

CLASSICAL MUSIC BROADCASTING IN GERMANY

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ABOUT THE PROJECT

The AGA Fellowship is a jointly sponsored annual fellowship which offers the opportunity to intensely study German language and culture for an eight-week period, and then to pursue a chosen subject area for one month. For me, this represented an excellent opportunity. In 1998 I had undertaken an exchange for six months to a high school in Hannover, Germany. Following my exchange, I studied German at University and returned to visit twice, but hadn't had the chance to come back for an extended period of time. In the meantime I was studying classical music, and starting to work in community and public radio in Australia. The 2008 AGA Fellowship presented me with the chance to consolidate my German skills, to increase my knowledge of the international broadcasting industry, and to establish new contacts and production skills which could be shared with Australian broadcasters.

For the first two months of the Fellowship, I attended language and cultural courses at the Goethe Institut in Berlin. I then spent a month visiting both public and private radio stations in Germany, as well as the European Broadcasting Headquarters in Geneva. During my visits, I observed daily operations, and spoke to producers, programmers, presenters, and program directors. I also visited organisations that represented listeners in Germany. I then undertook a two-month internship at *Deutsche Welle* Radio in Bonn, where work in the features department provided the opportunity to cover European music and arts stories.

I would like to thank the Australia Germany Association, Lufthansa Airlines, and the Goethe Institut for this opportunity. I have made friends and professional contacts; developed skills, ideas and motivation; and am grateful for the balance of support and independence which the Fellowship has provided.

PART I: GOETHE INSTITUT LANGUAGE COURSE

I attended the C.1 level course at the Goethe Institut in Berlin from 29 October to 21 December 2007. The classes ran from 8:30am until 1:00pm Monday to Friday, and consisted of grammatical exercises, comprehension of texts, films and radio news bulletins, and practising conversational skills. The exercises related to the following themes: Immigration and World News, Finance, Literature, Careers, Criminality, Art, and Globalisation.

Having previously learnt German mostly verbally, and having not formally studied German for several years I naturally found the grammatical component challenging. My first short "essays" came back covered in red pen, but over the course of the two months the practice began to pay off. Although it was sometimes frustrating finally realising how far I really had to go, it was also satisfying to be able to consolidate my skills.

As well as daily classes, the Goethe Institut also offers a cultural program. There was something on offer almost every single day, and it was certainly a challenge to find time for classes, cultural program, homework (and grammar revision!). Some of the tours I attended included: The Pergamonmuseum; Prenzlauer Berg; Deutsches Historisches Museum; Mauerspaziergang; Deutsche Welle; Jüdisches Museum; Deutsche Guggenheim.

I also attended the following lectures in German, which took place every week in the evenings: Entartete Kunst; Die Stadt Weimar; Nationalsozialismus; Der Mythos Marlene Dietrich; Kunst in der DDR; Die deutsche Einheit. These lectures were consistently informative and engaging, as well as a great way to improve German comprehension skills.

As part of the course, we were also required to give a verbal presentation in the class about an aspect of German culture or politics. My topic was the Berlin Philharmonic Orchestra, who had their 125th Anniversary in November 2007. As part of the project, I spoke to members of the orchestra, and was lucky enough to attend the Jubiläum concert which ran for over ten hours in the Philharmonie. Throughout the day, I saw works by Shostakovich, Stravinsky, Brahms, Mozart, Schubert, Mussorgsky, Vivaldi and Telemann. I also made sure I moved around the Philharmonie to experience the acoustics from different positions. The presentation was well received, and it encouraged some of my classmates to also go and see the Berlin Philharmonic perform.

At the end of the course, I successfully sat the official C1 examination which included a written component, listening and comprehension exercises, and a verbal test. Overall, the course was a worthwhile experience, and it has encouraged me to further pursue my interest in German language.

PART II: CLASSICAL MUSIC BROADCASTING IN GERMANY

INTRODUCTION

For over sixty years, people have been predicting the death of radio. First with the advent of television in the 1940s, and now with the rapid development of web-based technologies, the future of radio has been questioned. However radio is still a strong medium, and in Germany the length of time people listen to radio still exceeds the amount of time people spend watching television.

There is currently much discussion about how to best continue the success of radio in the face of rapidly evolving technologies. Some argue that radio is becoming a global medium, and that cross-platform broadcasting is the answer. Others argue that if radio is to survive on the “international market”, it needs to focus more than ever on regional content and traditional characteristics. However, even if the content is regional in character, live streaming and podcasting means that radio is still a “global medium”, and it is increasingly important to not only be aware of international networks, but also to collaborate, and to exchange ideas, content, knowledge and experience across networks where possible. The European Broadcasting Corporation already encourages this kind of exchange between its members, as they believe much more can be achieved this way than individually.

Australian public and community radio networks currently share content with German broadcasters through the EBU, but have limited opportunities to “network” effectively with European broadcasters. One of the aims of this research project was to give Australian broadcasters an insight into relevant developments in German radio, and in addition, to establish valuable contacts and create a profile for Australian broadcasting in Germany. Whilst European concerts are regularly broadcast on Australian radio, it is uncommon that a recording of an Australian orchestra will be broadcast in Germany.

I was also interested to examine how German broadcasters are meeting the challenges imposed by increasing competition. Unlike in Australia where there is only one national classical music network, Germany has two national networks and a host of regional networks dedicated specifically to arts and cultural broadcasting. Germany also has an extremely strong classical music tradition, and this is largely reflected in the broadcasting.

During January, I visited *RBB Radio Berlin Brandenburg*, *Klassikradio* in Hamburg, and The European Broadcasting Union in Geneva. I also spoke to staff at *NDR Norddeutsche Rundfunk*, *Deutschland Radio*, and members of *Das Ganze Werk*, a “listeners’ interest group” in Berlin. Later, I undertook a two-month Internship in the features department of *Deutsche Welle Radio*, Bonn.

As well as observing the day to day operation of the stations, and comparing systems and technology, I also spoke with directors, programmers, presenters, and producers about their approaches, methods and ideas. I focused on the following topics: programming structure and style; balance of accessibility and “serious” content; importance of live, or “as live” recordings and presentation; how to retain the characteristic strengths of radio whilst embracing new technology; what the unique traits are that radio should strongly leverage; audience demographics, aims and results.

This paper will include an overview and history of German classical music broadcasting, descriptions of my visits at radio stations, a discussion of current trends and future directions, and an outline of the outcomes of the project.

2.1 OVERVIEW AND STRUCTURE

CULTURAL BROADCASTERS


German classical music broadcasting operates as a dual system of public network channels and private stations, operating both nationally and regionally. Currently there are approximately 300 stations broadcasting in Germany. Of these, 60 are Public networks, and approximately 15 are specialist classical music and cultural broadcasters. This may sound like a lot; however most of these stations broadcast within a specific region, and are regional in character. They exist specifically to focus on the music and cultural life of the region, which means there is not necessarily competition between *Radio Berlin Brandenburg*, and *Radio Bayern* for example.

Each regional radio station is run by the ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland – *Consortium of public-law broadcasting institutions of the Federal Republic of Germany*) and tends to focus specifically on the music and cultural life of its own region. Most of the ARD Stations have their own orchestra, and also record the other orchestras in the region. There are two national classical music broadcasters: the publicly funded *Deutschland Radio Kultur*, and the privately owned and run *Klassikradio*. This means that there are essentially three main competitors in every region: *Deutschlandradio*, *Klassikradio*, and the State's ARD network. Then there is also Germany's international broadcaster, *Deutsche Welle*, which is based in Bonn and broadcasts in 30 languages.

All public broadcasters in Germany are legally committed to a pre-defined task with regards to programming: to provide the public with a balanced supply of information, education and entertainment. They should also cover cultural trends that may not appeal to the broader population, and represent the views and opinions of minority groups in society. Broadcasting councils, made up of representatives from major organised groups (e.g. labour, industrial management, churches) exist within the corporations to monitor this public programming mandate. However, day-to-day programming is the responsibility of the public broadcasting corporation employees.

States have Parliamentary Jurisdiction with regard to regional broadcasters, while federal responsibility is limited to technology, and some of the international broadcasts. The mandate for public broadcasters is heavily influenced by the post-Nazi determination to make radio and television in West Germany independent of government and interest group influence. Since the mid 1980's, private broadcasting companies without such constitutional mandates coexist.

The major cultural broadcasters are listed and described below.

	<p>ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland – Consortium of public-law broadcasting institutions of the Federal Republic of Germany)</p>
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The ARD is made up of nine independent broadcasting corporations that operate under state law. The tenth member is international broadcaster, *Deutsche Welle*.

ARD was founded in 1950 in West Germany “to represent the common interests of the new, decentralized post-war broadcasting services.” The state-operated stations co-operate with content, and often co-produce programs. All told, ARD’s radio programs reach 50.1% of all adults every day, and account for 55.9 percent of all radio use – 104 minutes a day.


Most ARD stations operate under State-determined broadcasting laws, and are thus relatively autonomous from the federal government. They are mainly financed by license fees from radio owners, the amount of which varies from state to state. They also generate a small amount of revenue from advertising. The ARD has been a full member of the European Broadcasting union since 1952.

The cultural programmes *hr2*, *MDR Figaro*, *NDR Kultur*, *Nordwestradio (Radio Bremen/NDR)*, *Kulturradio (RBB)*, *SR 2*, *KulturRadio*, *SWR2*, and *WDR3* broadcast programmes designed for listener groups with special interests. These outlets provide radio plays, features and readings, literature, science and politics. The musical spectrum reaches from symphonies to jazz – although each station programmes differently. The all-music station *Bayern 4* is the only station that doesn’t offer jazz or “light” classics.



REGIONAL

	<p>BAYERISCHER RUNDFUNK BR4 Location: Munich. Region: Bavaria. Established in 1949. It administers three musical organizations: The Bavarian Radio Symphony Orchestra; The Munich Radio Orchestra; and the Bavarian Radio Choir. It has the smallest spoken word content of all German classical stations, and mainly focuses on “serious” musical content, including more “entire” works than other stations. In the evenings, they focus on specific genres, and broadcast international and local concerts. They have a separate stream for Jazz and world music.</p>
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	<p>HESSISCHER RUNDFUNK Location: Frankfurt. Region: Hesse. Established in 1948. Offers extended spoken word and long works. It programs according to the “Einschaltprogramm” format and doesn’t broadcast any commercials. It is viewed as a very important part of the cultural life of Hessen and is actively involved as a cultural partner of the HR Symphony Orchestra. Since 2005 they also include jazz and “chansons” in their daytime programming. They also broadcast radio plays and features, and work a lot with podcasting.</p>
	<p>MDR FIGARO Location: Leipzig. Region: Saxony. Wide range from classical, to “light music“, alternative pop, jazz, world and folk music. They focus on continuous programming throughout the day and run discussions about current affairs and general interest in between music throughout the day.</p>
	<p>NORDDEUTSCHER RUNDFUNK Location: Hamburg. Region: Holstein; Mecklenburg-Vorpommern. Established 1956. Focus on classical music and cultural events in Germany. They also include audio-books, plays, religious and cultural discussions in their broadcasts. They have been heavily criticised by listeners for cutting down the duration of their music broadcasts, and “lightening” their tone in recent years.</p>
	<p>RADIO BREMEN/NORDWEST RADIO Location: Bremen. Region: Bremen. Established 1945. Diverse programming with a light tone and short works. There is a large amount of discussion about topics of general interest.</p>
	<p>RBB KULTURRADIO Location: Berlin. Region: Berlin, Brandenburg. Established 2003. The station is based on “continuous” programming throughout the day, and has specialist programs in the evening. Music is “accessible”, ie well-known classical pieces. Programmers produce their own slots live to air, with commentary and interviews alongside the music. Daily rhythm, companionship and quality control are more important than ‘education’ or extended pieces (music 15 minutes max)</p>
	<p>SAARLÄNDISCHER RUNDFUNK Location: Saarbrücken. Region: Saarland. Established 1957. Mainly classical music. Regular discussions and news bulletins. Religious reports and radio plays. Also offer specialised “web-channels”.</p>
	<p>SÜDWESTRUNDFUNK Location: Stuttgart. Region: Baden-Württemberg, Rheinland-Palatinate. Established 1998.</p>

	<p>WESTDEUTSCHER RUNDFUNK Location: Cologne. Region: North Rhine-Westphalia. Established: 1956. Mixture of classical, jazz and world music. Some spoken-word features on culture and drama</p>
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NATIONAL

	<p>DEUTSCHLANDRADIO KULTUR Location: Berlin. First established in 1926 as the original <i>Deutschlandsender</i>, which became the national station of the GDR after World War II. In the 1970s, it was merged with <i>Berlin Welle</i> and renamed <i>Stimme der DDR (Voice of the GDR)</i>. In 1990 it was merged with <i>Radio GDR2</i> and renamed <i>Deutschlandsender Kultur</i>. It has been called <i>Deutschlandradio Kultur</i> since 2005, and operates as the national information and culture radio for Germany. It broadcasts a mix of short classical pieces, jazz, world music, and even folk and some “alternative pop”. It has a large quota of features, radio plays and discussion about current events and issues.</p>
	<p>KLASSIK RADIO Location: Hamburg. Private broadcaster focussed on “brand” and lifestyle, with programming selected within a narrow classical band and no piece exceeding 12 minutes. Minimal commentary; emphasis is on the personality of the (non-classically-trained) presenters and their personal reactions to the music, as well as identifiable categories .</p>

INTERNATIONAL

	<p>DEUSTCHE WELLE Location: Bonn. Established: 1953. It has the statutory mission to “promote understanding of Germany as an independent nation with its roots in European culture as a liberal, democratic, constitutional state based on the rule of law”. Broadcasts in 30 languages. Reaches more than 90 million listeners and viewers worldwide every week.</p>
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FUNDING

The public broadcasting system is financed on the basis of monthly listener license fees. The amount of the fees is determined by the state parliaments. The public broadcasting organizations also take in some revenue from advertising and sponsoring but this is a limited source of income: Licence fees (public money) makes up 83.6 % of the funding, while revenue from co-productions, co-financing, and marketing of programmes brings in 14.1%

Revenue from fees is naturally lower in smaller broadcasting areas, and in order to be able to provide the same standard and variety of programming everywhere in Germany, the ARD member organizations co-operate in a number of ways. By means of a revenue equalisation system, the financially stronger ARD members support the smaller participants. *Deutsche Welle* receives subsidies from the Federal Government.

TECHNOLOGY

Public Broadcasters “In order to provide the entire population of Germany with radio and television, ARD and its members utilize all the currently available broadcasting technology: closely connected networks of “terrestrial” – that is earth-bound – transmitters, satellites and cable as well as on an ever increasing scale: the Internet. Terrestrial transmission is still largely analogue (FM) for radio, whereas Television is moving more quickly to digital.” (www.ard.de)

Private Broadcasters Pay individually for terrestrial transmitters on a state-by-state basis, and also broadcast via satellite, digital radio, and the internet.

International Broadcasters *Deutsche Welle* “broadcasts via a worldwide satellite network, partner stations and on the internet; radio programs are broadcast chiefly on short wave – including digital short wave – and on medium wave and FM in some regions and cities.” (www.dw-world.de/press)

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2.2 HISTORY

German public broadcasting began in 1920 at Königs Wusterhausen in Brandenburg, with the first broadcast of an instrumental concert on December 22. Since its establishment, radio generally has undergone a change of function. With the advent of television in the 1940s it developed as a parallel medium, and now with the development of internet, podcasting, and downloads, radio must once again re-asses its role. Whilst some stations are embracing the new formats that internet broadcasting allows, others are digging firmly into the traditional strengths of radio.

German broadcasting was originally tightly controlled by the state. During World War I, over 190,000 men were trained in broadcasting, and following the war, many individuals seized control over the airwaves. After a failed revolution in 1918 which made heavy use of radio technology, the German government tightened its control over the developing medium. The production and distribution of transmitters was closely monitored, and penalties applied to people who listened to the radio without being registered. Additionally, there were restrictions on content for broadcasters, and the Program production was overseen by government officials. Free political expression, satire, and eroticism were banned.

In 1925, Berthold Brecht established an alternative concept for broadcasting. In his broadcasting experiment he attempted to involve listeners as participants. This is called Brecht's radio theory. He proposed turning radio from an "instrument of distribution" to an "instrument of communication". He knew that his ideals were utopian and couldn't function under the current systems.

From 1928, the future looked bright for radio, and restrictions on content began to loosen. But soon after Brecht abandoned his ideas for radio as an interactive medium in the 1930s, the National socialists discovered the medium. They converted the previously apolitical and non-partisan medium into a tool for propaganda, controlled by Goebbels, who established *Reichsrundfunk*, a national broadcasting network for the Third Reich. Music was limited to Germanic repertoire, and the broadcast of so-called degenerate music such as jazz was prohibited.

Following World War Two, the Allied Forces established the European Advisory Commission, and worked together to reshape Germany's media landscape. Transmissions were designed to re-educate the population, and represent a diversity of public opinion. Radio was decentralized to hinder the redevelopment of a state run broadcasting monopoly, such as the *Reichsrundfunk*. Consistent with the mandate to include the voices of the people as much as possible, listener comment and participation were included in broadcasts.

The transmission of culture and music was also seen as being highly important. The Allied Forces recognised that Germany had to rebuild its cultural foundation, as many classical musicians, and leading thinkers and artists had been forced into exile.

In 1949, broadcasting was put back into German hands. In 1950, the ARD was established, along with the introduction of FM (frequency modulation) transmission, which can broadcast across large ranges.

In the 1980's, Germany included private broadcasting in its constitution, which prompted a shift in the programming of public broadcasters. Since the 1980s, state-funded networks have had to balance "accessibility" with their mandates to represent minority groups and a wide range of cultural trends.

In 1990 following re-unification, the GDR (East German) broadcasting service closed down, and two new regional broadcasters were established in the East, later becoming ARD members. Existing West German ARD members also expanded to incorporate East German states.

Germany's history of broadcasting has led to emphases on balance and accessibility, each of which faces challenges and opportunities in a free market climate of increased competition and technological innovation. I observed various responses to these challenges in my visits and placements with broadcasters in Germany. In particular, a new imperative of "companionship", with emphases on "flow" and personality, has influenced both programming and broadcasters' interpretations of their constitutional mandates.

2.3 CURRENT TRENDS AND ISSUES

Like public broadcasters across the world, German State-funded radio broadcasters are facing the challenges of how to compete with an ever expanding commercial market, whilst still adhering to their constitutional mandates; and how to harness new technology whilst retaining traditional characteristics.

From speaking to station managers across Germany, several key trends became apparent. Words I heard a lot of were: "companionship", "flow" and "continuity". In both the public and private sectors, the broadcasters I spoke to were keen to develop a recognisable "brand".

Along with two perceived types of listeners, there seem to be two main styles of programming that cultural broadcasters adhere to in Germany. One is *Einschaltprogram*, and the other is called *Tagesbegleitprogram*, which translate very roughly to "switch on program" and "daily companion program" respectively.

An *Einschaltprogramm* is where a station offers set programs that have very strong characters and differentiate from one another. They have clearly defined target groups, and operate on the assumption that listeners will actively inform themselves about when a program is going to air. "Market research" suggests that radio audiences are unwilling to rearrange their days simply in order to hear a specific program, and subsequently many radio stations are switching to the *Tagesbegleitprogramm* model.

However, set programming can offer the possibility to serve many different niche interests, and when the initial obstacle of winning listeners is overcome "niche" listeners can be extremely loyal. Specialist programs naturally benefit a lot from "on demand" technology such as podcasts. And where they succeed in winning niche listeners, the success is unrivalled. Not all listeners have the time to search for content online, or to make sure they tune into the radio at a specific time of day, and a *Tagesbegleitprogramm* makes the assumption that most people listen to the radio in the car on the way to work, or in the background at an office. Radio stations try to maintain listenership by creating a "continuous flow" of accessible and recognisable content.

Originally in Germany, all stations offered set programming in blocks (the *Einschaltprogramm* model) as networks only broadcast for part of the day. Commercial and pop music stations introduced uninterrupted programming for an entire day, but now cultural broadcasters have also adopted this approach.

Tagesbegleitprogramm is designed so that listeners can listen for a long period of time without having to necessarily pay too much attention. Lengthy discussions or periods of spoken broadcasting are viewed as interjections that tend to scare listeners away, so in such program there is usually minimal presentation. This style of radio is closely linked to *Formatradio*, which is where a whole station focuses on a specific genre. This has been standard practice in pop broadcasting for years, but more and more in Germany, classical radio stations are also adopting this approach (continuous flow during the day, specialist programming during the evening).

However, whilst this format is well suited to pop music - where songs are of a set length, and often within a certain dynamic – it is difficult to apply to classical music. Whilst movement of early Classical and Baroque pieces for small orchestra or chamber ensemble may fit perfectly into this format, how does a radio station program a 30 minute romantic work for symphony orchestra without "losing flow"?

The answer for most classical stations is to adopt a mixture of the two formats: broadcasting a continuous flow of short, accessible works during the day, and programming longer works: concerts and specialist programs in the evening. Diverse in-house programming, with strong personalities, is

uncommon during the day, and is reserved for specialist programs that are usually presented in a feature-format.

Stations across Germany have mixed these two formats to greater and lesser success, and audience response has been mixed. Whilst some stations have enjoyed increased ratings, and tapped into the sought-after “younger audience”, many stations have simply alienated their strongest supporters and failed to attract new listeners.

In Germany, there seems to be a contradiction between the heavy subsidy of contemporary music performance – and how often this gets played on the radio. Some stations adopt the “sandwich” approach, by slipping contemporary music in with well known classics in the regular programming, but mostly contemporary music is reserved for feature or specialist programs.

AT ISSUE: THE CULTURAL ARGUMENT

As the public pay fees for the state-owned broadcasters, many believe that public radio has a responsibility to provide a certain service, but what exactly this service should be, is a matter of contention. With the opening of the free market, public broadcasters have been forced to compete, and organizations such as *Das Ganze Werk (The Whole Work)* argue that the overall quality of broadcasting in Germany is sinking. I met with two representatives of *Das Ganze Werk* in mid-Germany, and they expressed concerns that presenters are no longer required to possess any musical knowledge, and that musical quality is being replaced with a homogenous mix of “easy classics”. It is rare in Germany to be able to hear a full Symphony before 6pm at night, and whilst station directors, such as Dr Matejka from *RBB Kulturradio* in Berlin see this as the way forward, many long-term listeners feel disgruntled.

Dr Matejka argues that this is no longer the role of radio to provide entire works, or operate according to an educational mandate. People have access to full recordings on CD, and can access information easily over the internet. Radio can act as a tool to “whet people’s appetites” for information, yet he argues that spending too much time on one topic can cost listeners. Bastian Schmallisch, however, who works at *Klassikradio* in Hamburg says that whilst his radio station operates simply as a business, public broadcasters in Germany should still be paying attention to educational and cultural mandates, and that lively discussion about music over the airwaves, and extended quality broadcasts cannot be matched in print or online. Ernst Elitz, from *Deutschlandradio* says that the “fees payed to radio are quality insurance fees”, and the members of *Das Ganze Werk* assert that this quality is not being maintained.

2.4 THE FUTURE

New and evolving technologies pose both challenges and opportunities for radio. Market research shows that consumers already access news, information and music from a variety of sources, and media analysts say that new generations are looking for even more diversity in media. Whilst it is exciting that a person sitting in Europe can access live radio in Australia, the question of how to respond to changing listening habits, and expanding media platforms is still a contentious one.

Currently in Germany, the internet is mainly used as a way to “enhance” broadcasts, by providing pictures, and pointing to extra information and links. But it is inevitable that in the future, radio and internet will be much more closely integrated. Already in several public networks in Germany, radio and online departments are being merged, which is being met by both apprehension and excitement by broadcasters. By integrating systems, executives are obviously hoping for greater “efficiency”, and of course, this means less jobs.

But more outlets also mean more opportunities. It is widely assumed that with the increase in platforms that internet and digital radio will allow for, that specialised programming and “on demand” listening will increase. However, this doesn’t take into account that radio is often used as much as a source of “company” and commentary as it is for accessing specific content. Integration of Internet and radio is inevitable, and the new possibilities on offer are exciting. It is, nevertheless, also important for radio to retain its traditional characteristics. Despite current trends to “streamline” radio, it seems that strength and diversity of content and opinion will be the key to maintaining the medium. Bastian Schmallisch predicts that broadcasters in the future will probably develop a mixture of “specialist”, or “niche” online stations, alongside the main network, which may then be able to focus more on local content, personality and diversity of programming.

2.5 “VISITS” AND PLACEMENTS

RBB KULTURRADIO, BERLIN

RBB Kulturradio is the regional station for the Berlin Brandenburg area. It was formed in 2004 as an amalgamation of Radio Kultur and Radio 3. The station is based on “continuous” programming throughout the day, and has specialist programs in the evening. Whilst the ratings of the station are relatively strong, it has received criticism from organisations such as *Das Ganze Werk* for trying to appeal to the “lowest common denominator” instead of maintaining high standards of broadcasting.

I visited *RBB Kulturradio* over a period of three days and spoke to the Program Director Dr Wilhem Matejka and Head Programmer Dr Dirk Hühner, as well as producers and presenters. With Dr Matejka, I discussed the layout of the station, demographics, and the challenges facing cultural broadcasting in Germany today. In the climate of “global” broadcasting, Dr Matejka is of the view that it is essential to establish a unique sound that is recognisable at any time of day. He has moved away from the programming in blocks and sees this as “old fashioned”. Dr Hühner provided me with a comprehensive style-guide, and explained the RBB working systems and program layout.

The programming at *RBB Kulturradio* is specifically designed to have continuity throughout the day, so that listeners can tune in at any time and recognise the programming within a couple of minutes. Between 6am and 6pm there are no set programs as such, but the presenters change, and the day is divided with news reports, interviews, and discussions; usually about cultural themes. The day is divided into 3-hour slots that are linked and there is a very clear rhythm. There is a basic form that the listeners learn. Always at the same time, you’ll find the same thing. At 7am: news. At 10:10am there will be a musical guest. For the music, that means that with one exception, there is never more than 15 minutes of continuous music. This has garnered criticism from many long-term listeners.

The music is always carefully connected, mostly by period or genre. In the mornings there is generally a focus on early Classical, and Baroque music – and it’s usually orchestral. Then, as the day progresses, more chamber music is introduced, as well as *one* “miscellaneous” piece that isn’t strictly classical, but that uses classical instrumentation, for example, a Tango. The most “contemporary” the daytime music gets is usually mid-1900’s and it should be accessible.

The mornings are naturally considered to be “Prime Time”, and rather than focusing on “relaxation”, as is the case at *Klassikradio*, the focus is on “energy”. Programmers at RBB are briefed to create a lively atmosphere before ten, with pieces in Major keys mainly from the Classical period. There is seldom anything non-classical in the morning programs.

Once a day, a piece that lasts for up to half an hour is programmed. It is placed at the same time every day, and is chosen by the listeners. The listeners are offered three pieces to choose from, and then one is chosen – and the listener is asked to explain what they like about the piece via telephone on air.

The music during the day on *RBB Kulturradio* is always accessible, in the sense that it is well known classical pieces – but there is never pop, or so-called “light” music played. According to Dr Matejka, the “serious” content comes from the presentation and the guests. In an attempt to remain “current”, music is often chosen to concur with a new release of a recording, concerts in the Berlin area, or important musical anniversaries.

Dr Hühner disagrees with the idea that radio has a responsibility to educate. He believes that the role of a radio station is to provide listeners with continuity and company, and that RBB functions as a kind of “window” into the cultural life of Berlin, rather than a part of the cultural fabric itself.

He argues that with the advent of internet and CDs, radio is no longer responsible for exposing people to new music – it’s not the sole source of recordings etc. Rather, it provides commentary for “why” a piece is interesting, or information about the piece that a recording may not provide. It’s also about providing listeners with a “quality filter”. According to Dr Hühner “*RBB* has people working here who know what the best recordings are. You can trust us to provide good artists, good composers, and a well-structured rhythm. Our role isn’t to educate.”

Having said that, there are programs in the evenings that do delve into specific themes. There is even a program called “Klassik für Einsteiger” (Classics for Newcomers) for people starting out with classical music who may not know how to approach it. *Kulturradio* provides information about concerts and events so people know where to go if they’re interested in further education. Key features are: “Orientation and companionship. Personality. Daily rhythm. Cheer and motivation.”

I spent an afternoon talking with the programmers, exchanging tips, methods, and stories. They have 12 programmers, one person is responsible for the first 6am - 12pm and someone else is responsible for 12pm – 6pm. Every program is reviewed and “corrected” by the Program Director. All programmers meet every two weeks to discuss any problems, as well as the artistic direction.

RBB Kulturradio has maintained listener ratings by a programming format that is diverse, but recognisable in its continuity. Although its daytime programming precludes longer pieces of music, its “quality filter”, knowledgeable commentary, personality and local orientation appear to satisfy many listeners, whilst attracting criticism from long-term listeners who prefer whole works to be available on radio.

KLASSIKRADIO, HAMBURG

I visited *Klassikradio* in Hamburg for two days, where I spoke to the executive producers, programmers and presenters. *Klassikradio* is run by a small young team, and is operated essentially like a pop music network. Their slogan is to “stay relaxed”, and their music is programmed correspondingly.

Like most stations in Germany, their aim is to be instantly recognisable, treating the network as a “brand”. All of their music is catalogued in a digital database, and broadcast directly from this system. The music is divided into programming groups, such as: Gold (classic pops); Red (longer pieces); Power (recent releases put on high rotation for a limited period). The music is programmed in half-hour blocks throughout the day, with each half hour block containing a piece from each section. They only have two full time music programmers for a national network (in comparison to the twelve employed at RBB) and they have worked together over several years to develop their programming system. It is an efficient system, although it does have limitations. It only allows for one interpretation of a set piece, which is obviously not ideal if a piece of music is on high rotation. Bach’s Cello Suites, for example, are always performed by Yo-Yo Ma, excluding all other interpretations of these works.

Interestingly, none of the presenters are classically trained. Program Director, Thilo Hoppe argues that the presenters should have the same perspective about classical music as their target audience: people who enjoy classical music, but who are not necessarily musically educated in any way. This means that there is minimal commentary about the music, and more emphasis placed on the personality of the presenter, and their personal reactions to the music. Several years ago, *Klassikradio* tried broadcasting without presentation, and their ratings plummeted. According to Bastian Smallisch, Head Programmer at *Klassikradio*, this is testament to the fact that radio is as much about “company” and information as it is about music.

With the reinstatement of its presenters, *Klassikradio* is now the top-rating classical music station in almost every German state. *Klassikradio* offers “Classical Music Holidays” and regularly organises live concerts that are marketed under the *Klassikradio* “brand”. These concerts are not broadcast on *Klassikradio*, but are simply seen as a way to increase the profile of the station, and to make “contact” with their listeners. According to Thilo Hoppe, *Klassikradio* is first and foremost a business, and the music they broadcast is part of a “lifestyle” product that they provide.

Klassikradio is looking at building as wide a listening group as possible, which to them means keeping the selection of music within a very small band. The music *must* be accessible, and pieces are never longer than 12 minutes. Often works with recapitulations, such as Ravel’s Bolero, will even be edited to fit this time-frame.

The Internet doesn't yet play a huge role in *Klassikradio*. The potential for podcasting is limited by the program structure, as they are looking at building consistency throughout the day. Therefore it is hard to select sections for replay. Of course, live streaming on the internet is available.

As the top-rating classical music station in a majority of German states, *Klassikradio*'s formula of short, accessible pieces, streamlined programming, relaxed presenters, and a recognisable brand, promoted by related lifestyle products, is an interesting example of classical music as commodity. Here its appeal is as "company" and relaxation, with a short attention span, traditionally the realm of "pop".

EUROPEAN BROADCASTING UNION, GENEVA



At the end of January I travelled to Geneva to visit the headquarters of the European Broadcasting Union. I was warmly received by the Director of Music Pierre-Yves Tribolet, who is a very experienced systems engineer, musician, and broadcaster. He has been working in the field of radio for over 25 years, and has held his current position at the EBU for over 15 years, giving him enormous insight into the trends of German radio. He works closely with all 12 German networks, and was able to provide valuable insight into the way broadcasting systems function in Europe.

He expressed interest in increasing content from Australia, and encouraged me to try and organise more concert offers from Australia. He gave me tips on how best to package the concerts, and what kind of content the EBU is looking for. We were also able to discuss some of the ways our network in Australia can improve our systems for reporting, delivering and logging content for the EBU.

He gave me a tour of the EBU, and provided me with comprehensive explanations of the technology and systems they use to co-ordinate and broadcast content from all over the world. This certainly helped me to understand why we follow certain procedures at home when preparing material for the EBU.

DEUTSCHE WELLE RADIO



Deutsche Welle has two specialist classical music programs *A World of Music* and *Concert Hour*. They regularly organise concerts, and are active in commissioning new works that are broadcast, and often offered as podcasts online. *Deutsche Welle*'s mandate in regard to music broadcasts is to represent all facets of German musical culture, and foster new composers and performers.

I undertook a two-month internship at DW Radio in Bonn, working in the features department. As well as generally covering arts and music stories, including a feature for the centenary of Karajan's birth, I also interviewed Kurt Masur, Paavo Järvi and Markus Stockhausen for *Arts on the Air* and *A World of Music*, and *Inside Europe*. Some of these programs were broadcast in Australia via the BBC World Service. It gave me greater insight into German broadcasting, and also gave me a chance to consolidate my skills in writing, interviewing, producing, editing, and presenting.

OUTCOMES

Undertaking the AGA Fellowship was an invaluable experience for me both personally and professionally. Through undertaking this project, I was able to: broaden my perspectives about possibilities for broadcasting, and increase my knowledge of structure, management, planning and programming issues; strengthen my broadcast skills; establish valuable contacts and exchange ideas; increase the profile of Australian broadcasting (I was contacted by several broadcasters I met in Germany to say that they had listened to Classic FM for the first time as a result of my visit, and were surprised and impressed by the quality of the network) which will encourage exchange of content between Australian and German broadcasters in the future; enjoy high calibre musical experiences; establish lasting social, cultural and professional contacts; enhance communication through language development (I conducted several interviews in German during my internship at *Deutsche Welle*, which I definitely wouldn't have been able to do before completing the Goethe Institut course).

I will be able to directly implement the skills, knowledge and experience I gained in Germany as an employee of *ABC Classic FM*. I will also be able to share my experiences and observations with colleagues and management at Australia's national classical music network, and help to give Australian broadcasters insight into developments overseas. I will also continue to make contributions to *Deutsche Welle* from Australia, and I hope to return to Germany in a professional capacity in the future.

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