A tiny fraction of the number of new records released in any given week make it onto the playlists of music radio stations. Major record labels and many independents devote a great deal of time, effort and money to the production of music that will maximise their chances of achieving a listing on those playlists. What is the relationship between a 'good record' and a 'good radio record'? If a release is a good radio record now, how long can it retain that status? How do programmers assess the value of older records ('recurrents', 'oldies', 'gold' 'classics')?

This paper draws on interviews with music radio programmers in the UK, working for the most part in mainstream daytime radio in the commercial sector and at the BBC. I argue that decisions on music programming emerge from a complex interaction of professional ideology, conditions of competition in radio markets, aesthetic judgements on the value of music as art, music as commerce and music's centrality in the grammar of radio. All of this is framed (for both the publicly funded BBC and the commercial sector) for programmers by their sense of who it is that is already listening and who they may wish to attract to their station - the imagined audience.

J. Mark Percival is Programme Leader for Media at Queen Margaret University, Edinburgh and lives in Glasgow, Scotland. His 2007 doctoral thesis at the University of Stirling, *Making Music Radio*, focused on the social dynamics of the relationship between record industry pluggers and music radio programmers in the UK. He has written about Scottish indie music production in *Popular Music History* (2009) and in *Studies in Music from the University of Western Ontario* (2011), and has contributed book chapters on popular music and identity, to Brown (Ed.) (2010), *From Tartan to Tartanry: Scottish Culture, History and Myth*, and to Bennett and Stratton (Eds.) (2010), *Britpop and the English Music Tradition*. He has also written about mediation of popular music in Dauncey and Le Guern (Eds.) (2011), *Stereo: Comparative Perspectives on the Sociological Study of Popular Music in France and Britain*, and on music radio's imagined audience in Mollgaard (Ed.), *Radio and Society* (in press, Cambridge Scholars, 2012). Mark has presented papers on local music production and on music radio at numerous international conferences. Since 2008 he has been chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM UK/I). Mark is a member of the Radio Studies Network. Alongside his academic career he has been a Mercury Music Prize judging committee member (1999 and 2000) and a DJ for BBC Radio Scotland (1988-2000), playing alternative, indie and electronica.

**When:** 12 January 2012 – 14:00
**Where:** Griffith Nathan campus - NT2_0.0
**RSVP:** Kathleen Goris, Events Coordinator, GCCR  
k.goris@griffith.edu.au or (07) 373 57338