

## **Genre culture, Segmentation and Formats Within Danish National Music Radio**

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This project investigates how concepts of musical genre relate to programming activities, conducted by DR across an increasing range of stations from 1988 towards today. The aim is to survey, how different musical genres are prioritized within DR's programming, while discussing how programming activities connect radio formats, imagined listener segments and musical genre cultures.

Radio formats are seminal in DR's programming from the beginning of the 1990s, due to a restructuring of its FM stations and the adoption of programmed music playlists, and later due to the launch of DAB and web based channels. Radio formats target specific programs and the broadcast content of entire stations at audiences, characterized by similar taste, listening behavior, age etc. Such characterizations parallel the notion of genre cultures developed by popular music studies (c.f. Hesmondhalgh 2005). It is, thus, assumed, that the employment of radio formats elevates notions of musical genre cultures (classical, rock, rap, etc.) as templates for DR's imagining of its listeners. Simultaneously DR is a significant force within Danish musical life and, thus, constituent of the genre cultures in question. Acknowledging non-musical (e.g. journalistic or political) influences on DR's programming, the project employs a reciprocal production-of-culture/culture-of-production perspective (Ahlkvist 2001). This will be substantiated by a detailed investigation of the interrelated discursive, social and technological practices mediating the 'opposite' directions of influence. Thus, implying a frame of (actor)network-theory (Hennion & Meadel 1986, Latour 2005, Krogh in press) and working on the basis of an overall sketch of DR's programming politics throughout the period, the project will produce a detailed account of selected programs with a respectively central and peripheral generic determination (e.g. "Lyt til nyt" (modern art music), "Det store mix" (electronica), "Global beat" (world music) versus broad-based entertainment programs such as "Godmorgen P3" or "Amadeus").

### **References**

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