worked together previously as co-directors of the 2021 (originally 2020) NEH-funded Summer Seminar on "Radio and Decolonization." All three are trained historians, but work in different fields: Bronfman in area studies, Scales in history, and Stanton in religious studies. They bring to the project research and pedagogical perspectives that are both historically grounded and interdisciplinary in outlook. They also come from three different kinds of institutions: the State University of New York at Albany, a large public research institution with over 12,000 undergraduate students; the Rochester Institute of Technology, a private, STEM-focused research institution with over 16,000 undergraduates, including students enrolled at the National Technical Institute for the Deaf; and the University of Denver, a private research institution with a liberal arts focus for undergraduate education and slightly less than 6,000 undergraduates.

Bronfman is Professor of Latin American, Caribbean, and U.S. Latino Studies at the State University of New York at Albany, where her research focuses on Caribbean social and cultural history. Her most recent book, *Isles of Noise: Sonic Media in the Caribbean* (University of North Carolina Press, 2016), traces the early twentieth-century emergence of broadcasting in Cuba, Jamaica, and Haiti to demonstrate the ways broadcasting transformed social and political life. Her current research explores the environmental and sensory impact of US militarism on the islands of Culebra and Vieques, Puerto Rico. Her areas of expertise include infrastructure, archives, and the racial politics of broadcasting, and her recent publications have focused on radio and militarism as well as solidarity-based activism. She has also served as Caribbean Caucus chair for the Library of Congress' Radio Preservation Task Force.

Scales is Associate Professor of History at the Rochester Institute of Technology, where her research explores the social and cultural history of twentieth-century Europe and its empires. Her first book, *Radio and the Politics of Sound in Interwar France, 1921-1939* (Cambridge, 2016), examined how broadcasting became a new platform for political and social engagement in France and its overseas empire by transforming the act of listening into an important, albeit highly contested, practice of citizenship. Her research has been supported by grants from the National Endowment for the Humanities, the Social Science Research Council, the Embassy of France in the United States, and the American Philosophical Society. Her more recent publications focus on the connections between radio history and disability studies. She has served as a co-PI for the Leverhulme Trust-funded Connecting the Wireless World project, and is a co-author of *The Wireless World: Global Histories of International Radio* (Oxford University Press, 2022).

Stanton is Associate Professor of Islamic Studies at the University of Denver. Her research focuses on media and religious identity in the Middle East. Her first book, *This Is Jerusalem Calling: State Radio in Mandate Jerusalem* (University of Texas Press, 2013), provides a history of the Palestine Broadcasting Service (1936–1948) that examines the role of government-sponsored radio in shaping Arab political and social life in the wake of British colonialism. Stanton has received grants from the American Academy of Religion, the Department of Education, the National Endowment for the Humanities (for a 2015 NEH Summer Institute for K–12 educators), and the United States Institute of Peace. Her more recent publications focus on the BBC's Arabic service. She also served as co-PI for Connecting the Wireless World and is a co-author of *The Wireless World*.

Please see their CVs in Attachment 4 for more detailed information about their scholarship.

The three collaborators will participate equally in the work of organizing the conference, dividing tasks as appropriate.

They will also participate equally in the planned post-grant work, including applying for follow-up funding to support manuscript preparation and submission to Oxford or a similar university press. Envisioned post-grant work includes working with participants to revised their conference papers into chapters, circulating chapter drafts for peer review, communicating with participants about chapter revisions, editing the final chapters, organizing them into appropriate sections, writing the section introductions, writing the introduction(s) and conclusion(s), making final edits, and preparing the manuscript(s) for final publication. The PIs are not claiming salary for this project, but their efforts are estimated at 10%, with Bronfman' and Scales' calculated on 9-month contracts and Stanton's calculated on a 12-month contract.

In addition to the tasks specified in the work plan, Bronfman will take the lead on contacting university presses. She will also communicate with keynote speakers to ensure they are clear about the details of their participation.

In addition to the tasks specified in the work plan, Scales will take the lead on communicating with conference participants about the paper-to-chapter revision process. She will clarify questions about deadlines and the peer review process.

Stanton will take the lead on the conference logistics planning and execution. She will hire the graduate student assistants and work with University of Denver personnel on travel and hotel/housing arrangements, as well as on post-conference expense processing. She will submit the final grant report.

Please see the work plan summary below and the full work plan in Attachment 3 for more details.

Work plan

Our work plan has two milestones: the July 2024 conference and the final products (paper abstracts, recorded conference videos, and recorded participant interviews) uploaded to the conference website. The time stamped work plan below indicates the key activities for each co-director, broken down by steps and stages toward each milestone; for further details, please see the full work plan in Attachment 3.

Time Period	Bronfman grant activity	Scales grant activity	Stanton grant activity	Student Assistant grant activity
Oct-Dec 2023	Virtual kick-off. Communicate with keynote speakers & (b) (4) press editor. 7 days of work	Virtual kick-off. Communicate with panelists. Finalize conference agenda. 7 days of work	Virtual kick-off. Communicate with conference participants & oversee travel and lodging arrangements. 9 days of work	
Jan-Mar 2024	Plan conference publicity & participant interview schedule. Get final keynote abstracts. 7 days	Communicate with participants about paper drafts & get final participant abstracts. 7 days	Hire graduate student assistant. Develop website and upload abstracts. 9 days	
Apr-Jun 2024	Review participant drafts. Communicate with participants. 7 days	Review participant drafts. Communicate with participants and keynote speakers. 7 days	Finalize conference logistics, including optional excursion. Upload final paper drafts. 10 days	Assist with conference preparations & with website. 7 hours/week for 6 weeks.

Jul-Sept 2024	Final preparations. Run conference, including livestream. Interview participants. Discuss follow-up grant proposal. 9 days	Final preparations. Run conference & support participants. Interview participants. Discuss follow-up grant proposal. 9 days	Final preparations. Run conference & support keynoters. Interview participants. Expense processing. Discuss follow-up grant proposal. 11 days	Assist with conference. Update website with video content. Conduct post-conference evals. 30 hours during conference, then 7 hours/week for 4 weeks.
<i>End period of grant performance</i>				
Time Period	projected Bronfman post-grant activity included in Attachment 3	projected Scales post-grant activity included in Attachment 3	projected Stanton post-grant activity included in Attachment 3	

Final product and dissemination

This convening project gathers participants to refine and nuance their already established research on radio and decolonization via a conference and planned publications. The project’s first “product” for dissemination will be the July 2024 conference. The University of Denver has classrooms equipped for live streaming, so conference panels and keynotes will be livestreamed and recorded, with captioned videos posted to a conference YouTube channel and linked from the conference website, which will be created and hosted on a free platform like Wordpress to minimize expenses. The conference page will include abstracts from participants and keynote speakers, although full paper drafts will not be available on the website. The conference will be advertised to the public and members of the public will be encouraged to attend, and there will be no charge to attend or participate in the conference.

During the conference, the co-PIs and the graduate student assistant will film short interviews with conference participants, in which they speak for 2-5 minutes about their use of primary sources and/or material objects in their research and scholarship. These videos will be lightly edited and posted to the conference YouTube channel and linked from the conference website.

Participants and attendees will be encouraged to post on social media about their presentations, and at each panel, one co-director will be tasked with posting key “takeaway” points from participants as well as key comments or questions during the question-and-answer period. We hope that Twitter will still be available to scholars for this type of social media engagement, but we will investigate the possibility of using Mastodon or other social media outlets to promote the conference. Co-PIs will encourage participants to include the conference in podcasts, blogs, and other social media they participate in or manage, providing them with video links, photographs from the conference, and other relevant materials. After the conference panel videos and participant interview videos are captioned and uploaded, co-directors will disseminate them through announcements from institutional communications channels, postings on relevant listservs, and via their own social media networks. They will encourage participants, keynote speakers, and other conference attendees to do the same.

Beyond the period of the grant, the Co-PIs envision an edited monograph on radio, sound technologies, and decolonization, with chapters from 10-15 conference participants. Co-directors have been in touch with

(b) (4)

The Co-PIs will apply for funding for the “manuscript preparation” category of the NEH Collaborative Research Grant to support planned efforts to revise conference papers into draft chapters, orchestrate participant peer review, support authors in final edits and with copy-editing, and submit the final manuscript to (b) (4) for review.

Assuming that the edited monograph is selected for publication, co-directors will work with the press editor as well as with the press’ marketing and communications team to develop publicity plans for the final publication.

Radio and Decolonization Around the Globe, 1920-Present: Workplan

Time Period	Bronfman grant activity	Scales grant activity	Stanton grant activity	Student Assistant grant activity
Oct-Dec 2023	Virtual kick-off planning meeting. Communicate with keynote speakers. Communicate with (b) (4) press editor. 7 days of work	Virtual kick-off planning meeting. Communicate with panel discussants. Update preliminary conference agenda. 7 days of work	Virtual kick-off planning meeting. Communicate with conference participants. Oversee travel and lodging arrangements for participants. 9 days of work	
Jan-Mar 2024	Develop conference publicity plan, including interview schedule. Obtain updated keynote speaker abstracts. 7 days	Communicate with participants about drafts. Obtain updated participant abstracts. 7 days	Hire graduate student assistant. Develop website and upload abstracts. 9 days	
Apr-Jun 2024	Review participant drafts. Communicate with participants. 7 days	Review participant drafts. Communicate with participants and keynote speakers. 7 days	Finalize conference logistics, including optional Media Archeology Lab excursion. Upload final conference paper drafts. 10 days	Assist with conference preparations. Assist with website, including uploading paper abstracts. 7 hours/week for 6 weeks.
Jul-Sept 2024	Final conference preparations. Set up online platform for livestream. Run conference. Interview participants. Discuss follow-up grant proposal. 9 days	Final conference preparations. Serve as participant point person. Run conference. Interview participants. Discuss follow-up grant proposal. 9 days	Final onsite preparations. Serve as keynote speaker point person. Run conference. Interview participants. Oversee expense processing. Discuss follow-up grant proposal. 11 days	Assist in running conference. Update website and add video content. Conduct post-conference evaluations. 30 hours during conference, then 7 hours/week for 4 weeks.
<i>End period of grant performance</i>				

Time Period	projected Bronfman post-grant activity	projected Scales post-grant activity	projected Stanton post-grant activity	
TBD	Pending follow-up grant funding: Review final revision process with conference participants. Collect revised drafts, make comments on assigned batch, share with participant reviewers.	Pending follow-up grant funding: Check in with conference participants about draft revisions. Collect revised drafts, make comments on assigned batch, share with participant reviewers.	Write and submit final grant report. Pending follow-up grant funding: Conference follow-up. Collect revised drafts, make comments on assigned batch, share with participant reviewers.	
TBD	Pending funding: Communicate with University press editor. Participants review assigned drafts. Return comments to authors and support them in making final edits to their draft chapters.	Pending funding: draft edited book proposal. Participants review assigned drafts. Return comments to authors and support them in making final edits to their draft chapters.	Pending funding: draft edited book proposal. Participants review assigned drafts. Return comments to authors and support them in making final edits to their draft chapters.	
TBD	Pending funding: Review draft chapters and make final copy-edits. Draft proposed edited book introductions and conclusions. Review submissions with press editor.	Pending funding: Review draft chapters and make final copy-edits. Draft proposed edited book introductions and conclusions. Review submissions with press editor.	Pending funding: Review draft chapters and make final copy-edits. Draft proposed edited book introductions and conclusions. Review submissions with editor.	
TBD	Compile and submit final manuscript for University press peer review. Liase with authors regarding reviewer queries.	Compile and submit final manuscript for University press peer review. Liase with authors regarding reviewer queries.	Compile and submit final manuscript for University press peer review. Liase with press editor as needed.	

Radio and Decolonization Around the Globe, 1920-Present: Résumés

Andrea L. Stanton, Ph.D.

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Professional Experience

2021- Senior Associate Dean, College of Arts, Humanities, and Social Sciences
2017- Associate Professor, Islamic Studies, University of Denver
2021-2022 Interim Director, Center for Middle East Studies, University of Denver
2018-2021 Chair, Department of Religious Studies, University of Denver
2009-2010 Visiting Assistant Professor, History, Sarah Lawrence College, Bronxville, NY
2008-2009 Assistant Director, *Center for Dialogues: Islam – U.S. – West*, NYU
2007-2008 Visiting Assistant Professor, History, American University of Beirut

Education

2007 Columbia University New York, NY
Ph.D., History (Middle East)
Dissertation: “State broadcasting in mandate Palestine, 1936-1949”
M.A., May 2002
Thesis: “The changing face of *El Moudjahid* during the Algerian War”

1998 Williams College Williamstown, MA
B.A., Religion, History; *magna cum laude*

Relevant Publications

Fall 2022 *The Wireless World: Global Histories of International Radio Broadcasting* (Oxford University Press), co-authored with Simon J. Potter, David Clayton, Friederike Kind-Kovács, Vincent Kuitenbrouwer, Nelson Ribeiro, and Rebecca Scales

Summer 2021 “Situating Radio in the Soundscape of Mandate Jerusalem”, *Jerusalem Quarterly* 86 (Summer 2021), 97-116

Spring 2020 “Listening in from Afar”, *British Journal of Middle Eastern Studies*, first online April 2020

Winter 2020 “Can Imperial Radio be Transnational? British-affiliated Arabic Radio Broadcasting in the Interwar Period”, *History Compass*, first online January 2020

Fall 2018 “Declining Versus Increasing Access to American Aviation Technology: Syria and Saudi Arabia in the 20th Century”, *Asian Journal of Middle East and Islamic Studies*, 12 (2) 225-239

- Winter 2016** “Introduction” and “Who Heard What When: Learning from Radio Broadcasting Hours and Programs in Jerusalem”, *International Journal of Middle East Studies*, “Bringing Sound into Middle East Studies” Roundtable, 48 (1), Feb 2016
- Winter 2015** “Broadcasting a Nationalist Modernity: Arabic Programming on the Palestine Broadcasting Service under ‘Ajaj Nuwayhid”, in *Jerusalem Interrupted: Modernity and Colonial Transformation*, edited by Lena Jayyusi (Olive Branch, 2015), 73-86
- Fall 2013** “‘Part of Imperial Communications’: British-Governed Radio in the Middle East, 1934-1949”, *Journal of Media History*, 19:4, Fall 2013, 421-35
- Fall 2013** *This is Jerusalem Calling: State Broadcasting in Mandate Palestine* (University of Texas Press, September 2013)

Relevant Recent Conference Papers

- June 2022** “Regional Internationalism: United Nations Radio’s Middle East Service, 1947-1960”, Ruling the Waves Conference, Rome
- Nov 2021** “Memoirs and Mid-Century Arabic Radio”, Middle East Studies Association Annual Meeting (online)
- Oct 2020** “Cultural and Entertainment Programming on the BBC’s Arabic Service”, Middle East Studies Association Annual Meeting (online)
- Nov 2019** “Messages to Pilgrims: The Advent of Radio Broadcasting at the Hajj”, Middle East Studies Association Annual Meeting, New Orleans
- Nov 2018** “Situating Radio in the Soundscape of Mandate Jerusalem”, Middle East Studies Association Annual Meeting, San Antonio

Selected Grants and Awards

- 2020** “Expanding Core Strengths in Middle East Studies”, Department of Education UISFL Program (lead PI)
- 2019** “Radio and Decolonization in the 20th Century, 2020 National Endowment for the Humanities Summer Seminar (lead PI) – deferred to Summer 2021
- 2016** “Connecting the Wireless World: Writing Global Radio History”, Leverhulme Trust (co-investigator)
- 2014** “Teaching Interconnected Histories of the Mediterranean”, 2015 National Endowment for the Humanities Summer Institute, Denver

REBECCA P. SCALES

College of Liberal Arts
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Rochester Institute of Technology
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EDUCATION

- 2007 Ph.D. History, Rutgers, The State University of New Jersey, New Brunswick, NJ.
Major Field of Study: Modern Europe
Minor Fields of Study: Global and Comparative History, Women's and Gender History
- 2000 M.A. History, University of Georgia, Athens, GA.
- 1998 B.A. History (Honors) and French, Hollins College, Roanoke, VA.

ACADEMIC POSITIONS

- 2016-present Associate Professor of History, Rochester Institute of Technology
- 2010-2016 Assistant Professor of History, Rochester Institute of Technology
- 2007-2010 Postdoctoral Teaching Fellow, George Mason University
- 2006-2007 Graduate Research Assistant, Rutgers Center for Race and Ethnicity, Rutgers University-New Brunswick
- 2005-2006 Graduate Research Assistant, Rutgers Institute for Health, Health Policy, and Aging Research
- 2005-2007 Fellowship Adviser, Resource Center for Graduate Student External Support, Rutgers University-New Brunswick Graduate School

PUBLICATIONS

Books

Wireless World: Global Histories of International Broadcasting, co-authored with Simon Potter, David Clayton, Friedrike Kind-Kovacs, Vincent Kuitenbrower, Nelson Ribiero, Andrea Stanton. Oxford University Press, 2022.

Radio and the Politics of Sound in Interwar France, 1921-1939. Cambridge University Press, 2016 (hardback, e-book), 2017 (paperback).

Honorable Mention, Laurence Wylie Prize in French Cultural Studies, 2016-17

Peer-Reviewed Articles and Book Chapters

“*La Tribune de l’Invalide: Radio Broadcasting, Disability Activism, and the Remaking of the French Welfare State*,” *French Politics, Culture, and Society*, 37, No. 3 (Winter 2019), 53-78.

“*Jacques Lusseyran et l’étranger: regards sur l’Amérique*” in *Jacques Lusseyran: entre cécité et lumière/Jacques Lusseyran Between Blindness and Light*, ed. Marion Chottin, Céline Roussel, and Zina Weygand. Paris: Éditions rue de l’Ulm, Presses de l’École normale supérieure, 2019, 87-104.

“Métissage on the Airwaves: Towards a Cultural History of Broadcasting in French Colonial Algeria, 1930-1935,” *Media History*, 19, no. 3 (2013): 305-321.

“Subversive Sound: Transnational Radio, Arabic Recordings, and the Dangers of Listening in French Colonial Algeria 1934-1939,” *Comparative Studies in Society and History*, 52, no. 2 (2010): 384-417.

“Radio Broadcasting, Disabled Veterans, and Politics of National Recovery in Interwar France, 1928-1935,” *French Historical Studies*, 31, no. 4 (2008): 643-678.

In Progress

Polio and its Afterlives: Disability and Epidemic Disease in Twentieth-Century France (book manuscript)

“Inventing Polio Care at the Colonie de Saint-Fargeau: Disability and the Welfare State in Interwar France” (article manuscript)

“Listening to the League: Long-Distance Tuning in the Era of Extremes” (article manuscript under review)

GRANTS & AWARDS

National and International Grants and Fellowships

2019-21	Co-PI, National Endowment for the Humanities Summer Institute for College Faculty: “Radio and Decolonization: Bringing Sound into Twentieth-Century History”
2018-19	American Council of Learned Societies Fellowship (declined)
2018-19	National Endowment for the Humanities Fellowship
2016	Franklin Research Grant, American Philosophical Society
2015-18	Co-PI, Leverhulme Trust International Network Grant: “Connecting the Wireless World: Writing Global Radio History”
2014	National Endowment for the Humanities Summer Stipend
2013	Bourse Jeanne Marandon, Société des Professeurs Français et Francophones d’Amérique
2009	Franklin Research Grant, American Philosophical Society
2008	Millstone Fellowship, Western Society for French History
2003-04	International Dissertation Field Research Fellowship, Social Science Research Council
2003-04	Bourse Chateaubriand, Embassy of France in the United States

Grants and Awards from the Rochester Institute of Technology

2018	Professional Leave, Rochester Institute of Technology
2017	Faculty Research Grant, College of Liberal Arts, RIT
2015	Faculty Research Grant, College of Liberal Arts, RIT
2013	Proposal Development Grant, College of Liberal Arts, RIT
2013	Miller Fellowship, College of Liberal Arts, RIT
2012-13	Faculty Development Grant, College of Liberal Arts, RIT
2011-12	Faculty Research Grant, College of Liberal Arts, RIT
2011-12	Faculty Development Grant, College of Liberal Arts, RIT

Alejandra Bronfman

Professor

Department of Latin American, Caribbean and Latina/o Studies

University at Albany, SUNY

abronfman@albany.edu 518-496-8578

Education

Princeton University, Ph.D. in History, November 2000

Dissertation: “Reforming Race in Cuba, 1902-1940”

Cornell University, B.A., in History, 1994

Magna Cum Laude, History, with Distinction in all subjects

Professional and Teaching Experience

2021-present	Professor, Department of Latin American, Caribbean and US Latino Studies, University at Albany—SUNY
2017-2021	Associate Professor, Department of Latin American, Caribbean and US Latino Studies, University at Albany—SUNY
2017	Professor, Department of History, University of British Columbia
2007-2017	Associate Professor, Department of History, University of British Columbia
2003-2007	Assistant Professor, Department of History, University of British Columbia
09/2002-05/2003	Assistant Professor, Department of History, Yale University
09/2000-05/2002	Assistant Professor, Department of History, University of Florida

Publications

Books

Isles of Noise: Sonic Media in the Caribbean. Chapel Hill, University of North Carolina Press, 2016.

Media, Sound and Culture in Latin America and the Caribbean. Co-edited with Andrew Wood. Pittsburgh University Press, 2012.

On the Move: The Caribbean Since 1989. Zed Books, 2007.

Measures of Equality: Social Science, Citizenship and Race in Cuba, 1902-1940. University of North Carolina Press, 2004.

Recent Articles and book chapters (refereed)

“Glittery: The Entangled Histories of Radio, Mica and Female and Child Labor” in Alexandrine Boudreault-Fournier and Kyle Devine, eds, *Audible Infrastructures*, New York: Oxford University Press, 2021.

“Listeners in Revolution: Radio Wars from Havana” *Cuban Studies*, 50, 2021: 230-247.

“Beyond Revolution: Water and Gender in Masters of the Dew” *Review of Agrarian Studies*, Vol. 1 Number 3 (2020): available at <http://ras.org.in/8ce681e30b69ed88828044625cb40135>

“Radio Wars and Revolution in the Caribbean, 1959”, *Journal for Media History*, Volume 22, Issue 2, December 2019: 1-10.

“Sonic Colour Zones: Laura Boulton and the Hunt For Music” *Sound Studies*, Vol. 3, July 2017: 17-32.

“This Thing is Very Much Alive: Louise Bennett on Audio-Visual Media” *Journal of West Indian Literature* Vol. 25 #2, November 2017.

“Forum Introduction: Listening for History”, with Christine Ehrick, “Forum on Sound and Listening”, co-edited by Alejandra Bronfman and Christine Ehrick, *Hispanic American Historical Review*, (2016) 96(2): 211-215.

“Biography of a Sonic Archive” *Hispanic American Historical Review* (2016) 96(2): 225-231.

“Fugitive Sounds” invited essay in book forum on Alexandra Vazquez, *Listening in Detail. Small Axe*, Vol. 20 no 1 49, March 2016: 155-163

Other recent publications (since 2012) include eight book chapters, a dozen book reviews, two dozen podcasts and ten invited or keynote lectures as well as many conference presentations.

In progress

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Teaching

I teach a number of graduate and undergraduate courses and am currently directing four MA theses and four Phd. students, as well as serving on the committees of an additional four PhD. students. I am also currently serving on the committees of PhD students at Duke University, CUNY Graduate Center, and University of British Columbia and have been external examiner for dissertations at Boston University, University of Miami and the University of Western Ontario.

University and Department Service, University at Albany, SUNY

Department of Latin American, Caribbean and Latino Studies

2020-present	Chair, Director of Undergraduate Studies
Spring 2018-Spring 2019	Director of Graduate Studies
Fall 2018	Acting Chair
<u>University</u>	
Spring 2018	Dissertation Prize Committee
2018-2019	Conversations for Change
Spring 2018-present	Women in Higher Education Steering Committee

Radio and Decolonization Around the Globe, 1920-Present: Bibliography

- Bailkin, Jordanna. "The Sounds of Independence? Lessons from Africa and Beyond at the Transcription Centre Archive," *History Workshop Journal*, 78:1 (2014), 229-245.
- Bedasse, Monique. *Jah Kingdom: Rastafarians, Tanzania, & Pan-Africanism in the Age of Decolonization* (Chapel Hill, 2017).
- Birdsall, Carolyn. "Worlding the Archive: Radio Collections, Heritage Frameworks, & Selection Principles," in Golo Follmer & Alexander Badenoch, eds. *Transnationalizing Radio Research: New Approaches to an Old Medium* (Bielefeld, 2018), 198-208.
- Birdsall, Carolyn & Viktoria Tkaczyk. "Listening to the Archive: Sound Data in the Humanities & Social Sciences," *Technology & Culture*, 60:2 (April 2019), 1-13.
- Brennan, James. "Radio Cairo & the Decolonization of East Africa," in Christopher J. Lee, ed. *Making a World After Empire: The Bandung Moment & its Political Afterlives* (Oxford, 2010), 173-195.
- Bronfman, Alejandra. *Isles of Noise: Sonic Media in the Caribbean* (Durham, 2016).
- Bronfman, Alejandra. "Radio, Decolonization, & Decoloniality in the Caribbean," *The Routledge Companion to Media and Podcast Studies*, ed. Mia Lindgren & Jason Loviglio (London, 2022), pp.308-317.
- Bronfman, Alejandra. "Face à l'Opinion: Argentine Activists and the Sound of Solidarity on *Radio Haïti Inter*," *The Global South*. 15:2 (2022): 135-153.
- Brueck, Laura, Jacob Smith, & Neil Verma. *Indian Sound Cultures: Indian Sound Citizenship* (Ann Arbor, 2020).
- Cárcamo-Huechante, Luis E. "Indigenous Interference: Mapuche Use of Radio in Times of Acoustic Colonialism," *Latin American Research Review* 48, Special Issue (2013): 50-68.
- Chikowero, Mhoze. *African Music, Power, & Being in Colonial Zimbabwe* (Bloomington, 2015).
- Chikowero, Mhoze. "Is Propaganda Modernity? Press & Radio for Africans in Zambia, Zimbabwe, & Malawi during World War II and its Aftermath," in Peter J. Bloom, Stephan F. Miescher, & Takyiwa Manuh (eds), *Modernization as Spectacle in Africa* (Bloomington, 2014), 112-135.
- Cohen, Debra Rae, Michael Coyle, & Jane Lewty. *Broadcasting Modernism* (Gainesville, 2013).
- Cyzewski, Julie. "The "tribal drum" and Literary Radio: The Postcolonial Poetics of the Transcription Centre's Africa Abroad," *Modernism/Modernity Print Plus* 6:1 (2021).
- Darmanto, Madsuki & Hari Wirayan. "Radio Broadcasting & Indonesian Nationalism: The Last Decade of Dutch Colonialism," *Journal of Radio & Audio Media* 29:1 (2022), 104-119.
- De Freitas, Marco Rocque. "Sounding the Nation, Sounding the Revolution: Music & Radio Broadcasting in Post-Colonial Mozambique," *Journal of Radio & Audio Media* 29:1 (2022), 80-103.
- de Sousa Santos, Boaventura. *Epistemologies of the South: Justice Against Epistemicide* (New York, 2014)
- Devine, Kyle. *Decomposed: The Political Ecology of Music* (Cambridge, 2019).
- Devine, Kyle, & Alexandrine Boudreault-Fournier. *Audible Infrastructures: Music, Sound, Media* (New York, 2021).
- Ehrick, Christine. *Radio & the Gendered Soundscape: Women & Broadcasting in Argentina and Uruguay, 1930-1950* (Cambridge, 2015).
- Eidsheim, Nina Sun. *The Race of Sound: Listening, Timbre, & Vocality in African American Music* (Durham, 2019).
- Fahmy, Ziad. "Historicizing Sounds & Soundscapes", in *Street Sounds: Listening to Everyday Life in Modern Egypt* (Palo Alto, 2020), 1-23.
- Fanon, Frantz. *A Dying Colonialism* (New York, 1967).
- Gaudio, Michael. *Sound, Image, Silence: Sound & the Aural Imagination in the Atlantic World* (Minneapolis, 2019).
- Getachew, Adom. *Worldmaking After Empire: The Rise & Fall of Self-Determination* (Princeton, 2019).
- Gillespie, Marie and Alban Webb, eds. *Diasporas & Diplomacy: Cosmopolitan Contact Zones at the BBC World Service, 1932-2012* (London, 2013).

- Goodman, David. *Radio's Civic Ambition: American Broadcasting & Democracy in the 1930s* (Oxford, 2011).
- Goscha, Christopher, "Wiring Decolonization: Turning Technology against the Colonizer during the Indochina War, 1945–1954," *Comparative Studies in Society and History*, 54:4 (October 2012), 798-831.
- Griffith, Glynn. *The BBC and the Development of Anglophone Caribbean Literature, 1943-1958* (London, 2016).
- Gunner, Liz. "Reconfiguring Diaspora: Africa on the rise and the radio voices of Lewis Nkosi and Bloke Modisane," *Social Dynamics: A Journal of African Studies* 36:2 (2010), 256-271.
- Hill, Edwin. *Black Soundscapes, White Stages: The Meaning of Sound in the Black Francophone Atlantic* (Baltimore, 2013).
- Hilmes, Michelle. *Network Nations: A Transnational History of British & American Broadcasting* (New York, 2011).
- Hochman, Brian. *Savage Preservation: The Ethnographic Origins of Modern Media Technology* (Minneapolis, 2014).
- Huacuja Alonso, Isabel. *Radio for the Millions: Hindu-Urdu Broadcasting Across Borders* (New York, 2023).
- Jay, Martin & Sumathi Ramaswamy, eds. *Empires of Vision* (Durham, 2014).
- Johnson, Gaye Theresa. *Spaces of Conflict, Sounds of Solidarity: Music, Race, & Spatial Entitlement in Los Angeles* (Los Angeles, 2013).
- Johnston, Gordon & Emma Robertson. *BBC World Service: Overseas Broadcasting* (London, 2019).
- Kheshti, Roshanak. *Modernity's Ear: Listening to Race & Gender in World Music* (New York, 2015).
- Kuitenbrouwer, Vincent. "Dutch Speaking to Dutch: Broadcasts from the Netherlands to Indonesia during the Decolonization War, 1945-1949," *Journal of Radio & Audio Media*, 29:1 (2022), 42-60.
- Kuitenbrouwer, Vincent, "The Glass House Revisited: Radio Broadcasting & the Blind Spots in the Late Colonial State in the Netherlands Indies, 1920s & 1930s" in *The Dutch Empire between Ideas & Practice, 1600-2000*, eds. R. Koekoek, A-I. Richard, et. al., (New York, 2019), 183-204.
- Lacey, Kate. *Listening Publics: The Politics & Experience of Listening in the Media Age* (Cambridge, 2013).
- Lacey, Kate. "Up in the Air? The Matter of Radio Studies," *Radio Journal: International Studies in Broadcast & Audio Media*, 16:2 (2018), 109-126.
- Larkin, Brian. *Signal & Noise: Media, Infrastructure and Urban Culture in Nigeria* (Durham, 2008).
- Lekgoathi, Sekibakiba Peter, Tshepo Moloi, & Alda Romao Saute Saide. *Guerilla Radio in Southern Africa: Broadcasters, Technology, Propaganda Wars, & Armed Struggle* (London, 2020).
- Leyris, Thomas. "Building an Imperial Broadcasting Network as the Empire Disintegrated: The Birth of Radio in French Sub-Saharan Africa," *Journal of Radio & Audio Media* 29:1 (2022), 120-135.
- Lobley, Noel. *Sound Fragments: From Field Recording to African Electronic Stories* (Middletown, 2022).
- Mbembe, Achille. "The Power of the Archive and its Limits," in *Refiguring the Archive*, ed. by Carolyn Hamilton, Verne Harris, Jane Taylor, et. al. (Dordrecht, 2002), 19-27.
- Mignolo, Walter D., and Catherine E. Walsh. *On Decoloniality: Concepts, Analytics, Praxis* (Durham, 2018).
- McEnaney, Tom. *Acoustic Properties: Radio, Narrative, & the New Neighborhood of the Americas* (Chicago, 2017).
- Moorman, Marissa. *Powerful Frequencies: Radio, State Power, & the Cold War in Angola* (Athens, 2019).
- Moore, Celeste Day. *Soundscapes of Liberation: African-American Music in Postwar France* (Durham, 2021).
- Morse, Daniel Ryan. *Radio Empire: The BBC's Eastern Service & the Emergence of the Global Anglophone Novel* (New York, 2020).
- Nelson, Michael. *War of the Black Heavens: The Battles of Western Broadcasting in the Cold War* (Syracuse, 1997).

- Ochoa-Gautier, Ana Maria. "Sonic Transculturation, Epistemologies of Purification & the Aural Public Sphere in Latin America," *Social Identities*, 12: 6 (2006), 803-825.
- O'Briain, Lonan. *Voices of Vietnam: A Century of Radio, Red Music, and Revolution* (Oxford, 2021).
- Potter, Simon. *Broadcasting Empire: The BBC & the British World, 1922-1970* (Oxford, 2012).
- Ribiero, Nelson. "A Polycentric Broadcasting Model: Radio and the Promotion of Portuguese Colonialism," *Journal of Radio & Audio Media*, 29:1 (2022), 10-25.
- Ribeiro, Nelson. "Colonization Through Broadcasting: Rádio Clube de Moçambique and the Promotion of Portuguese Colonial Policy, 1932–1964," in *Media & the Portuguese Empire*, eds. José Luis Garcia, Chandrika Kaul, et. al. (London, 2017), 179-195.
- Risso, Linda, ed. *Radio Wars: Broadcasting During the Cold War* (Abingdon, 2016).
- Rivera Cusicanqui, Silvia. *Ch'ixinakax utxiwa: On Decolonising Practices and Discourses* (New York, 2020).
- Robinson, Dylan. *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minneapolis, 2020).
- Rodríguez Cotto, Sandra. *Bitácora de una transmisión radial* (San Juan, 2018).
- Roth-Ey, Kristen "How Do You Listen to Radio Moscow?" Moscow's Broadcasters, 'Third World' Listeners, and the Space of the Airwaves in the Cold War," *The Slavonic and East European Review*, 98:4 (2020), 712-741.
- Said, Edward. *Orientalism* (New York, 1978).
- Scales, Rebecca. "Subversive Sound: Transnational Radio, Arabic Recordings, & the Dangers of Listening in French Colonial Algeria 1934-1939," *Comparative Studies in Society and History*, 52: 2 (2010): 384-417.
- Schwoch, James. *The American Radio Industry & Its Latin American Activities* (Urbana, 1990).
- Scott, James. *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed* (New Haven, 1988).
- Simon, Andrew. *Cassette Culture in Modern Egypt* (Stanford, 2022).
- Silver, Chris. *Recording History: Jews, Muslims, and Music Across Twentieth-Century North Africa* (Stanford, 2022).
- Sloten, Hugh R. *Radio's Hidden Voice: The Origins of Public Broadcasting in the United States* (Urbana, 2009).
- Smith, Victoria Ellen, ed. *Voices of Ghana: Literary Contributions to the Ghana Broadcasting System, 1955–57 (2nd Ed.)* (Rochester, 2018).
- Stadler, Gus. "Breaking Sound Barriers: The Politics of Recorded Sound," *Social Text*, 28:1 (2010), 1-12.
- Stanton, Andrea. *This is Jerusalem Calling: State Radio in Mandate Palestine* (Austin, 2013).
- Steingo, Gavin and Jim Sykes. eds. *Remapping Sound Studies* (Durham, 2019).
- Sterne, Jonathan. *The Audible Past: Cultural Origins of Sound Reproduction* (Durham, 2003).
- Stoeber, Jennifer Lynn. *The Sonic Color Line: Race & the Cultural Politics of Listening in America* (New York, 2016).
- Stoler, Ann Laura. *Along the Archival Grain: Epistemic Anxieties & Colonial Common Sense* (Princeton, 2010).
- Thompson, Emily Ann. *The Soundscape of Modernity: Architectural Acoustics & the Culture of Listening in Twentieth-Century America* (Cambridge, 2002).
- Thompson, Marie. "Whiteness & the Ontological Turn in Sound Studies," *Parallax* 23:3 (2017), 266–82.
- Webb, Alban. *London Calling: Britain, the BBC World Service, & the Cold War* (London, 2014).
- White, Alexander. "Broadcasting Brotherhood? Interactive Diplomacy and Postcolonial Identity in *Kol Yisrael's* African Services, 1960-1966," *The International History Review*, 44:2 (2021), 1-20.

Radio and Decolonization Around the Globe, 1920-Present: Appendices

Conference Schedule

Please note: each panel will include four presenters and a moderator / discussant. The conference structure is deliberately thematic to facilitate exchanges between scholars working in different geographical regions or area studies.

Tuesday, July 16, 2024

12:00-4:00 pm.: Arrivals and Check-in to University of Denver Campus Housing

4:30-6:00 pm: Welcome Coffee (Sturm Hall or ACC)

Wednesday, July 17, 2024

8:30-9:00 am: Registration (Sturm Hall)

9:00-10:15 am: Session I – Decolonial Studies & Sound Theory (Sturm Hall)

Guiding Questions: In what ways do decolonial and sound studies mutually inform one another? How might these different fields work productively together to produce new scholarly narratives to help us better understand the political and cultural processes of decolonization?

10:30-11:45 am: Session II – Rethinking Decolonization: Infrastructure, Technology, and Governance (Sturm Hall)

Guiding Questions: How can radio and sound studies help us rethink the definitions and periodizations of decolonization as a political and cultural process? How might decolonial studies complicate our understanding how radio infrastructure, technology, and governance operate during periods of political upheaval and transformation?

12:15-1:30 pm.: Lunch + Isabel Huacuja Alonso Keynote (AAC)

1:45-3:00 pm: Session III – Contesting Visual Primacy: Possibilities and Constraints of Sound Scholarship (Sturm Hall)

Guiding Questions: How might methodological approaches based in the study of sound challenge the dominance of the visual in historical, literary, and anthropological studies of imperialism and decolonization? How might sound studies generate new narratives in decolonial studies, and what are its potential limitations?

3:15-5:00 p.m. Video Recording Session & Informal Conversation

We will use this session to record the short videos of participants discussing the primary sources and material objects that inform their research. These will be made available post-conference on our website.

Thursday, July 18, 2024

9:00 -10:15 am: Session IV – Rethinking Radio Studies: Beyond Institutionalism and the Nation-State (Sturm Hall)

Guiding Questions: How might decolonial methodologies help us move beyond radio studies as currently bounded by institutions, nation-states, and geographical borders?

10:30-11:45 am: Session V– Radio in and on Literature (Sturm Hall)

Guiding Questions: How did literature voiced over the airwaves during the era of decolonization challenge late colonial societies' cultural, linguistic, and social norms? How might the literature broadcast by colonial societies' intellectual elites expand our concepts of colonial resistance?

12:15-1:30 pm: Lunch + Lonan O'Briain Keynote (AAC)

1:45-3:00 pm: Session VI - Radio and Music: Memory, Nostalgia, and Resistance (Sturm Hall)

Guiding Questions: How did musicians from colonial societies use the airwaves to develop musical forms that challenged colonial authority? How did subaltern groups harness broadcasting and sound technologies for particular political ends? In what ways does anticolonial music from the era(s) of decolonization continue to shape discussions about race, ethnicity, and power in the 21st century?

3:15 pm: Optional excursion: [Media Archeology Lab](#), Boulder, CO

Friday, July 19, 2024

9:00-10:15 am: Session VII - Decolonizing Radio Archives: Preservation and Contestation (Sturm Hall)

Guiding Questions: To what extent have print and sound archives reinscribed imperial power structures and racial, ethnic, gender, religious, and class hierarchies? How might scholars navigate the restrictions of these "colonial" archives to uncover voices of resistance and contestation? How might an embrace of non-traditional sources outside of formal archives help us tell new stories about decolonization?

10:30-11:45 am: Session VIII – Teaching Sound through Material & Sonic Artifacts (Sturm Hall)

Guiding Questions: How do we tune undergraduate and graduate students' ears to the pivotal role played by sound technologies in imperialism and anti-colonial movements? What strategies might we employ for analyzing and working with sound artifacts in the classroom? How can we make sound studies more central to our scholarly and pedagogical praxis?

12:15-1:30 pm: Lunch + Mhoze Chikowero keynote (AAC)

1:45-3:00 pm: Closing Panel: Decolonizing 21st Century Media, from News Platforms to Social Media Networks (Sturm Hall)

Guiding Questions: How might decolonial approaches to sound studies or studies of radio and sound in the era of decolonization inform contemporary scholarship on twenty-first century media, from news platforms to social media networks?

3:30 pm: Departures, Debriefing, and/or Optional Excursion around Denver

Radio and Decolonization Around the Globe, 1920-Present: Conference Participants

Our list of 32 confirmed participants includes scholars from the disciplines of communications, comparative literature, history, journalism, media studies, music, musicology, languages and literatures, performance, and sociology. As of Fall 2022, seven are in non-tenure track positions, five are graduate students, and five are assistant professors. Seven are based outside the United States. Their scholarship covers a broad range of colonized, decolonizing/ed, and national spaces and populations, including but not limited to Nigeria, Mozambique, Korea, the Anglophone Caribbean, Puerto Rico, Kuwait, the Philippines, Afghanistan, incarcerated Americans, and indigenous Andeans. The list of confirmed participants includes:

U.S. Based (25):

1. Sophie Brady, Graduate Student, Musicology, Princeton University - Francophone African radio and musical production during decolonization
2. James Brennan, Associate Professor, History, University of Illinois - East African radio and decolonization during the Cold War
3. Samuel Carter, Lecturer, Spanish and Portuguese, Dartmouth College - auralty in mid-20th century Latin American literature
4. Diego Mauricio Cortes, Assistant Professor, Communications, University of Pittsburgh - Christian evangelical indigenous radio in the Andes
5. Julie Cyzewski, Associate Professor, Comparative Literature, Murray State University - African and Caribbean literature on the BBC's African and Eastern Services
6. Celeste Day Moore, Assistant Professor, African-American History, Hamilton College - Black Internationalism and African-American music in post-World War II France
7. Monica de la Torr , Assistant Professor, Transborder Studies, Arizona State University - bilingual Chicana radio activism in the U.S.
8. Christine Ehrick, Professor, Latin American History, University of Louisville - radio and political resistance in Latin America
9. Laura Garbes, postdoctoral fellow, Sociology, University of Minnesota - racialization of sound in North American public broadcasting
10. Ronit Ghosh, Graduate Student, South Asian Languages & Civilizations, University of Chicago - radio and gramophone's influence on performance and listening in Bengal
11. David Goren, audio archivist and transmission arts artist, Independent Scholar - community and cultural identity with the Brooklyn Pirate Radio Sound Map
12. Cheryl Higashida, Associate Professor, English, University of Colorado, Boulder - sound reproduction in the U.S. civil rights and farm workers' rights movements
13. Jina Kim, Assistant Professor, East Asian Languages & Literatures, University of Oregon - radio and literature in modern Korea
14. Anne Lambright, Professor, Hispanic Studies, Carnegie Mellon University - radio and resistance in Peru
15. Mejgan Massoumi, Teaching Fellow, History, Stanford University - social and political history of Afghan radio
16. Thomas Ross Miller, Adjunct Associate, Anthropology, City University of New York - sonic anthropology and the history of sound recordings in the North Pacific
17. Sarah Nelson, Postdoctoral Fellow, Comparative Media, Southern Methodist University - U.S. empire, international communications, and global news
18. Junko Oba, Associate Professor, Music, Hampshire College - ethnomusicological journeys of Brazilians of Japanese descent

19. Sandra Rodríguez Cotto, Journalist, Radio Host, Puerto Rico Information Network - radio journalism in a contemporary colonial setting
20. Sylvia Ryerson, Graduate Student, American Studies, Yale University - radio broadcasting in U.S. detention and incarceration spaces
21. Silvia Serrano, Instructor, Romance Studies, Duke University - Latinx rural communities and U.S. radio in the 1960s
22. Sejal Sutaria, Visiting Lecturer, English and Comparative Literature, Grinnell College - South Asian anti-colonial resistance and BBC radio
23. Jessica Swanston Baker, Assistant Professor, Department of Music, University of Chicago - music tempo and gendered / raced legacies of colonization in the Caribbean
24. Neil Verma, Assistant Professor, Communications, Northwestern University - podcasting as digital radiophonic resistance narratives
25. Laura Wagner, Independent Scholar, Anthropology and Preservation - Haitian national and diasporic broadcasting archives

Internationally Based (7):

26. Abdullahi Tasiu Abubakar, Senior Lecturer, Journalism, City University of London - Audiences and the BBC's Hausa service
27. Carolyn Birdsall, Associate Professor, Media and Culture, Amsterdam University - radiophilia, affect, and emotion in listening and material culture
28. Elizabeth Enriquez, Professor, Mass Communications, University of the Philippines Diliman - Philippine sound histories and sound cultures
29. Gloria Khamkar, Senior Lecturer, Journalism, University of Bournemouth (UK) - British Asian radio broadcasting, 1960s-present
30. Sekibakiba Lekgoathi, Associate Professor, History, University of the Witwatersrand - guerilla radios in South Africa
31. Rui Vilela, Graduate Student, Music, University of Aveiro (Portugal) - politics of sounding and listening in the Bissau-Guinean liberation movement
32. Alexander White, Graduate Student, History, Cambridge University (UK) - radio propaganda and decolonization in East Africa

Subject: [EXTERNAL] Re: Edited volume on Radio and Decolonization
Date: Monday, October 17, 2022 at 11:28:36 AM Mountain Daylight Time
From: Bronfman, Alejandra M
To: (b) (6)
CC: Andrea Stanton, Rebecca Scales

[External Email From]: abronfman@albany.edu

Hello (b) (6)

Thank you for this speedy and positive response! I'm cc'ing my colleagues and yes, we will certainly keep you in touch.

Best regards;
Alejandra

Alejandra Bronfman
Professor and Chair
Dept. of Latin American, Caribbean and Latina/o Studies
SUNY Albany
Twitter: @alebronn
Zoom:
(b) (4)

On Oct 17, 2022, at 1:26 PM, (b) (6) wrote:

Dear Alejandra,

(b) (4), (b) (6)
[Redacted]

My best,

(b) (6)
(b) (6)
[Redacted]

From: Bronfman, Alejandra M <abronfman@albany.edu>
Sent: Monday, October 17, 2022 9:04 AM
To: (b) (6)

Radio and Decolonization Around the Globe, 1920-Present: Funding Received

This project stems from one previously funded project:

FS-267096-19, Radio and Decolonization: Bringing Sound into 20th-Century History, through Funding Opportunity Number 20190221-FS, Summer Seminars and Institutes for Higher Education Faculty.

The project was awarded in 2019, but the seminar was delayed from Summer 2020 to Summer 2021 due to COVID.

The project was funded for \$81,072.00.



DEPARTMENT OF THE NAVY
 OFFICE OF NAVAL RESEARCH
 875 NORTH RANDOLPH STREET
 SUITE 1425
 ARLINGTON, VA 22203-1995

IN REPLY REFER TO:

Agreement Date: November 22, 2021

NEGOTIATION AGREEMENT

**INSTITUTION: UNIVERSITY OF DENVER
 DENVER, COLORADO 80208**

The Facilities and Administrative (F&A) Cost rates contained herein are for use on grants, contracts and/or other agreements issued or awarded to the University of Denver by all Federal Agencies of the United States of America, in accordance with the provisions and cost principles mandated by 2 CFR Part 200. These rates shall be used for forward pricing and billing purposes for the University of Denver Fiscal Years 2023 and 2024. This rate agreement supersedes all previous rate agreements/determinations related to these rates for Fiscal Years 2023 and 2024.

Section I: RATES - TYPE: PREDETERMINED (PRED)

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE</u>	<u>BASE</u>	<u>APPLICABLE TO</u>	<u>LOCATION</u>
PRED.	7/1/22	6/30/24	50.7%	(a)	Organized Research	On Campus
PRED.	7/1/22	6/30/24	26.0%	(a)	Organized Research	Off Campus
PRED.	7/1/22	6/30/24	48.8%	(a)	Sponsored Instruction	On Campus
PRED.	7/1/22	6/30/24	32.8%	(a)	Other Sponsored Activities	On Campus

DISTRIBUTION BASE

- (a) Modified Total Direct Cost (MTDC) consisting of all direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel and up to the first \$25,000 of each subaward (regardless of the period of performance of the subawards under the award). Equipment, capital expenditures, charges for patient care, rental costs, tuition remission, scholarships and fellowships, participant support costs as well as the portion of each subaward in excess of \$25,000 shall be excluded from modified total direct cost.

SECTION II - GENERAL TERMS AND CONDITIONS

A. LIMITATIONS: Use of the rates set forth under Section I is subject to availability of funds and to any other statutory or administrative limitations. The rates are applicable to a given grant, contract or other agreement only to the extent that funds are available and consistent with any and all limitations of cost clauses or provisions, if any, contained therein. Acceptance of any or all of the rates agreed to herein is predicated upon the following conditions: (1) that no costs other than those incurred by the institution were included in this indirect cost pool as finally accepted and that such costs are legal obligations of the institution and allowable under governing cost principles; (2) that the same costs that have been treated as indirect costs are not claimed as direct costs; (3) that similar types of costs have been accorded consistent accounting treatment; and (4) that the information provided by the institution which was used as a basis for acceptance of the rates agreed to herein, and expressly relied upon by the Government in negotiating and accepting the said rates is not subsequently found to be materially incomplete or inaccurate.

B. ACCOUNTING CHANGES: The rates contained in Section I of this agreement are based on the accounting system in effect at the time the agreement was negotiated. Changes to the method(s) of accounting for costs, which affect the amount of reimbursement resulting from the use of these rates require the prior written approval of the authorized representative of the cognizant agency for indirect costs. Such changes include but are not limited to changes in the charging of a particular type of cost from indirect to direct. Failure to obtain such approval may result in subsequent cost disallowances.

C. PREDETERMINED RATES: The predetermined rates contained in this agreement are not subject to adjustment in accordance with the provisions of 2 CFR Part 200, subject to the limitations contained in Part A of this section

D. USE BY OTHER FEDERAL AGENCIES: The rates set forth in Section I are negotiated in accordance with and under the authority set forth in 2 CFR Part 200. Accordingly, such rates shall be applied to the extent provided in such regulations to grants, contracts, and other agreements to which 2 CFR Part 200 applies, subject to any limitations in part A of this section. Copies of this document may be provided by either party to other federal agencies to provide such agencies with documentary notice of this agreement and its terms and conditions.

E. DFARS WAIVER: Signature of this agreement by the authorized representative of the University of Denver and the Government acknowledges and affirms the University's request to waive the prohibition contained in DFARS 231.303(1) and the Government's exercise of its discretion contained in DFARS 231.303(2) to waive the prohibition in DFARS 231.303(1). The waiver request by the University of Denver is made to simplify the University's overall management of DoD cost reimbursements under DoD contracts.

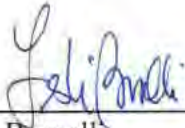
F. SPECIAL REMARKS:

1. The Government's agreement with the rates set forth in Section I is not an acceptance of the University of Denver's accounting practices or methodologies. Any reliance by


the Government on cost data or methodologies submitted by the University of Denver is on a non-precedence-setting basis and does not imply Government acceptance.

2. In accordance with 2 CFR 200.414(g), the University of Denver has requested an extension of its Fiscal Year FY 2022 rates. Therefore, the rates identified in Section I are an extension of the FY 2022 rates.

Accepted:
FOR THE UNIVERSITY OF DENVER:



Leslie Brunelli
Senior Vice Chancellor for Business
and Financial Affairs/Treasurer



Date

FOR THE U.S. GOVERNMENT:

WOOD.LINDA.MO
RGAN.1514688946

Digitally signed by
WOOD.LINDA.MORGAN.1514688946
Date: 2021.12.02 07:50:11 -05'00'

Linda Morgan Wood
Contracting Officer

12/2/21

Date

For information concerning this agreement contact:

Linda Wood
Office of Naval Research

Phone: (703) 588-2254
E-mail: linda.m.wood@navy.mil

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: End Date:

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Andrea		Stanton		(b) (6)	1.20			0.00	0.00	0.00

Project Role:

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file
Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text" value="1"/>	Graduate Students	0.04	<input type="text"/>	<input type="text"/>	1,810.00	27.00	1,837.00	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text" value="1"/>	Total Number Other Personnel						Total Other Personnel	1,837.00
							Total Salary, Wages and Fringe Benefits (A+B)	1,837.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Total funds requested for all equipment listed in the attached file

Total Equipment

D. Travel**Funds Requested (\$)**

1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	8,620.00
2. Foreign Travel Costs	
Total Travel Cost	8,620.00

E. Participant/Trainee Support Costs**Funds Requested (\$)**

1. Tuition/Fees/Health Insurance	
2. Stipends	
3. Travel	32,129.00
4. Subsistence	
5. Other <input type="text"/>	
<input type="text"/> Number of Participants/Trainees	Total Participant/Trainee Support Costs
	32,129.00

F. Other Direct Costs

Funds Requested (\$)

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	3,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8.	
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
Total Other Direct Costs	3,000.00

G. Direct Costs

Funds Requested (\$)

Total Direct Costs (A thru F) 45,586.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
MTDC	32.80	13,457.00	4,414.00
Total Indirect Costs			4,414.00

Cognizant Federal Agency
(Agency Name, POC Name, and
POC Phone Number)

Office of Naval Research
Linda Wood
703-588-2254

I. Total Direct and Indirect Costs

Funds Requested (\$)

Total Direct and Indirect Institutional Costs (G + H) 50,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

Funds Requested (\$)

Total Costs and Fee (I + J) 50,000.00

L. Budget Justification

(Only attach one file.)

1234-justification.pdf

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		0.00
Section B, Other Personnel		1,837.00
Total Number Other Personnel	1	
Total Salary, Wages and Fringe Benefits (A+B)		1,837.00
Section C, Equipment		
Section D, Travel		8,620.00
1. Domestic	8,620.00	
2. Foreign		
Section E, Participant/Trainee Support Costs		32,129.00
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel	32,129.00	
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		3,000.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	3,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

45,586.00

Section H, Indirect Costs

4,414.00

Section I, Total Direct and Indirect Costs (G + H)

50,000.00

Section J, Fee

--

Section K, Total Costs and Fee (I + J)

50,000.00

Radio and Decolonization Around the Globe, 1920-Present: Budget Justification

A. Senior / Key Persons:

Andrea Stanton, Associate Professor, PI: no salary requested. Effort = 10% of 12 months.

B. Other Personnel:

Graduate assistant: The University of Denver graduate assistant for conference support position is calculated as 100 hours of work at \$18.10 per hour. This position fits within DU's "Student Support II – Intermediate" [position classification](#), which pays \$18-19.50 per hour, respectively, for 2022-2023. (Denver's minimum wage starting in January 2023 is \$17.29 per hour.) The hours of work are estimated as 7 hours per week for the six weeks before the conference, 30 hours in the week of the conference, and 7 hours per week for the four weeks after the conference.

Jennifer Williams, Assistant to the Chair, Religious Studies: no salary requested.

C. Equipment Description:

N/a

D. Travel:

Travel has been included for the co-directors and the keynote speakers. Airfare costs have been calculated using Kayak.com and other sites, with \$470 as the average airfare for ROC-DEN round trip and \$530 for ALB-DEN and \$500 and \$1100 as average airfares for international, roundtrip flights. Co-directors will ensure that the total expenditure on airfare stays within the allocated amounts, and will use savings from less-expensive airfares to support more-expensive ones (e.g., a US-based speaker needs to travel from overseas or a speaker needs a more expensive itinerary).

US-based keynote speakers will be provided three nights' stay (at \$165/night) and four days' meals and incidentals (at \$70/day); the overseas-based keynote speaker will be provided four nights' stay and five days' meals and incidentals. The non-Denver-based co-directors will be provided five nights' hotel stays and six days' meals and incidentals; the Denver-based PI and graduate assistant will be provided six days' meals and incidentals at a reduced rate of \$30/day.

The hotel cost has been calculated using the 2023 federal per diem rate of \$199, minus the 15-20% discount that the University receives from area hotels. The meals and incidentals cost has been calculated from the 2023 federal per diem rate of \$79, reducing it by just over 10% to \$70. Light rail costs have been calculated using the 2022 roundtrip rate of \$21 and adding \$1 for an anticipated fare increase.

E. Participant / Trainee Support Costs:

Travel for conference participants is included for 32 people: 25 traveling from within the United States and 7 traveling internationally. As above, airfare costs have been calculated using \$500 as the average airfare for domestic, economy-class, roundtrip flights (for 25 people) and \$1100 as the average airfare for international, economy-class, roundtrip flights (for 7 people). Single rooms in an air-conditioned DU residence hall have been calculated at \$60/night, based on 2022-23 rates as provided by the University. Meals and incidentals have been calculated based on 2022-23 breakfast, lunch, and dinner rates for the

DU residence halls. Domestic travelers will have four days and three nights of room and board; overseas travelers will have five days and four nights of room and board. A University housing administrative fee of \$10/person has been included in the costs as well. As above, light rail costs have been calculated using the 2022 roundtrip rate of \$21 and adding \$1 for an anticipated fare increase.

F. Other Direct Costs:

3. Consultant Services: Keynote Speaker Honoraria

Keynote speaker honorariums have been calculated at \$1000/person, for three speakers (Chikowero, Huacuja Alonso, and O'Briain). Each speaker is expected to deliver a keynote talk and attend the conference for at least two days, including service as a panel moderator or discussant. The amount offered is congruent with standard honorariums offered at the co-directors' home institutions.

5. Subawards / Consortium / Contractual Costs

The two co-directors are from other institutions. They are listed below, although no subawards are needed because no salary is being charged to the grant.

Alejandra Bronfman, Professor, Co-director: no salary requested. Effort = 10% of 9 months.

Rebecca Scales, Associate Professor, Co-director: no salary requested. Effort = 10% of 9 months.

H. Indirect Costs: F&A costs were calculated in accordance with DU's rate agreement approved by the Office of Naval Research, the Federal Cognizant Agency, approved November 22, 2021. The Modified Total Direct Cost (MTDC) base is the total direct costs less equipment, capital expenditures, patient care charges, rental costs, tuition, scholarships/fellowships, participant support costs, and the portion of each subcontract in excess of \$25,000. The DU indirect costs are calculated at 32.8%, the negotiated F&A rate for other sponsored activities taking place on campus.