In the beginning was music: music presided over the very birth of German broadcasting on 29 October 1923, when the first truly general free-to-air radio transmission was broadcast from Vox House in Berlin. Twelve pieces of music were played from 8 to 9 pm, beginning with a cello solo by Fritz Kreisler and ending with the national anthem, performed by a military band from the German Reichswehr.

Broadcasting – meaning both radio and television – and music have been closely related from the very outset. In particular, music is the mainstay of radio programming, where a central focus falls not only on music itself but on reports about music and musical events. This is one reason why most people obtain the bulk of their music consumption from radio. Music is, by the nature of things, far less important on television. But here, too, quite apart from broadcasts of concerts, operas, portraits of musicians and special features, music has a wide array of
functions, ranging from background accompaniment to signature tunes. In short, broadcasting, and especially radio, is a premier medium for the communication of music in German society.

Besides their own programmes, Germany’s public broadcasting corporations also serve as major vehicles and promoters of culture. They maintain their own musical ensembles, organise their own concert series and act as patrons on a broad scale.

UNDERLYING LEGAL FRAMEWORK

The most important legal foundation for Germany’s broadcast services is its constitution, the Grundgesetz (‘Basic Law’). Germany’s Federal Constitutional Court has repeatedly emphasised the public mission of broadcasting and stressed that part of this mission is a ‘responsibility toward culture’. This responsibility is borne not only by Germany’s public broadcasting corporations but by private commercial broadcasters as well, with the public networks functioning to a certain extent as role models.

The legislative authority for culture, and thus for broadcasting, resides with Germany’s federal states. A second important legal foundation for the shape of
Germany’s broadcast landscape is thus the Interstate Treaty on Broadcasting and the Telecommunications Media, or Rundfunkstaatsvertrag. Its preamble refers specifically to the cultural mission of broadcasting: ‘As a result of the expansion of broadcasting programmes in Europe owing to new technologies, the diversity of information and the cultural offerings in the German-speaking countries are to be strengthened’. Here, too, a distinction is made between the demands placed on public broadcasting corporations and private broadcasters. The former are explicitly assigned the task of ‘meeting the cultural needs of society’. In the case of private broadcasters, programmes transmitted nationwide are obligated to contribute ‘to cultural diversity in the German-speaking and European area’. The special mission imposed on Germany’s public broadcasting corporations justifies the fact that they also create their own cultural events and maintain their own musical ensembles for this purpose.

With the Interstate Treaty on Broadcasting, Germany’s federal states created a uniform framework which has been augmented by regulations specific to the state concerned. Among these are the states’ own public broadcasting laws and their own media laws for private broadcasters. As a rule, these laws are seldom used to narrow down the stipulations set down by the Federal Constitutional Court or the Interstate Treaty on Broadcasting with regard to culture. However, several media laws at the state level impose stipulations on particular forms of music in private radio, so that the granting of permission to broadcast is frequently connected with the allocation of a music format by the state’s media authorities.

BROADCASTING LANDSCAPE

In the post-war years Germany’s broadcasting landscape was shaped by the media policies of the victorious Allied forces. Owing to its misuse as a propaganda tool by the National Socialists, broadcasting bore a particular stigma. It was at this time that the Western Allies developed the model of a decentralised, publicly-funded broadcasting network for Germany. This system has retained its basic features to the present day and was adopted in the newly formed eastern states following German reunification. The Federal Constitutional Court, in its First Television Decision on 22 February 1961, reaffirmed the basic principles: broadcasting authority resides with the federal states; broadcasting services are a
public mission; they must be free of government interference and independent of particular interest groups; and broadcast services may also be operated by private commercial entities. The special technological and economic circumstances of the time justified the monopoly status of Germany’s public broadcasting corporations. In a later decision the Court emphasised both the admissibility of private broadcasters and the special role of public broadcasting. In 1984 the so-called ‘cable pilot projects’ laid the cornerstone for Germany’s dual broadcasting system, which is distinguished by its combination of publicly-funded and private broadcasters.

Public Broadcasting Corporations

Public-service radio and television programmes in Germany are presented by nine regional broadcasting corporations. In television these include a nationwide broadcasting network known as ‘Das Erste’ (First Programme) plus three digital channels, all of which operate jointly within the framework of the ‘Consortium of public-law broadcasting corporations of the Federal Republic of Germany’, or ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland). There are also seven ‘Third Programmes’ with largely regional offerings broadcast throughout the federal state concerned, either separately or in conjunction with other regional broadcasting companies. Another nationwide broadcaster, likewise with three digital channels, is ‘Das Zweite’ (Second Programme), which is short for Zweites Deutsches Fernsehen (ZDF). Public-service television is also responsible for the niche channels KI.KA (children’s programmes), Phoenix (news and documentaries) and BR alpha. International cooperative programmes, such as the Franco-German cultural channel Arte and the joint German, Austrian and Swiss project 3sat, enjoy special status.

All in all, Germany’s nine regional broadcasting corporations operate 58 analogue radio programmes (see Figure 10.1). Though usually broadcast via VHF (Very High Frequency) in the participating federal states, they are also available nationwide by cable or satellite. Several programmes are transmitted via DAB (Digital Audio Broadcasting), and almost all are available in the Internet via live streaming.
For public radio, a model has been established in which the regional broadcasting authorities operate on several different wave lengths, each of which addresses a specific target group and helps to fulfil the programming mission in a different way. A good illustration of this is Bavarian Radio (Bayerischer Rundfunk, or BR):

- ‘Bayern 1’ is an entertaining service and information-oriented programme with an emphasis on regional newscasting and a nearly 70-percent focus on music, mostly consisting of oldies.
• 'Bayern 2' sees itself as a cultural and information programme with a broad editorial range of topics from politics, culture and science. Roughly 55 percent of its air time is taken up with talk programmes.
• 'Bayern 3', BR’s second mass-audience programme, is a typical background programme with a heavy focus on services and a large proportion of music. Unlike Bayern 1, it is aimed at a younger target group and presents mainly pop and rock music.
• 'BR-Klassik' has roughly 80 percent music in its air time, which consists mostly of classical music, but also has small admixtures of jazz and world music augmented by magazine broadcasts, features and special formats for children and young people.
• 'B5 aktuell' is devoted entirely to information. It broadcasts news at 15-minute intervals, interspersed with in-depth reports.
• 'Bayern plus' is a digital and medium wave programme offering mainly German hits of the last 50 years and traditional Bavarian folk music as well as information and services.
• 'on3-Radio' is conceived as a radio project for young people. It is transmitted primarily via the Internet, but is also receivable via DAB, cable and satellite. It explicitly invites young people to take an active part in creating its programmes and promotes local and regional music.

In other words, each station has a specific task. Bayern 1 and Bayern 3 ensure a broad reach and high audience acceptance among relatively young or relatively old listeners. Bayern 2 and BR-Klassik service the culturally-minded social groups and go a long way toward fulfilling the broadcaster’s cultural mission. B5 aktuell helps to realise this mission with its large volume of information. Bayern plus and on3-Radio enable Bavarian Broadcasting to test the potential of new transmission technologies and, in the case of on3-Radio, to develop new programming concepts.

In addition to its nine regional broadcasters Germany also has two other public-service broadcasting corporations: Deutschlandradio, which now broadcasts three programmes with a focus on information and culture, and Deutsche Welle, which broadcasts radio services worldwide from Germany. The latter has the twin
missions of conveying an image of Germany and German culture around the world and supplying information to Germans living abroad.

Private Broadcasters

In 2009, according to the Association of State Media Authorities for Broadcasting in Germany (Arbeitsgemeinschaft der Landesmedienanstalten in der Bundesrepublik Deutschland, or ALM), Germany had 360 general-interest and niche TV programmes operated by private broadcasters on a (mainly) local or nationwide level. In the audio sector, 244 private broadcasters competed with 70 public-service programmes in 2009. The vast majority of private programmes are broadcast locally, regionally or state-wide; national channels are the exception. The private companies usually offer format programmes, i.e. they define their image by means of music of a dominant ‘flavour’, thereby determining the choice and loyalty of their listeners. Most of the formats are oriented on popular music and mainstream broadcasts. Differences reside only in the up-to-dateness of their musical offerings and whether the music is primarily sung in German or English.
Music is of crucial importance in radio. The proportion of music transmitted on public-service audio broadcasters has remained relatively constant over the years and currently lies at 62.5 percent (see Figure 10.2). Nonetheless, the broadcasters differ in whether their programmes are talk-oriented or heavily music-oriented.

### Figure 10.2

<table>
<thead>
<tr>
<th>State-level broadcasting corporations</th>
<th>Total time in thousands of minutes</th>
<th>Total minutes by programme genre and format (in %), 2008</th>
<th>Total minutes by programme genre (in %), 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>BR</td>
<td>HR</td>
<td>MDR</td>
<td>NDR</td>
</tr>
<tr>
<td>RL</td>
<td>HR</td>
<td>MDR</td>
<td>NDR</td>
</tr>
<tr>
<td>Total air time in thousands of minutes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>2,761</td>
<td>3,390</td>
<td>4,379</td>
</tr>
<tr>
<td>Total minutes by programme genre and format (in %), 2008</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>59.3</td>
<td>56.9</td>
<td>61.5</td>
</tr>
<tr>
<td>Rock and pop</td>
<td>36.3</td>
<td>36.7</td>
<td>23.3</td>
</tr>
<tr>
<td>Easy listening</td>
<td>2.7</td>
<td>11.2</td>
<td>33.7</td>
</tr>
<tr>
<td>Classical</td>
<td>16.6</td>
<td>10.2</td>
<td>8.6</td>
</tr>
<tr>
<td>Talk</td>
<td>40.0</td>
<td>42.0</td>
<td>37.9</td>
</tr>
<tr>
<td>Information, services</td>
<td>32.3</td>
<td>28.9</td>
<td>27.0</td>
</tr>
<tr>
<td>Culture, education</td>
<td>9.0</td>
<td>5.4</td>
<td>3.5</td>
</tr>
<tr>
<td>Entertainment</td>
<td>2.4</td>
<td>6.5</td>
<td>3.3</td>
</tr>
<tr>
<td>Advertising</td>
<td>0.7</td>
<td>1.1</td>
<td>0.6</td>
</tr>
</tbody>
</table>

1. Deutsche Welle (DW): German-language programme and foreign-language programmes combined.
2. The sum total of the percentages for programme formats conflicts with total percentages for programme genres, the reason being that music broadcasts contain sections of talk and vice versa. Different totals result when the genres and formats are counted separately.
3. Including foreign-language programmes, where however the programme formats are not itemised.

Source: Compiled and processed by the German Music Information Centre from ARD-Jahrbuch, vols. 2004 and 2009, ed. Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (Hamburg).
A typical example is NDR 2, where music takes up slightly more than 70 percent of the air time. In contrast, North German Broadcasting (Norddeutscher Rundfunk, or NDR) also operates NDR Info, which devotes only 26.6 percent of its air time to music. Even higher is the talk component of information broadcasters such as B5 aktuell or hr-info, where the percentage of music approaches zero.

At present, pop and rock music are the most important components of total air time among public broadcasters, with an average of 27.6 percent. The umbrella category of Unterhaltungsmusik (light music or easy listening), in which such styles as operetta, German Schlager and singer-songwriters all the way to modern folk are subsumed, accounts for 15.9 percent. Classical music (in a broad sense of the term) has the smallest share with 12.9 percent of air time, which nevertheless adds up to roughly a fifth of all music broadcasts. However, there are great differences among the broadcasters: a programme such as BR-Klassik devotes more than 80 percent of its air time to classical music, and the other so-called ‘cultural radios’ (see below) of the broadcasting corporations likewise have a heavy emphasis on this area.

The percentage of music broadcast by private stations can only be illustrated by means of examples. In Lower Saxony, for instance, current figures have been provided by studies conducted for the State Media Authority of Lower Saxony by the Volpers Research Group. Here the music share ranged between 63.8 and 76.9 percent in 2009. These percentages differ only marginally between public-service and private programmes, with a clear downward trend in the proportion allotted to music.

With few exceptions, private radio broadcasters concentrate on English-language popular music in various styles. In 2009 private broadcasts were divided among the following formats: Adult Contemporary (139 programmes), Contemporary Hit Radio (51), Rock (7), Oldies and Folk Music (6), Middle of the Road (4) and Jazz (4). There is also a nationwide private broadcaster for classical music: Klassikradio. A closer look at the musical offerings can be obtained from the studies conducted by the Volpers Research Group since 1995. All in all, these studies stress the significance of pop and rock music, which generally account for more than 90 percent of all titles played. Still, the broadcasters investigated in the study, including one public-service institution (NDR 2), sharpen their programming profile by using pop and rock in different ways: three of the four broadcasters examined
devote more than 60 percent of their programmes to pop music, whereas Radio 21, a private niche broadcaster for rock music, devotes more than 60 percent to various substyles of rock. Some private popular radios, such as Radio ffn and Hitradio Antenne Niedersachsen, make do with a relatively small number of titles, though with an overall upward trend, meaning that the offerings have become more diverse. Radio 21 has a relatively broad spectrum with some 950 music titles in 2009. The same applies to NDR 2, a public-service broadcaster with roughly the same number of titles. The ten most frequently played titles on Radio ffn and Hitradio Antenne Niedersachsen amounted to approximately 18 percent of the music broadcast, whereas the figures were significantly lower for the rock broadcaster Radio 21 and the public-service broadcaster NDR 2, amounting respectively to 3.2 and 8.7 percent.

Cultural Radios and the Special Responsibility of Public Broadcasting toward Music

From the very beginning radio broadcasting was seen not only as a means for communicating culture, but as a cultural vehicle in its own right. Public-service broadcasting in particular bears a special responsibility toward Germany’s cultural life. In meeting this aspect of the programming mission, a crucial role is played by so-called ‘cultural radios’. Several different types of public-service cultural radios could be identified. One is made up of classical stations that focus almost entirely on classical music. Another is mixed music-and-talk programmes with an emphasis on music, where the music share ranges from 54 to 65 percent with
various points of focus within the classical repertoire. A final group includes talk and information programmes with a large proportion of cultural reports and with classical music among their musical offerings.

In earlier times cultural radios largely had mixed programmes which were addressed to variable target groups and presented a very wide range of talk and music programmes from every era and style. Since the late 1980s, however, they have been subject to continuous reforms on which varying concepts have been brought to bear. The concepts range from the development of stations dominated by classical music to the creation of hybrid programmes that feature high-quality titles from other styles of music, such as pop, chanson, world music or jazz, or which include a larger percentage of talk and information services. One major reason for this development was to take into account the fact that cultural radios, too, are increasingly being used as a background medium. The complaint is occasionally heard that several broadcasters concentrate on the more popular areas or ‘hits’ of classical music.

The stations support such important music festivals as the Donaueschingen Festival, the Witten Days of New Chamber Music and Saarland Broadcasting’s Mouvement Festival of 21st-Century Music. They also appear regularly as organisers of concerts or music competitions. A prime example of the latter is the ARD International Music Competition, which has been held by Bavarian Broad-
State-level ARD Broadcasting Corporations, 2010
Orchestras, Choruses, Big Bands

Source: German Music Information Centre
Cartography: S. Dutzmann, Leipzig, 2010

* The Berlin ensembles belong to the Rundfunk Orchester und Chöre GmbH (roc berlin), whose shareholders are Deutschlandradio (40%), the Federal Republic of Germany (35%), the State of Berlin (20%) and Rundfunk Berlin-Brandenburg (5%).
casting (BR) since 1952 and numbers such outstanding artists as Jessye Norman and Thomas Quasthoff among its prizewinners. Contemporary music benefits in a special way from the works commissioned by these broadcasting corporations. In the last ten years Bavarian Broadcasting, for example, has commissioned 180 new works for its Musica Viva and Paradisi Gloria series alone. Southwest Broadcasting (Südwestrundfunk, or SWR) commissions between 29 and 36 new works every year and awards grants-in-aid to young composers through its Experimental Studio for Acoustical Art (see also Stefan Fricke’s article ‘Contemporary Music’).

In addition, practically every public broadcasting corporation maintains its own music ensembles. The number varies from broadcaster to broadcaster, but usually there is a symphony orchestra, a radio orchestra (for light music) and a radio chorus (see Figure 10.3 and in addition the article ‘Symphony and Chamber Orchestras’ by Gerald Mertens). West German Broadcasting (Westdeutscher Rundfunk, or WDR), North German Broadcasting (NDR), Southwest Broadcasting (SWR) and Hessian Broadcasting (Hessischer Rundfunk, or HR) each maintain a big band, and

* The Berlin ensembles belong to the Rundfunk Orchester und Chöre GmbH (roc berlin), whose shareholders are Deutschlandradio (40%), the Federal Republic of Germany (35%), the State of Berlin (20%) and Rundfunk Berlin-Brandenburg (5%).
Central German Broadcasting (Mitteldeutscher Rundfunk, or MDR) has its own children’s choir. Another peculiarity is found in Berlin, where there is a complex of four ensembles: the German Symphony Orchestra Berlin (Deutsches Symphonie-Orchester Berlin), the Berlin RSO (Rundfunk-Sinfonieorchester Berlin), the Berlin Radio Chorus (Rundfunkchor Berlin) and the RIAS Chamber Choir (RIAS Kammerchor). They are maintained by Rundfunk Orchester und Chöre GmbH Berlin (roc berlin), a joint operation of Deutschlandradio, the federal government, the State of Berlin and Berlin-Brandenburg Broadcasting. The Berlin RSO offers special proof of the close connections pertaining between broadcasting and musical culture. It is the oldest of Germany’s radio symphony orchestras, with a history dating back to the birth of German radio in 1923. The significance of the radio ensembles is viewed, on the one hand, in their ability to supply rural areas with high-quality but affordable concerts, and, on the other hand, in its special working conditions, which make possible a relatively large number of major world premières.\footnote{7}

These different cultural activities are tightly interwoven. New works are frequently commissioned for the broadcaster’s own orchestras or festivals. The orchestras’ recordings and the broadcasts of their concerts ensure that cultural radios have exclusive and high-quality programming. Conversely, young artists and little-known works can surmount the media barrier and receive a hearing outside of concert halls and festival venues.
Music on Radio and Television

Television

By the nature of things, the role of music on television and on radio differs widely. On television, music programmes tend to be marginal phenomena. The percentage of music on public television is very low and, moreover, currently in decline, especially on ARD (see Figure 10.4). If in 2000 the figure still amounted to 3.7 percent, by 2008 it had dropped to a mere 1.3 percent. On ZDF the decline is smaller, but only because the starting level was much lower. Public broadcasters evidently compensate for the downturn in these figures on ARD and ZDF with other programmes in which they have an active interest. The digital channels of ARD and ZDF, the joint German, Austrian and Swiss project 3sat and the Franco-German cultural channel Arte allocate higher percentages of their air time to music.

The music share has sharply increased at RTL from 0.9 percent in 2000 to 2.3 percent in 2008, probably reflecting the success of casting shows. The music channels (e.g. MTV and VIVA) have clearly changed character in recent years as music clips take up a decreasing percentage of their programmes. Today music videos are primarily viewed via the Internet on platforms such as YouTube. The pay-tv portal Sky has a music channel, Classica, that offers classical music almost exclusively from 8:15 in the evening to 6:00 in the morning. Despite the modest role of music on television with regard to quantity, the importance of the medium for Germany’s musical culture should not be underestimated. Television remains second to none for its ability to generate star power, at least in the short run.

USE OF MUSIC IN BROADCASTING

Most radio programmes today are so-called background programmes designed for constant listening with a mixture of current news, service information (weather reports, time checks, real-time travel service) and popular music. On the whole, listening to radio has declined since the onset of the new millennium: if Germans listened to an average of 209 minutes of radio per day in 2000, by 2009 the figure had dropped to 177 minutes. Today roughly 77.2 percent of the population turn on the radio each day (one-day reach). The public broadcasters as a whole are clearly the market leaders with a one-day reach of 50.6 percent, whereas private broadcasters only attain 40.9 percent. Although Germans now listen to less
radio, it remains the most important medium for music, considerably surpassing the amount of time they spend listening to sound recordings, which only take up something more than half an hour per day, albeit with a sharp upward trend. How much radio a person listens to depends to a large extent on his or her age. Young people and senior citizens listen to far less radio than the middle-age groups, for whom radio is particularly attractive. Especially strongly represented among radio listeners are people with a medium level of education.

The downturn in radio listening is usually blamed on the arrival of new competing media, especially PCs and sound recordings. Media behaviour has indeed changed, especially among 14- to 29-year-olds. This age group uses the new media to a high degree while listening to far less radio than their elders. However, a closer analysis reveals that owners of MP3 players listen to radio just as frequently and intensively as other people. The popularity of MP3 players may thus be seen as expressing a special liking for music. It even seems plausible that young people who own an MP3 player attach particular importance to radio. In this group, radio is a major source of information on new releases; one of the main reasons given by iPod owners for their use of radio is that they want to hear new music titles and thus expand their repertoire. These apparent contradictions probably result from the fact that we are dealing with two different groups of young people: one for whom music is very important, and who therefore use an MP3 player and listen to radio with open and inquisitive minds, and another for whom music is not so important, and who are therefore less concerned about modern storage media and listen little to radio.

Most radio listeners choose their programme by the ‘flavour’ of the music. As music preferences vary widely between age groups and social strata, this leads to a clear socio-demographic segmentation among radio offerings. A particular form of audience behaviour can be found in relation to radio programmes with classical music. On an average day 4.7 million German citizens and EU citizens living in Germany listen to a public-service cultural or information programme (‘Gehobene Programme’). The one-day reach amounts to a total of 6.8 percent, with the largest group of listeners (occasional users) amounting to 24 percent.
Sound recordings play an especially crucial role in classical music. All in all, Germans listen to more classical music on recordings than on radio. According to an ARD-ZDF study on the importance of ‘serious music’ (ernste Musik), a total of 29 percent of Germany’s adult population listen to classical music on radio, including eight percent on four or more days per week, 11 percent on one to three days per week and ten percent on less than that, whereas 42 percent listen to classical music on their own sound recordings. The same figure, 42 percent, also designates the number of those who at least occasionally attend concerts of classical music, including church concerts. The study also discovered that 18 percent of the population use sound recordings but not radio to listen to ‘serious music’. Roughly 19 percent go to concerts or opera performances but likewise make no use of radio to listen to serious music. Only five percent of the population make exclusive use of radio to listen to classical music. Those who attach great importance to classical music take advantage of virtually every option to listen to it. They find radio especially important for receiving tips and motivation to become acquainted with new recordings and new styles of music. Sound recordings are valued for the fact that they can be used whenever and wherever the user wishes. Unlike radio, they make it possible to listen to music independently of predefined playlists. They are of greater importance for enhanced pleasure, concentrated listening and special sound quality. Today the reception of classical music on radio takes place mainly in the form of background listening, much in the same way as popular music. Nonetheless, radio continues to offer diversions and surprises and allows listeners to make new discoveries.
WEB RADIOS

Listening to radio via the Internet is becoming increasingly popular in Germany. Web radios have grown by leaps and bounds. Germany’s performance rights organisation, GEMA (Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte), licensed 450 Web radios in 2006; by 2010 the number had skyrocketed to 1,772. The web radio monitor of the Bavarian Regulatory Authority for Commercial Broadcasting (BLM) counted 1,914 Web radios across the nation. Of these, 77 percent are pure Web radios, 16 percent broadcast the same programme simultaneously with VHF stations, and another seven percent are adjunct Web programmes of existing VHF stations. Of offerings from public broadcasters can all be received in the Internet. In particular, the character of conventionally receivable stations for young people is largely determined by Web radios. For example, Bavarian Broadcasting’s young radio station, on3-Radio, banks heavily on audience participation. But stations such as Jump MDR, MDR Sputnik and DasDing (Southwest Broadcasting) are already at home in the online universe and target the generation of ‘digital natives’, meaning those who have grown up with the Internet.

According to information from the industry association BITKOM, 16 million Germans listen at least occasionally to Web radio, with an upward trend. If 18 percent of ‘onliners’ also made use of Web radio in 2003, the figure jumped to 25 percent in 2009. Users of online radio tend to be rather young: 36.4 percent of people between the ages of 14 and 19 used live radio programmes in the Internet in 2009, as compared to only 15 percent of the 40- to 49-year-old demographic. Still, current utilisation figures make a very small impression compared to terrestrial or cable radio. In contrast, anyone who owns a WLAN radio will listen much more frequently to Web radio and less so to conventional radio. Web radio users are keenly interested in classical music; 11 percent indicate that they use these music formats, and among older Web radio users the figure is even 32 percent. Up to now, programmes of public or private broadcasters that can also be received in conventional fashion have tended to predominate. Technical prerequisites have evidently tended to impede access: an ARD study on radio streams reveals that nearly a fifth of all persons polled needed more than an hour to install a Web radio device. On average, the installation required 40 minutes, and 47 percent of the persons polled complained about installation problems.
The future of Web radio lies in the so-called mobile online services. Even today roughly 19 percent of onliners use mobile Internet services, especially young highly educated males. This group is disproportionately interested in radio programmes; their radio consumption lies above that of stationary onliners. They tend to prefer music styles seldom found on VHF radio, such as modern jazz, world music, folk music, and vocal or instrumental classical music.\(^{16}\) Spurred by new technologies, the much-maligned music programmes available from Germany’s radio broadcasters are gaining in diversity, thereby granting a wider range of options to listeners and greater popularity to musicians.

CONCLUSION

More than 80 years after its birth, broadcasting remains as loyal as ever to music. Though the musical offerings on television may be declining, music continues to be the most important programming element on radio. Popular music genres dominate the offerings from private broadcasters and the mass-audience programmes of public broadcasters. Germany’s public-service broadcasting corporations continue to feel responsible for the cultivation and development of musical culture: they run programmes specifically for classical music, advance the cause of contemporary music with commissions and festivals, organise music competitions and maintain their own ensembles.

The challenge for the relation between broadcasting and music comes from the Internet. Web radio will play an increasingly important role, and new music-related services will emerge. The mobility of Internet applications will continue to grow. All of this will lastingly change the overall music economy and have no small impact on Germany’s musical and media culture, especially if the classical music audience should join forces with so-called ‘digital natives’. Dangers lurk, but so do opportunities. The diversity of listenable music can increase, though up to now the economic problems resulting from digitisation have not really been solved. In any case, public broadcasting is also grooming itself to play a role in the Internet. All its programmes are available online, and innovative new concepts are being tried out.
1 Decision of the Federal Constitutional Court, delivered on 11 September 2007, p. 49.

2 *Rundfunkstaatsvertrag (RStV)*, in the wording found in the Interstate Treaty for the Emendation of Interstate Broadcasting Treaties (*Staatsvertrag zur Änderung rundfunkrechtlicher Staatsverträge*), ratified on 10 March 2010 and effective as of 1 April 2010.

3 *Ibid.*, §11, sec. 1, RStV.

4 *Ibid.*, §41, secs. 2 and 3, RStV.

5 *ALM Jahrbuch 2009-2010: Landesmedienanstalten und privater Rundfunk in Deutschland* [State media authorities and private broadcasting in Germany], ed. Arbeitsgemeinschaft der Landesmedienanstalten der Bundesrepublik Deutschland (Berlin, 2010), p. 53.


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