Romeo in love: a community format in a community radio

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Abstract:
This case study aims to investigate - through qualitative analysis - the form and content of a format in the schedule of an Italian university radio programme. *Romeo in Love* is a videocast on Lesbian Gay Bisex Transgender culture experienced by young people. It is made in the studios of FuoriAulaNetwork university web radio of the University of Verona. The format is run by two young postgraduates, one gay and one heterosexual, friends in life and passionate communicators, who have developed skills in the radio business during their courses of study. Both are in fact founders of the university web radio created in Verona in March 2005 as an experimental product of media education and public communication.
A university web radio is a community medium-free, alternative, non profit and an expression of youth culture, developed from grassroots, created to meet the needs of a community with the purpose of sharing common values and passions.
Romeo in Love was launched in May 2008 and was made available after the weekly live show in the form of a podcast on the radio's website, and then on its own site. In 2009 the programme became a videocast and in this new form embraces an even wider, and more diverse audience, including listeners from outside the LGBT community.

Keywords: LGBT culture, university radio, community media, new media

Introduction to queer radio: brief American and English history

> *I saw the best minds of my generation destroyed by madness, starving*
> *hysterical naked, [...]*
> *who passed through universities with radiant coll eyes hallucinating Ar-*
> *kansas and Blake-light tragedy among the scholars of war,*
> *who were expelled from the academies for crazy & publishing obscene*
> *odes on the windows of the skull.*

These verses were written by the poet Allen Ginsberg in 1956 and are part of *Howl,* a controversial poem in which the poet revealed his liberal attitude toward sexuality. Ginsberg's reading of *Howl* on Berkley station KPFA-FM in the same year and was one of the first signs of gay culture on the air. KPFA, founded in 1946, was one of the first community stations in the United States, and part of Pacifica, the country's oldest public radio networks. The Pacifica Radio Network has served as a template for community broadcasting, introducing listener-sponsorship, the programmes guide, and key fund-raising techniques (Dunaway, 2005).

In the late 1960s the Federal Communications Commission – an independent agency of the American government with a regulamentary power on broadcasting – demanded that Ginsberg's poem cease to be aired on Pacifica radio stations.

But why has the LGBT community chosen radio to communicate? In the late 1950s radio was the main media after newspaper and David Gilmore, producer of *Outright Radio* – the successful gay radio programme launched in Atlanta 1998 – explains radio is a strong, inexpensive storytelling medium and 'the obvious choice for the show's personal narratives, interviews and documentary pieces' (Johnson, 2008: 104).

The first appearance of queer topics on air in the US was in the late 1950s, with the broadcast of Ginsberg's poem and the first gay-rights radio documentary in 1959 on San Francisco's KPFA. In June 1969 the Stonewall riots – a rebellion in the streets of New York – occurred and determined the beginning of a LGBT modern movement all over the world.

> This incident encouraged a new freedom across radio. Over the next two decades, queer radio stations emerged over public airwaves, with dedicated volunteers hosting and producing programmess across the United States (Johnson, 2008: 98).

As consequence, by the 1970s, many stations were dedicating space to queer news. In addiction to public and community there were university stations such as Georgetown University's WGTB-FM which hosted guests like famed gay beat poet Allen Ginsber (Johnson, 2008: 98). In 1971, Imru debuted on Pacifica's KPFK as the first weekly gay radio show in Los Angeles and by 1988 when This Way Out, produced by Greg Gordon, was launched and soon, syndicated and aired by more than a hundred stations.

In the 1990s, market research began to break down the stereotypical assumptions about this ignored audience (Johnson, 2008: 100) which soon became a 'marketable audience' (Scarborough Research, 2010).

In 1992, the KGAY Radio Network was launched as the first 'attempt to market: a 24hour all gay and lesbian format in America' (Johnson, 2004: 647; Johnson, Hoy, Ziegler, 1995), which open the door in 1998 for Charles Bouley Jr. and Andrew Howard to become the first openly gay couple in the US to host a drive-time show called Goodmorning Gay America on a commercial station.

In the 1990s new technologies arrived. In the US Sirius Satellite radio offered one channel only to queer programming and in the UK the counterpart was Gaydar Radio. However, in the UK queer radio came onto the airwaves as late as the early 1990s, despite some scholars (Beck, 2004) arguing that queer topics had begun to be heard on air as early as the 1920s.

Radio programmess devoted to the lesbian world deserve a special parenthesis. In the UK 'the first independent production on Radio 4 was also BBC Radio's first lesbian and gay programme. A Sunday Outing was a tow-hour live magazine programme broadcast on Saint Valentine's Day 1993' (Ney, Godwin, Hollows, 2000: 78). However "some of the earliest references to lesbian were almost certainly made on Woman's Hour a programme from 1946" (Ney, Godwin, Hollows, 2000: 72).

Gender studies, especially related to woman, are popular and widespread in academic research; sexualisation and feminine values in journalism (Carter, Branston, Allan, 1996) is a very interesting point of view.

There are also some effective studies dedicated specifically to analyses of women in radio (Loviglio, 2008) which suggest that 'the original relationship between women and radio was quite clear – women should listen but not be heard' (Fleming, 2002:159). In her study examining the representation of Muslim women in radio on the flagship radio current affairs programmes produced by the Australian Broadcasting Corporation, Posetti concludes that radio, as a blind medium can facilitate communications and free expression from a feminine and minority perspective (Posetti, 2008).

This point of view is also valid and useful to explain and analyze all queer media experiments, especially queer radio which have their own characteristics.

Allan Beck underlined the following specific categories into which queer radio could be inserted (Beck, 2004: 141).

1. 'Ghetto' programmes run for a gay audience.
2. Popular music.
3. Mainstream discussion-tied-to-phone-in on an issue.
4. Magazine programmes such as 'Gay and Lesbian London', now to be on the Internet (started on BBC in 1993).
5. Personality interviews.
6. Radio drama.
7. Radio comedy.
8. Targeted commercials.
9. News items, packages and features.
10. Lesbian/Gay operated stations, and now on the Internet.

According to the last point of Beck's list, a recent phenomenon are corporate radio as Clear Channel Radio who launched in 2007 Pride Radio and, in the last decade, the increase of Internet radio. Similarly in 2002 the Radio Gay International Network and GayInternetRadioLive.com were both launched online. Early on, the Internet became a new channel with characteristics well suited to bring out all minority group's issues and needs to communicate.

> The Internet is also home to a number of gay radio programmes that can only be heard via the web, and this appears to be the trend among gay radio broacasters who wish to seek a larger audience base to justify commercial sponsorship' (Johnson, 2004: 648).

Technological changes appear to have 'liberated' the LGBT community and allowed it to express itself freely, not providing a new means of reaching members of its own community, and potentially opening the LGBT community and its issues to society as a whole.

> In the recent years new options have emerged that offer isolated memebers of a minority the opportunity to reach and communicate with like-minded fellows: scattered cable-TV and radio programmess that are available to those lucky enough to live within their range, and for those with access to cyberspace, the Internet and the World Wide Web. These technological innovations permit the construction of virtual public spaces that can be life – or, at least, sanity- saving refuges for many who have reason to feel that they are living in enemy territory (Gross, 1998:98).

The Internet, which represents a democratic media system, has liberated the LGBT community, although it still faces strong censorship, as can be seen in the university media panorama.

Censorship and freedom in university media

Recently the Canadian Broadcast Standards Council (CBSC) censored the Dire Strait's famous song Money for nothing, and as a result most of Canadian university radio, despite claiming to represent free airwaves, decided not to play it. 'No offence to the Dire Straits. We just don't play them' says Chad Saunders, University of Calgary radio's station manager (Carson, 2011). The 'formal' reason is likely related to the Canadian Radio-Television Telecommunications Commission, who strictly limit how many hit songs university radio are permitted to play, and because such stations are suppose to be dedicated to independent and local artists. However, Money for nothing supposedly violates radio's code of ethics because it likes the word 'faggot' - which is a slang term for gay men -. 'See the little faggot/With the earring and the makeup/Yeah buddy that's his own hair/That little faggot got his own jet airplane/That little faggot he's a millionaire' are the famous song's indicted verses. These words and in

more the fact that famously gay Elton John performed it in the past are probable evidences of violated decency standards (RadioInk, 2011).

On the other side, the US, where censorship is not so strong, Eminem is accused of being anti-gay and was banned by students on Sheffield University's radio station (AbcNews, 2011) and the MTV Video Music Awards has added new category, 'Best Video With A Message', designed to celebrate gay-friendly artists such as Lady Gaga.

If censorship related to queer topics in the US is not common in another part of the world than Canada, a gay kiss photo student newspaper triggers different reactions between anger and praise (Reimold, 2010). It happened in South Africa. American society seems to be more openminded and there are many National associations fighting for LGBT rights with activities in schools, colleges and universities: educational aims are very important and strategic for those organizations.

Among the most active of these organizations is Global Network Student Equality (GLSEN), who advocates for LGBT youth in schools, defending the formation of gay-straight alliances and advocating for anti-bullying policies; GLAAD which has prepared a 'Guide for college media' resource for college journalists covering stories about the lesbian, gay, bisexual and transgender community and NLGJA, an organization of journalists, media professionals, educators and students working from within the news industry to foster fair and accurate coverage of LGBT issues.

In California just few months ago the Fair Education Act was passed, ensuring that the LGBT's rights movement and history is now included in public school curriculum (ThinkProgress.org, 2011; Equality California, 2011). Furthermore, in American universities great attention is placed on research on the campus climate for LGBT students, and the US Government pays particular attention to it (Menefee-Libey, 2011; Dilley, 2002).

According to Stage 'the primary policy vehicle for addressing gaps in college access and choice is student financial aid but is not enough. Eliminating gaps in college enrollment requires attention not only to the financial barriers but also to academic, social and phsycological barriers' (Stage, 2007: 125).

CampusPride, a national nonprofit organization - founded in the US in 2001 for student leaders and campus groups working to create a safer college environment for LGBT students - releases every year the State of Higher Education Report and the Campus Climate Index, a nationally-praised index, which takes an in-depth look at LGBT-friendly policies, programmess and practices; colleges are rated from one to five stars, depending on their answers to a detailed, voluntary questionnaire (CampusPride, 2011).

Most importantly these associations and organizations pay particular attention to creating relationship with university media which can be used as effective means to promote special messages, as happened at Kansas State University. There, a sexual education programme that was aired by the local university radio station to promote student health issues, was first reviewed (Van Haveren, Blank, Bentley, 2001).

University Radio and LGBT issues, a brief history in US and UK

> Hi I'm Joel the Hastings rep for LGBrighTon. I am in my second year studying broadcast media at UCH and resident in Brighton. I am also station manager for the student radio station Burst Radio and hope to engage with everyone interested in events and activities provided by LGBrighTon. You can catch me DJing' at Blow Out special events at Revenge and other student union events. I would like to encourage and facilitate an LGBT show on Burst Radio. If you would like to get in touch regarding any of the areas I am involved with please do not hesitate to contact me.

Joel Samuels is an English gay student at the University of Brighton and in this message on the Student's Union website he expresses the desire to create a programme on their local university radio.

Joel failed but the history of queer students' radio is not so negative, especially in the US.

Amazon Country at the University of Pennsylvania's station was one of the first queer programmes broadcast on a university radio station. Founded in 1974 WXPN 88.5 is the United State's longest running lesbian/feminist radio programme and Debra D'Alessandro, an activist, educator and entertainer with a wide range

of performance and broadcast experience and very famous in lesbian community and media panorama, has hosted the show since 1996. Outloud, at University of Kentucky 's station WRFL-FM is another example.

> We are a student-run LGBT news and talk radio programme. We focus on issues regarding the LGBT population (and really, diversity at large) in the Central Kentucky area. As we are students, we also frequently discuss things going on here in Lexington and at the University of Kentucky.
> We are the only student-produced LGBT show in the state of Kentucky, and certainly one of the few that broadcasts from a real FCC-licensed FM radio station. (University of Kentucky, 2011)

At Columbia College of Chicago attention to minorities is high and its university radio won an award from College Media Advisors 'for diversity on the basis of the makeup of the station's student staff and advisors, who reflected the racial, cultural, religious, lifestyle, and ethnic diversity of the community we are licensed to serve' (Calabrese, 2008:300).

LGBT radio: university and community?

As we can see queer university radio in the US and UK are not so widespread, however LGBT issues are commonly treated in programming on students media, especially in those programs that deal with generic topics.

But how we can define a queer programme or a queer radio in the campus media 'scenario'? Have they some characteristics in common?

Some scholars define university radio as community (Saul, 2000; Sterling, 2004; Keith, 2008; Chignell, 2009) and alternative media (Atton, 2002; Scifo, 2007) according to some specific characteristics that unite them such as: non profit, independent, 'participatory, action oriented, two directional' (Fourie, 2001: 428) and, mostly, 'committed to reaching groups, particularly women and minorities' (McCourt, 2004: 375).

> LGBT people are a community and they can be compared to a minority as Gross underlines, quoting Cory. Our minority status is similar, in a variety of respects, to that of national, religious and other ethnic groups: in the denial of civil liberties; in the legal, extra-legal and quasi-legal discrimination; in the assignment of an inferior social position; in the exclusion from the mainstream of life and culture (Gross, 1998:88).

Therefore, if 'more than any broadcast medium, community radio reflects the cultural diversity of a region' (McCourt, 2004: 375) we can also define queer radio as community radio.

As community media, LGBT media matters, as Barbara Dozetos, a Huffington Post's journalist, has written recently.

> LGBT news outlets provide us with much-needed context, not only for the hot-topic issues, but also our lives in general. Members of other cultures, races and identities are often brought up surrounded by   family and friends of similar backgrounds. Very few of us were fortunate enough to be raised in predominantly LGBT communities or even households. So we turn to community media as a place for validation, confirmation, and information. There we learn that we are not alone and find our common culture. (Dozetos, 2011)

The community aspect in university media is also underlined in a recent interview made by a young student reporter of Campus Progress to Amy Goodman, journalist and founder of Democracy, Now! - a national, daily, independent, award-winning news programme broadcast by Pacifica Network - who says 'cover the stories of the different communities that make up your larger community. Then people will want to read about what's happening with them and with other people. I see the media as a bridge between communities. Of course, work online and – do you have a community radio station?' (Newman, 2011). Online is the new frontier of media.

New media: new opportunities for queer radio

> New media create opportunities for the formation of new communities, and the Internet is no exception. In contrast to most other modern media the Internet offers opportunities for individual engagement both   as senders and receivers, permitting the coalescing of interested-based networks spanning vast distances. The

potential for friendship and group formation provided by the internet is particulary valuable for members of self-identified minorities who are scattered and often besieged in their home surroundings (Gross, 2003: 260).

In Gross' words we can find a basis to underline the specific importance of new media for LGBT community and especially for students who could be speakers on university radio. "Online support networks assist lesbian, gay, bisexual, and transgendered (LGBT) individuals in identifying their sexual orientation and sharing their news with loved ones and friends" (Pole, 2010: 53) and new media also offer a new research field on identity of LGBT people (Pullen, 2010).

Internet radio have their own particularity and experimental stations are beginning to explore the very different financial conditions on the web for clues as to how they can cover their costs in the long term, "but principally they all begin with the idea that their programmes should be on the air because they have something different to offer" (Priestaman, 2002: 116).

In this case study, we will discuss an experimental radio product which was born as a podcast for a specific community inside a community medium and how its characteristics confirm Chignell's statement that 'some of the most successful podcasts are made for niche audiences and provide for specific need' (Chignell, 2009:43).

Current studies on podcasting are asking whether podcasting will be the future of radio as a revolutionary trend (Menduni, 2007) and exploring the medium's use in educational and teaching contexts at universities (Brabazon, 2009).

Podcasting not only removes global barriers to reception but removes key factors stopping the growth of Internet radio (Berry, 2006; Douglas, Ferguson, Clark, Reardon, 2007) furthermore podcasting incorporates portability, intimacy and accessibility, which are all characteristics which are perfectly suited to queer media products such as the topic of this case study, Romeo in love is.

This programme, which we will discuss, has been broadcast by FuoriAulaNetwork – the University of Verona's web radio, born as net-only in 2006 – since 2008. The history of university web radio in Italy is very recent (Perrotta, 2005; Scifo, 2007; Cavallo, 2009): with the first one launched at University of Siena in 1999. Meanwhile the debate into what constitutes university radio is still open. Unfortunately not many Italian scholars are interested in this topic, so contributions are minimal compared to research from the UK and US (Sauls, 2000; Flaming, 2002; Scifo, 2007; Baker, 2010).

Italian LGBT media: a brief history

A survey on minorities stereotypies on media was presented in July in Rome and was the first complete survey on this topic in Italy. The research – made by the University La Sapienza and Mister Media Ltd and still in progress - highlights which kind of minorities is most represented in Italian radio and television news. Some outcomes indicate that migrants – 58.6% - are most highly represented, followed by the LGBT community – 13.8%.

In Italy there is not a strong tradition of LGBT studies in academic fields despite gender studies having a very high importance and minorities groups been the subject of many interesting surveys and research projects.

Academic research related to university media, such as radio and television projects is not yet developed and so finding relevant studies poses real challenges.

LGBT media in Italy are minimal and LGBT radio programmes even more so Romeo in Love is currently the only example of a LGBT non-profit and community format on university radio and one of the few radio programmes in the Italian media scene. Immediately after its birth another Italian university radio decided to follow its lead. Radiobue, the University of Padua's web radio, launched a six minute programme named Gayclick, but it ended after just a few months and its podcasts are now difficult to find online.

Relating to some LGBT media products in Italy, here there are some experiences:

- Deegay.it is 'The Italian Gay Web Radio', a for-profit project, initially born in 2001 as community project;
- Glbt.tv is a non-profit online aggregator for news and multimedia products especially videos;
- Goodasyou was a video format which was broadcast for three seasons on www.glbt.tv and Sky;
- ShortBus is a programme, broadcast on a local FM station named Radio Onda d'urto, now also on podcast;
- L'altro martedi is a programme broadcast on a community station named Radio Popolare;
- Trovati un bravo ragazzo, broadcast on a national station named Radio24 from 2005 until 2008 byi Chiara Gamberale, a famous italan author, who talked on the air with her gay flatmate, Carlo Guarino, about different news and topics often related to LGBT community.

Methodology of research

This paper is based on a single case study, using an in depth-interview with the creator and host of Romeo in love Sebastiano Ridolfi.

Mister Ridolfi was interviewed twice over 8 months about the story, development and structure of his projects using both an informal and non-structured interview (administered in April, 2011) a structured-interview with several questions (administered in July, 2011). The interviews were recorded and used as basis for this case study. All quotes from Ridolfi utilized in this paper were drawn from these interviews.

The research is still in progress and will continue with filed observation of the editorial and recording processes during the 2011-2012 season. Further in depth-interviews and a survey based on a questionnaire given to selected audience will also be developed.

Romeo in love's history and reasons why

Romeo in Love was born in Verona on May 17 2008 which was also the 'International Day Against Homophobia' and there are two reasons why it was born.The first one was very personal as Ridolfi remembers "It was one year that I have my first homosexual relationship and, at that time, I didn't know almost nothing about the topic. Also choosing Fuori Aula Network was a personal reason because it is a place where you can experience a natural experimental project as they should be all university radio".

Ridolfi was one of the founders of the University of Verona's web radio which was launched, as an embryonic project in 2002 by the Integrated University Communication Office.

The other reason was social and related to the death of Nicola Tommasoli on May 1, 2008, a boy killed for trivial reasons, not far from the university radio location.

Climate in the city at that time led to a desire to escape or desire for vindication of civil and free way of living in a city that it did not seem to be so friendly, especially to LGBT community. They are positive and negative factors united into something constructive. The programme has an editorial ideological line: LGBT community is interesting but obscure to most and a battle for the acquisition of civil rights. We look abroad, and we have a lot of contacts because, and within us in Italy, in the Vatican, morbid curiosity is the worst evil.

Those who do

On the first year there were three hosts however Sebastiano Ridolfi was the only host with former radio experience, which he had built in the FuoriAulaNetwork and also during his high school course. At that time Ridolfi was a university student, as was one of the other two hosts, neither of which were radio experts but they were LGBT's issues experts; so the balance was achieved. "After a year I acquired knowledge of the topic through the transmission and everyday life. To me Romeo in Love is a sort of epilogue of the world's knowledge of LGBT community".

In 2009 Ridolfi knew everything and another balance was needed. Ilaria Malagutti arrived to replace the other two hosts; a radio expert - like Ridolfi, she was one of the founders of university web radio - she was an outsider on LGBT topics but she had a sensitive eye on human rights issues. Malagutti was in the same situation as Ridolfi in the first year but today, after three years of hosting, they are "two people with the same radio skills but no need of LGBT issues because we want to mantaine two different points of view".

Format structure

The general structure never changes: weekly 30 minutes segments with 5 blocks with one cover and theme, summary, first topic, second topic, and news in brief. Issues are thematic but not monographic except for special events like national 'Gay Pride' or the last Lady Gaga's Italian concert.

Since the 38th episode podcasts became videocasts.

Initially it was an experiment and we had to change production's process. The post production involved a lot of time and personal investments are being made in equipment (new computer, a phone with HD camera). I adapted all the flows of production to save time. I follow everything related to video and Ilaria to audio. We make interviews in studio, by phone or skype. The standard scheme is dialogue and the confrontation between the two hosts. The theme is based on guests if we have them or by the weekly actuality. We follow it through the RSS, we check weekly around 900 italian articles and we read about 50.

The cover is a very important part of the scheme. It lasts 4 seconds catching listeners' attention and defining the identity and the message of every episode.

Ridolfi and Malagutti sometimes broadcast or record outside the studio – which is inside university radio – and the reasons to go outside have increased with the transition to video.

Main features

Romeo in Love is an emotional product, a community service focused on AIDS prevention, and it is mostly a 'single-product'. Romeo in Love was "born with a distinction from other university radio's formats because it was born as a single programme designed for the podcast".

In the beginning there was one song on the first edition which was then totally removed.

Today the music choice is easy listening rock music: Sharif is the only artist for all the backgrounds and he is released in Creative Commons by Beatpick.com. Along with the first few episodes, it was associated with a distribution unrelated to streaming audio – used by university radio - and first of all it aimed to syndication at different times. It is a talk programme made to be a podcast.The streaming broadcast radio is a surrogate of the main channel and is podcast.

As Priestman argues podcasts 'are additional to the horizontal exploiting caharacteristics of the Internet as a method of distribution' (2002: 134).

Switching Romeo in Love into videocast has meant increasing popularity: with 900 downloads made of the first episode and an average of 1900 per episode today. Videos capture the attention on the web in a more empathetic and emotional way than sounds do.

I was afraid video was boring for half an hour while the perception, despite the fixed camera, is very positive. Ilaria is telegenic and thanks to make up – wtih some disguises - sometimes the programme becomes more pleasant and nice. Only Ilaria masquerades hersself and we don't need anonymous interviews even if there are some guests very shy and worried.

Editorial work and promotion

In the editorial work for the show both hosts have equal roles. Ridolfi follows RSS and Malagutti TV and newspapers. They are helped by a young lawyer who contributes contents on issues of labour and civil rights. The programme is prepared with an editorial meeting before recording and a couple of hours of work each day.

> *Fans help us on the promotion and also the dedicated website, online after the transition to videocast, is a strong promotionaltool. We also use all social networks, too.*
> *The site was mostly done to protect the programme from the University internal influences because university web radio now is only the producer but not editorial director.*

In 2008, Ridolfi was a guest at the annual conference of ILGA-Europe, a non-governmental umbrella organization which represents its members, principally organizations of lesbian, gay, bisexual and transgender persons, at the European level, and Ridolfi remembers that experience as very important for him and his programme because "the approach we use in our programme in Europe does not exist. University as laboratory for students and young people, Verona as city of love and hate make the project unique".

Target audience

The main target audience for the show are the LGBT community, the university community and all net surfers. There are some direct involvements with creative contributions but feedback comes almost exclusively via private mail and Facebook private messages.

There are just a few comments on the website and on social networks despite the numbers of downloads and views.

There is trouble to come out even if we receive many proposals for collaboration on many things. There's a lot of attention to the issue of prevention and health. Nobody does it and it is appreciated.

Many listeners believe that we do it for work and are even more amazed when they realize we are only volunters and we spend personal funds.

Why community and university radio

Romeo in Love makes a community talk, it is heard by a community and it facilitate listening from a community to another. "We pay attention to the local LGBT community but also to Italians abroad. I choose university radio which is also a kind of community radio for freedom in production language, even if sometimes students are paradoxically closed in themselves and not very cooperative. In the national community we became influent but not as the voice of some counter or affiliated with movements or associations. We are free and indipendent. On the other radios university we had a very short period of re-transmission, but feedback from the university network failed".

As university radio LGBT media products struggle to make themselves known and Ridolfi highlights that "as university radio are educational also Romeo in Love wants to demonstrate to radio university students that they can make a programme designed and created for the web as videocast and experiment a new media language". Training is a common feature with university and community radio.

The future

In terms of programme and content Ridolfi and Malagutti want to bet on information and prevention because nobody does. "We seek the key to making information easily available on this issue". They also would like to better treat media relations and syndication because LGBT Italian media have never given space to it and university media networks too as Raduni, association of university radio professionals and students born in 2006 and Ustation, first university media and students reporters italian network born in 2009. Ridolfi has a dream related to "replication of Romeo in Love towards younger age groups with an educational workshop or replication in countries like Iran or in Africa where they have bigger problems on civil rights but experiences similar to Romeo in Love, thanks to Internet".

Reffering to budget and finance

We are non-profit and mostly we will be forever because Romeo in Love is distributed via Creative Commons and everybody can use it for non-commercial use. This is the only way LGBT issues probably could become more disseminated and shared.

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