

## **Abstract**

### **“Study on radio channels with classical music: Presentation, Use, Comparison and Acceptance”**

The classical music channels of the public broadcasting corporations along with Deutschlandfunk, DeutschlandRadio Berlin, and Klassik-Radio, the only private radio channel which broadcasts classical music, have one thing in common: a small number of listeners compared with the “service channels” which offer popular or folk music. This may not seem unusual for a niche or special-interest channel. The question is, however, will these channels be able to exist in the future? The fact is that their listeners are primarily in the over-fifties age group. Do these channels need younger listeners in order to be able to remain on the market in the long term? Would they perhaps find more listeners if there were more informative measures for example information brochures?

Nowadays, channels which broadcast classical music are firmly established in the range of entertainment offered on the radio. Their programmes offer cultural and political information, features, radio plays, readings, magazines, among other things. Concerts and operas are broadcast live or as recordings. Commercials are only heard on Bayern 4 Klassik and on the private channel Klassik-Radio. What do these individual programmes sound like? How are they used by listeners? What do the listeners wish to hear?

Following a presentation of the radio landscape in Germany with the development into a dual radio system with private and public broadcasting corporations, a chapter is given over to a detailed description of the individual classical channels. Apart from a self-portrait, the scope of the programme, the word-music ratio and the programme pattern is elucidated. The portrait of each respective channel is rounded off by selected usage data. The final item in this chapter is a description and comparison of the individual programmes they offer based on the listening impression gained on any particular weekday chosen at random.

The next chapter consists of a separate study carried out on the subject of radio and classical music with the intention of looking into two hypotheses: on the one hand, whether people who enjoy classical music would switch on a classical music channel with more often if they knew when what was being played, and on the other hand,

whether a listener is better informed about the overall programme whenever he listens to a classical music channel more often. Which media does he get his information from? Various other facts are examined, for example why do people switch on, which programme content do listeners particularly prefer, is it chamber music, symphonic music, spoken programmes or radio plays. Is the classical channel simply used as a background medium.

A questionnaire was designed especially for this purpose, directed on the one hand at people who have a relation to or an interest in classical music. The same questionnaire was also presented to a group who could be expected to seek access to a cultural channel on account of their social status, but where one, however, cannot assume an interest in classical music from the outset. The idea behind this non-representative survey (based on a restricted field of interest) was to make a quantitative contribution to sound radio research from the area of applied sociology of music.

The final chapter is a summary of the results of the previous chapters and in particular a résumé of the results of the separate study. In this chapter possible conclusions are drawn and possible ways to proceed are indicated.