

*Commercial radio stations and their soundscape in popular culture and practices in Western Europe in the 60s” - Transnational and transmedia approaches to the history of the commercial radio stations Radio Luxembourg/RTL and Europe n°1 in popular culture and practices in Great-Britain, France, Germany, Luxembourg and Belgium in the larger 1960s*

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Commercial radio stations in Europe, despite their popularity in the Sixties, have not yet been studied in much depth. This is probably in part due to the fact that radio studies are somehow the ‘*parent pauvre*’ of media history (Chignell, 2009) and also due to the dominance of national perspectives in this field of studies (Cronqvist & Hilbert, 2017). Commercial radio stations, the main item of analysis in this work, are - by essence - transnational, an idea supported by their French name (*radios périphériques*), and are essential agents in the shaping of popular culture and listening practices in Western Europe. Bringing to the centre of analysis what is usually marginal, *périphérique*, both in terms of space and in terms of historiography (Maréchal, 2012), will hopefully bring pertinent results that will advance transnational approaches in media history.

This work will specifically be looking at *Radio Luxembourg* and *Europe n°1* and their impact on popular culture in France, Britain, Luxembourg and West Germany. Commercial radio stations, as items of study, are not only understood as institutions, or companies, but also as an ensemble of characteristics such as the various hosts, their audience, their programme schedules and the values they carry. Their definition will also include the existence of the radio stations within a broader radio soundscape, how they exist through sounds, whether they are jingles, voices (Moss & Higgins, 1984), songs or even commercials.