

## **SILENCE! What you listen to is who you are**

Katrine Wallevik (University of Copenhagen, Dept. of Arts and Cultural Studies)

This three-year PhD project is an anthropological investigation of music selection processes related to radio programming. The anthropological cultural studies (Hasse 2009) will take place in radio work environments, musicians' environments and listener environments surrounding two different music selection processes on DR P3:

1. The music chart "Det Elektriske Barometer"
2. The selection of the P3 playlist

The project will focus on the selection processes and the recruitment of people and music around these radio playlists. Who selects the music, what is selected, and why is it selected? Who creates the music, what is created, and why is it created? And who listens to the music, what is listened to, why is it listened to?

The project hopes to add a practice perspective to aesthetic and cultural perspectives on music, radio programming and conceptions of musical genre by combining this aesthetic approach with perspectives of organisation and leadership in cultural institutions (in a temporary global context). Hence it considers – on one hand – organisational structures and communicational patterns within the different environments, or with Hjarvard's (2008) and Bourdieu's (2005) words 'institutions' or 'fields'. Here it uses analytic tools around communication, leadership and organisation developed by social psychologists (Pearce & Cronen 2007) and within postmodern narrative organisation theory (Molin 2003; Hosking 2006; Schnoor 2009).

On the other hand – turning more towards a cultural studies approach – the project seeks a cultural and aesthetic understanding of the use and meaning of musical genre in the particular environments. Musical genre is here understood both as 'horizons of expectations for listeners and as a model of composition for composers' (Walser 1993) and, in the light of social constructionism and discourse theory, as discursive nodal points (Laclau & Mouffe 1994), closely related to perceptions of identity and authenticity (Fornäs 1994).

By working anthropologically and in the interdisciplinary field between aesthetic theory, cultural studies and social sciences the project hopes to shed light over different cultural, structural and practical premises in the three environments and, hopefully, it will make a useful contribution to ongoing debates around the relations between music, music growth environments, public service radio and a Danish radio audience in a contemporary Danish global society.

## References

- Bourdieu, Pierre (2005): 'The Political Field, The Social Science Field, and Journalistic Field', in R. Benson & E. Neveu (eds.): *Bourdieu and the Journalistic Field*. Cambridge: Polity Press.
- Fornäs, Johan (1994): "Listen to your voice – Authenticity and reflexivity in Rock, Rap & Techno Music." *New Formations* 24, pp. 155-173.
- Hasse, Cathrine (2011): *Kulturanalyse i organisationer*,
- Hjarvard, Stig (2008): The Mediatization of Society, *Nordicom Review* 29/2, pp. 105-134
- Hosking, D.M & McNamee, S. (eds.) (2006): *The Social Construction of Organisation*. Liber.
- Laclau, Ernesto & Chantal Mouffe (1994): *Hegemonist & Socialist Strategy – Towards a Radical Politics*. Verso (first published in 1985).
- Manuel, Peter (1995): Music as symbol, music as simulacrum: postmodern, premodern and modern aesthetics in subcultural popular musics. *Popular Music* 14/2, pp. 227-239.
- Molin, Jan (2003): *Organisation og Ledelse – i et udviklingsperspektiv* (CBS-kompendium; Leading Capacity).
- Pearce, W. Barnett (2007): *Kommunikation og skabelsen af sociale verdener*, Dansk psykologisk forlag.
- Schnoor, Michala (2009): *Narrativ organisationsudvikling*, Dansk psykologisk forlag.
- Walser, Robert (1993): *Running with the Devil – Power, Gender and Madness in Heavy Metal Music*. Wesleyan University Press.