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## (RE)POSITIONING ART MUSIC IN CONTEMPORARY TRADITIONAL AND DIGITAL MASS MEDIA/RADIO CONTEXT

**Abstract:** This paper discusses, actualizes and problematizes the representation and treatment of art music in the context of contemporary mass media radio discourse, in its traditional and digital/internet formats. The thesis is that understanding the content of high culture and art music is key to the social and cultural progress of the audience, and that it implies the clear views of the creator of the work of art music, on the one hand, and the experience of the recipient – that is, the audience, on the other hand. In this context, traditional and digital mass media must continue to act as the main transmitters/mediators of musical creation. Through the prism of art music on the radio, the types and ways of the operation of contemporary (meta) mass media are detected, as well as the effect of the reception of elements of mass/media culture on

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the audience. The critical-analytical-interpretive method interprets the phenomenon of artistic music on the radio and contributes to the research of the impact on the audience with music as the key parameter of mass media discourse.

**Key words:** mass media, radio, digital, Internet, global network, art music, music editing, mass media culture, audience

The culture of mass media, that is, the mass media culture derived from mass media messages, is developing simultaneously with the culture of the modern and postmodern. Mass culture is shaped by direct or subliminal messages of the mass media created with the aim of being adopted as the dominant social patterns and models. Aimed at a broad spectrum of consumers, it is often determined as: unified, standardized, non-inventive... With the dominance of the market economy and commercialization from the mid-twentieth century till today, mass media culture, thanks to its accessibility, is an effective means of direct communication with the audience and influences it. Whether it encourages its consumers to engage, acts informatively, or skillfully indoctrinates by setting questionable models of behaviour and measures of value, mass media culture is indisputably a phenomenon worthy of continuous research and analysis because of its power to transform and adapt.

Postmodern and mass media culture form a kind of megaculture because they connote the complex sociological, economic, biopolitical, artistic forms of behaviour, meanings and influences that determine the epochs of civilization.<sup>1</sup> Bearing in mind that megaculture is formed by means of production, exchange and consumption (market capitalism), globalization, as well as various forms of presenting meaning, values and beliefs (mass media), it is clear how postmodern and mass media culture are the *raison d'être* of the mentioned megaculture.

In the age of the increasingly dominant market economy and commercialism, that is, material profit as the imperative, works of art are increasingly integrated into commodity, serial production directed towards consumerism, in the sense of art as a material good that depends on consumer satisfaction. Thus, artistic music often loses its *l'art pour l'art* function as an independent object of aesthetic (and any other) contemplation, positioning itself around consumers in an adequate commercial context and framework, in order to be generally accepted. Significantly contributing to this is the intensive commercialization of mass media whose space for the promotion of high art,

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<sup>1</sup> Miško Šuvaković, *Pojmovnik teorije umetnosti*, Beograd, Orion Art, 2011, 431.

especially in the context of domestic commercial media, is practically non-existent.

Connoting the society of the spectacle as a “view of the materialized world”<sup>2</sup> high art, within the mass media, postmodern megaculture, also becomes a kind of commodity whose survival on the market depends on an adequate attitude towards consumers. The word ‘consumers’ is intentionally used here because the artistic audience/auditorium in the era of the market economy, the society of the spectacle and the expansion of new mass media forms has been transformed into a passive<sup>3</sup>, active and/or interactive<sup>4</sup> user of offered commercial mass media contents.

In modern times, in commercial mass media discourse, art music is subject to stereotyping as formally and market-oriented towards a specific, and in the mass media context, small audience. In addition to the fact that the demonization of art music in the context of commercial media is unacceptable, there are also critical prejudices that label this genre as unsuitable for the general public, i.e. they generally emphasize the audience as insufficiently musically literate to accept the contents of artistic music, and in the context of a market economy to consume them adequately and to a large extent. Mass media mediation is largely responsible for this creation of a socio-cultural reality and the negative generalization of fans (consumers) of art music in the broadest context. Contrary to all the above, occupying the audience’s attention and turning it exclusively to consuming popular music on commercial mass media seems to be aimed at essentially passivating the public’s social awareness, which results primarily in the absence of attitude and development of critical thinking.

Mass media in the postmodern are a mechanism of serial products, a metaproduct of postmodern technological development, and a representation of the social order and positions. With their form and essence, the media to an exceptional extent determine social life and have an influence on its organization. Culture as a “concept based on opinion, behavior, lan-

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<sup>2</sup> Gi Debor, *Društvo spektakla*, Beograd, Porodična biblioteka, 2003, 18.

<sup>3</sup> Max Horkheimer i Theodor Adorno, *Dijalektika prosvetiteljstva – filozofski fragmenti*, Sarajevo, Izdavačko preduzeće “Veselin Masleša”, 1974.

<sup>4</sup> Ана Мартиноли, “Трансформација радијског аудиторијума као последица конвергенције традиционалног радија и интернета”, in: Петар Марјановић и Милена Драгићевић-Шешић (ed.), *Зборник радова Факултета драмских уметности*, 17, Београд, Факултет драмских уметности, 2010, 219–235.

guage, customs, the identity of a society, under the influence of the media grows into a new communicational, virtual model”<sup>5</sup> The system of cultural values becomes an inseparable part of the society of the spectacle, through the propagation of the phenomenal and the shaping of the social value system in relation to the phenomenal,<sup>6</sup> whereby the value system is transformed. New, primarily market-economic imperatives penetrate the domain of high art, which becomes absolutely suppressed as non-commercial (unprofitable) within the commercial mass media because it presumably does not address a wide audience, but a narrowly selected / target / focus group.

However, art music is transcending the limited space within the commercial mass media thanks to the expansion of the global network (as synonyms for the Internet) at the beginning of the new millennium. The new digital, mass media, and social order affect the quantity and ways of presenting and consuming art music in the modern mass media sphere. Within the mass media/postmodern/megaculture, a new global (Internet) community is determined, inhabited by a newly established post-technological, information society that ‘manages’ an endless technological, digital space with an unimaginable abundance of data. In this context, culture is determined and (re) shaped by technological innovations and continuous changes, as well as the convergence of the mass media, and thus the ways of sending messages to the audience; and “new electronic technologies of the postmodern information age, although sometimes beyond the human experience of time and space, and often invisible to that very experience, are technological forms of existence that we can neglect less and less today”.<sup>7</sup> Space and time in the context of the global network become relative concepts, without limitations. The change that is happening with the expansion of the Internet at the beginning of the new millennium refers not only to the relativization of space and time, but also to cultural models, as well as mass media forms and contents. The availability of information and the possibility of independent choice result in the audience behaving in completely new ways towards the mass media, artistic and cultural contents.

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<sup>5</sup> Vesna Milenković, “Estetizacija medijske realnosti – mediji i publika kroz prizmu Krisa Hedžisa, Sofi Bisonet i Robin Arčer”, in: Dragan Žunić i Miomira M. Đurđanović (ed.), *Balkan Art Forum, Umetnosti i kultura danas, zbornik radova sa naučnog skupa*, Niš, Univerzitet u Nišu, Fakultet umetnosti u Nišu, 2014, 245.

<sup>6</sup> Gi Debor, op. cit., 19–20.

<sup>7</sup> Marina Gržinić, *U redu za virtualni kruh*, Zagreb, Meandar, 1998, 10.

Understanding the content of high culture and art is two-way and implies, on the one hand, clear views of creators of works of art, as well as the experience of recipients, i.e. the audience, on the other hand, while the mass media, regardless of format, must act as transmitters or mediums of artistic creation. It is indisputable that music, regardless of its genre definition, is a powerful means of communication and correlation with the audience in the sense of forwarding certain messages. In contemporary mass media discourse, whether it is about traditional commercial media or new Internet/online formats, the placement of artistic music and the ways in which the audience receives, but also accepts artistic content are being problematized.

Throughout its nearly century-old history, radio as an influential mass media has proven the power of survival and transformation, despite all the technological challenges over the decades. For that reason, the position of art music is best manifested through the level of its representation and treatment in this mass media. From the founding of Radio Belgrade in March 1929 until today, from the appearance of the first domestic commercial radio stations in the second half of the twentieth century, and the Internet during the new millennium, domestic radio discourse is absolutely in line with European mass media flows and as such is meticulously analyzed and continuously interpreted.

It is important to emphasize the distinction between the treatment of (artistic) music on a public broadcaster, that is, the state radio and commercially formatted radio stations. The state radio broadcaster has retained the principle of mixed programming throughout Europe, as well as in our country, which implies genre-diverse music segments that are intended for a wide audience. Rating and competitiveness in relation to other mass media is in the background, because it is a mass media that is financed from the state budget. The music conception and the choice of the representation of music genres on formatted commercial radio stations are directly conditioned by the ratings and competitiveness on the mass media market. Namely, the status of art music has become increasingly debatable since the 1960s, all over the world and in our country, the popularization of commercial radio stations introduced the segmentation of radio programs and audiences, and a unique model called 'format' that is characterized by the strict positioning and editing of music and program segments. Creating a music radio format refers to the formation of the sound identity of a radio station, that is, "stationality".<sup>8</sup>

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<sup>8</sup> Džozef Tjurou, *Mediji danas – uvod u masovne komunikacije*, Beograd, Clio, 2013, 97.

Of course, as well as the audience which the mass media addresses, the music content is the result of market analysis and the discovery of a market niche in which the media will be attractive and profitable with its content. In this sense, the genre definition of art music intended for a specific target group seems to be continuously losing the battle for survival on the mass media commercial scene. Like the domino effect, there is a situation in which the decreasing representation of art music (especially contemporary art) in radio (and even television), essentially and non-transparently leads to cultural blindness, limiting the cultural, and therefore social progress of the audience.

While on the domestic public broadcaster, art music is represented in the broadest context within specialized shows dedicated to artistic music and creativity, as well as complete radio channels (such as the Third Program of Radio Belgrade), it is important to note that there is an awareness of the importance of art music on the radio. On the other hand, today, many domestic commercial stations, whether on national or local frequencies, have absolutely no option of formatting the musical concept in the direction of art music, especially not contemporary. When it comes to classical and art music on traditional radio, exceptions are the national day(s) of mourning<sup>9</sup> when the Law of the Republic of Serbia strictly regulates the broadcasting of art music in the most tragic context. Even then, the response of the audience and the reaction to the choice of music on the air is not negligible and indicates a real need for a significant presence of art music in the broadest stylistic and genre context, especially in the field of the contemporary formatted radio program.

Editing music on commercialized formatted radio stations means that the audience is moulded according to market demands, with the imposition of criteria and norms that often, especially when it comes to the treatment of music, give way to quantity instead of quality. However, with a well-designed analysis, along with testing and monitoring the wishes, needs and habits of the target group of listeners, it is quite possible to reconcile the economic and financial imperatives of the market and the needs of the audience. This especially refers to the treatment of art music of all epochs on contemporary commercial radio.

It is an indisputable fact that worldwide broadcasting of art music is waning. Namely, in the United States, there are only a few commercial ra-

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<sup>9</sup> During the days of mourning, it is forbidden to broadcast folk and popular music, i.e. to hold entertainment programs in public places. Law on National Days of Mourning in the territory of the Republic of Serbia, Official Gazette no 101/2005 and 20/2010, Article 10.

dio stations that broadcast art music. However, their number in the Internet space is increasing, which is by no means insignificant.<sup>10</sup> In contrast, examples of a successfully implemented traditional commercial format are present throughout Europe. Thus, for example, in Hungary, on the frequency 91.1 MHz, classical music is broadcast on a local radio station from Budapest, called *Klasszik Rádió*.<sup>11</sup> One of the most popular commercial radio stations in Germany, formatted exclusively with art and film music is *Klassik Radio*<sup>12</sup> and broadcasts its program via FM signals in over 300 German cities, as well as via the Internet. In the same context, in the UK the most popular radio station with a focus on art music that has moved from a national framework to a commercial format (traditional FM and Internet) is the famous *Classic fM*.<sup>13</sup> In France, the commercial radio station *Radio Classique* has been on the air since 1983, and it also broadcasts its program formatted with artistic music via the Internet.<sup>14</sup> The Italian *Radio Classica* works according to the same model.<sup>15</sup> In the Russian Federation, one of the radio stations most listened to is Radio Orpheus (Радио Орфей)<sup>16</sup> which broadcasts a program with art music throughout Russia and via the Internet. Radio examples come from European countries that are very different in size, population/audience, as well as their biopolitical position and influence – but what they have in common is the significant presence of art music in traditional, formatted, commercial radio.

From the above, it is clear that art music can fit into the laws of the commercial formatting of radio, and with a knowledgeable selection and skillful music editing it can be adapted to certain established types of music radio format. Examples are *adult contemporary* – music tracks that make up the most famous works of art music of all eras or *easy listening* – tracks with a slower tempo and developed melodic lines, which have a calming effect on the listener and the like. As it is a commercial radio format, in addition to the selection

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<sup>10</sup> Mark Vanhoenacker, “Requiem. Classical music in America is dead”, <https://slate.com/culture/2014/01/classical-music-sales-decline-is-classical-on-deaths-door.html>, page accessed: 12. 11. 2020.

<sup>11</sup> <http://www.klasszikradio.hu/hu/>

<sup>12</sup> <https://www.klassikradio.de/>

<sup>13</sup> <https://www.classicfm.com/>

<sup>14</sup> <https://www.radioclassique.fr/>

<sup>15</sup> <http://www.radioclassica.fm/>

<sup>16</sup> <https://orpheusradio.ru/>

of more adequate music tracks, for the sake of positioning on the mass media market, such musically formatted mass media must be thoughtfully presented and popularized in public. With the appropriate promotional strategy and placement, it is possible to stand out on the competitive market of formatted radio because of the fact that commercial radio stations are primarily related to making a profit, and secondarily to the promotion of music content. Eileen R. Meehan points out that on this kind of radio there is no focus on ennobling listeners. As commercial radio stations depend on advertising, the music on the program is aimed at listeners who are potential consumers of what is advertised on the radio.<sup>17</sup>

However, it is indisputable that artistic music in the commercial radio broadcast, viewed on a macro level, is far less represented than popular genres throughout Europe, which especially relates to domestic and regional radio broadcasting. The space of the global network, that is, the Internet, has largely compensated for the absence of art music in contemporary commercially formatted radio discourse.

The possibility of placing and consuming content in the Internet sphere has provided users of new versions of traditional media, as a result of the convergence of radio into a kind of Internet metamedia<sup>18</sup>, with a significantly more diverse musical choice. The genre narrowing of the music concept of terrestrial radio stations has been overcome on the Internet through an expanded offer of content: music platforms and services (Apple Music, Spotify, Pandora, Google Play, Deezer, Youtube Music, Amazon Music, Sound Cloud), music podcasts, art websites music and other, of course, still within what is the assumed need of the target group.

The traditional audience, made up of art lovers, is becoming an important part of the 'network society' in the Internet sphere, which in the new metamedia space identifies itself as a group of individuals who share common interests and exchange a large amount of information.<sup>19</sup> In the world of the global network, the audience is both passive and active, and the subject

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<sup>17</sup> Eileen R Meehan, "Ratings and the institutional approach: A third answer to the commodity question", *Critical Studies in Mass Communication*, 1, 1984, 216–225.

<sup>18</sup> Lev Manovič, *Metamediji – izabrani tekstovi*, Beograd, Centar za savremenu umetnost, 2001, 74.

<sup>19</sup> Vera Mevorah, *Internet i umetnost na prostoru Srbije 1996–2013. Odlike umetničkih diskursa na polju Interneta u Srbiji*, doktorska disertacija, mentor dr Nikola Šuica, Beograd, Univerzitet umetnosti, 2015, 12.



and object of attention, as well as the creator and recipient of content and meaning. And as such, it is the 'guardian' of the idea of social and cultural progress, which is determined by the fluctuation of information, adequate selection and choice, and which satisfies all basic human needs: education, information, ennoblement, entertainment.

Whether it is about those who create, interpret or determine art music, the Internet has provided performers and music creators with an endless opportunity for interaction, placement, affirmation, exchange of opinions, attitudes, presentations, and promotion. In the space of the global network, the existing hierarchy of relations between the periphery is deconstructed as "aesthetically marginal tendencies within one musical culture", the ones outside the mainstream, often negatively contextualized as insufficiently good<sup>20</sup> and the centre as a standardized space from which music culture develops.<sup>21</sup>

When it comes to presenting and consuming art content on the Internet, in the era of hyperinformation, important questions arise: how can an increasingly demanding audience come into contact with intriguing art content; how can contemporary performers and creators present their art, and in the inconceivable space of the global network be prominent and draw the attention of the network society to themselves? Is there and who can be responsible for redefining the thread between art music and the audience? The answer is in the hands of music experts who, on the one hand, know the laws of the commercial mass media market, but also have ideas, visions and knowledge about how to present artistic music to the audience in contemporary mass media discourse – either traditional or digital. In order to attract and animate the audience in the digital age – it is necessary to accept the new reality, and it is complex, vibrant and being continuously transformed. The question also arises: what is expected from the music editor of a radio program, both in the traditional and in the digital / online mass media space, especially when it comes to the presentation and promotion of artistic music content?

The task of art music promoters, whether they are music editors, artists and music creators or an audience free to create their own content in the

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<sup>20</sup> Mirjana Veselinović-Hofman, "Music as the Periphery Under Conditions of Degraded Hierarchy Between the Centre and the Margins in the Space of the Internet", in: Tilman Seebass, Mirjana Veselinović-Hofman, Tijana Popović Mladjenović (eds), *Identities: The World of Music in Relation to Itself*, Musicological Studies, Volume 17, Belgrade, Faculty of Music, 2012, 23–24.

<sup>21</sup> *Ibid*, 25.

global network – for the popularization of art music in a new mass media, commercial context, certain premises are necessary:

- *Impeccable musical creations and performances* – the mass media audience feels and recognizes true quality. Whether it is a musically literate audience or music lovers who are driven by the need to meet their aesthetic criteria, such an audience will support and ensure the survival of a mass media form whose focus is on art music. However, for the adequate support and interest of the audience, the selected and broadcast works of art must really be at the highest creative and interpretive level. The challenge for presenting art music in a contemporary commercial mass media context, whether it is in traditional or Internet formats, is the time limit. Namely, the predominance of popular genres and their simplified form, as well as the duration of which is reduced to up to five minutes on the air, negatively affected the survival of art music as a complex form on the commercial radio. The skill and knowledge of the creators of the program are crucial for selecting and fitting art music tracks according to certain parameters, that is, music components such as: style, character, tempo, harmony, musical form and so on. Also, adequate, intriguing, meaningful, direct speech segments are key to bringing the content of art music closer and building relationships with existing and new audiences, in the traditional and digital mass media space.
- *Stylistic and musical diversity* – when it comes to broadcasting art music on the air, in modern times, the laws of the market and new forms propagate the so-called more music variety concept. With this concept, which in addition to the music base of hundreds of music tracks that are broadcast, includes the production of striking jingles that determine the sound/music identity of the media, so the audience is able to listen to a quality radio station with a diverse and interesting selection of music. Whether it is the presentation of artists who, with their interpretation and creation, but also with their fashion style and action, 'represent' artistic music as sophisticated, elite, sublime (like the vocal diva Maria Callas), or musically and visually eclectic and eccentric artists (such as the violinist Amadeus Leopold) – the modern audience follows the most diverse stylistic tendencies. The fact that in the digital era, all radio stations have their own Internet formats, which means that this mass media converges from an exclusively auditory to an audio-visual medium, providing the opportunity to present the broadcast content in more detail to the audience.

- *The art of radio/mass media storytelling about music* – speech and music segments in each mass media form represent a kind of narrative. In modern times, the clear distinction between a music editor, a presenter/host and a listener is blurred by the possibility of them performing several activities at the same time. The skill of radio storytelling about music, which uses a whole range of narrative tools that connect the details into a coherent whole, is especially attractive to the artistic audience. Radio storytelling, as another important tool in establishing a strong connection with the audience, is created on the basis of short stories and ballads, as forms that are transmitted in a rhythmic, poetic format, designed in such a way that contents of stories are easily remembered. In a mass media, musical context, radio storytelling would refer to the skill of stories about music, in the broadest sense. Expressing through storytelling is a special skill that expertly overcomes the distance between the author of the show/music editor/presenter/host and the listener. This gives the impression of unity, and their active participation in a (music) story. Storytelling in a radio discourse is different from presenting. Despite the narrator having the main say, he treats the audience as an active participant in the storytelling. A successful storyteller captures the listeners' attention, and all participants in this process draw their own conclusions from what they are listening to. The radio storyteller or music narrator is honest and authentic and speaks in a way that every person in the audience can understand. The power of storytelling is also reflected in the thoughtful presentation of the musical content. Being personal, speaking subjectively, but based on facts, is imperative for creating a mass media art form in traditional and Internet discourse, which leaves an impression on the contemporary music and media audience. A significant example of this is the show broadcast by the British public radio service *The Composer of the Week*, which has been on the air for an impressive seventy-seven years (since August 2, 1943). Since 1999, the author and editor of the show has been Donald Macleod, an extremely experienced and skilled radio presenter with extraordinary diction, vocal timbre and storytelling skills: "It's not my job to tell people what to think about music. I'm here to make pictures, and I often start with a visual picture [...] I think it's a kind of secret connection between me and the listener, to establish connections where they don't seem to exist".<sup>22</sup> Although not formally musi-

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<sup>22</sup> <https://www.radiotimes.com/news/2013-07-29/composer-of-the-week-host-donald-macleod-im-one-of-the-worlds-great-bluffers/>, page accessed: 2. 6. 2020.

cally educated, Macleod took his position as a music storyteller seriously and prepares for each show in detail, providing the audience with a truly unusual personal musical experience, taking care of every detail as a narrator and emphasizing that “if you get to a particularly tragic point in a composer’s life, you don’t want to accompany it with cheerful music [...] it seems to me that the show ‘Composer of the Week’ represents radio in its full glory – it’s fun, and at the same time you learn something”.<sup>23</sup> Music storytelling is an important element of modern radio programming because it is a fusion of education and entertainment.

- *Knowing your audience* – direct communication with the audience is always the best way to get to know the preferences of the target group addressed by the radio whose program focuses on art music. In addition to research conducted by specialized audience monitoring agencies, or software for visits to Internet portals and pages, there must be a kind of ‘key’ for direct contact with the audience. Feedback is necessary for positioning traditional and Internet mass media as humane, interpersonal, with the power to educate and intrigue their audience.

The global network is a specific rhizome structure<sup>24</sup> and although it is based on mass media and market bases, within it the musical contents of diverse identities flourish. Affirmation of identity from the sphere of art music in the space of the global network is realized primarily thanks to the convergence of the mass media – integration, the fusion of elements of various mass media formats, and the creation of a kind of metamassmedia in which existing entities intertwine and transform, creating completely new forms.<sup>25</sup> In this way, artistic musical creation is propagated, affirmed, accessible and exposed to the public, and thus to transparent praise or criticism.

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and <https://www.bbc.co.uk/programmes/profiles/3VPxfjrPDcWm8b5DjX2DFW1/donald-macleod>, page accessed: 30. 5. 2020.

<sup>23</sup> <https://www.radiotimes.com/news/2013-07-29/composer-of-the-week-host-donald-macleod-im-one-of-the-worlds-great-bluffers/>, page accessed: 2. 6. 2020.

и <https://www.bbc.co.uk/programmes/profiles/3VPxfjrPDcWm8b5DjX2DFW1/donald-macleod>, page accessed: 30. 5. 2020.

<sup>24</sup> “The rhizome approach assumes that any point can be connected to any other point”, see: Jovan Čekić and Jelisaveta Blagojević (eds.), *Moć / Media / &*, Belgrade, Center for Media and Communications of the Faculty of Media and Communications, Singidunum University, 2012, ix.

<sup>25</sup> Rodžer Fidler, *Mediamorphosis – Razumevanje novih medija*, Beograd, Clio, 2004, 46.

When it comes to critical reviews of works, performances and authors of art music in radio discourse, this program segment seems to have become represented less and less in recent decades. In commercial formats related to popular genres, which are also the most prevalent in the global radio airwaves – traditional and Internet – shows, critical reviews are reduced to short segments called music sells. These are announcements that contain information about music tracks that can represent valid information for the audience. In the commercial radio format, this program segment could be expanded, and critical reviews returned to the former very important position on the air. Internet music podcasts are also an adequate space for interpreting and presenting the achievements of art music in the new mass media radio context. Whether it is a public broadcaster, commercial radio formats in the traditional framework, or the Internet as a space for metamass media radio forms, art music in the broadest context can and must be part of that system. And while the global network through the most diverse forms: Internet portals of existing, traditional radio stations, stand-alone Internet radio stations, music platforms, podcasts and so on, provides the audience of art music with extensive and diverse content, it seems high time to take some of these forms they also implement in a modern, traditional radio context. When one hears and analyzes the content of the podcast of one of the most influential radios of all time – the British BBC radio, it is clear that with a knowledgeable approach and top production, art music can be adequately positioned in contemporary metamass media discourse. At the very end of this presentation, let us point out that “whether we like it or not, we now live in a postmodern age [...] in which incompatible aesthetics and styles coexist in a fluctuatingly stable state. If the arrow of history has lost its way, maybe technology will start up the future of music?”<sup>26</sup>

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<sup>26</sup> Tijana Popović Mladenović, *Procesi panstiliškog muzičkog mišljenja*, Beograd, Fakultet muzičke umetnosti, Signature, 2009, 165, according to: Fred Lerdahl, “Composing and Listening: A Reply to Nattiez”, in: Irène Deliège & Josip Svodoba (Eds.), *Perception and Cognition of Music*. Hove, East Sussex: Psychology Press, 1997.

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## Summary

As a culture derived directly from mass media formats and content, mass media culture is a kind of phenomenon that, due to its exceptional power of constant transformation and adaptation to change, is worthy of continuous research and analysis. In the time of the domination of the market economy and commercialism, and material profit as an imperative, art music also found itself at a turning point – whether to be

integrated into goods, as part of serial production aimed at consumerism, or to remain sublime, refining, driving, special, different, eclectic. The intensive commercialization of the mass media marginalizes the presence of art music on the air, and there is practically no space for the promotion of high art, especially in the context of domestic commercial media. Mass media mediation is largely responsible for this creation of social and cultural reality, for the marginalization of fans of art music in the broadest context. However, the limited space within the commercial mass media is surpassed by artistic music thanks to the expansion of the Internet at the beginning of the new millennium. The change that is happening also applies to mass media forms and contents. On the one hand, the space of the global network, that is, the Internet, compensates for the insufficient representation of art music in contemporary commercially formatted radio discourse. On the other hand, examples of good radio practice from many European countries indicate that art music, like any other music genre, can fit into the laws of traditional commercial media formatting, while knowledgeable selection and skillful music editing can adapt to certain established types of modern music radio format. With the appropriate promotional strategy, it is possible to stand out in a very competitive market. The genre narrowing of the musical concept of terrestrial radio stations has been overcome on the Internet through a diverse offer of numerous contents. In the space of the global network, which is used as an extended arm of traditional commercial mass media, but also as a new space for the transformation of media into new metamedia forms, both performers and music creators are given the opportunity to interact, place, affirm, exchange opinions, views, criticism, presentations, and to promote themselves. However, for the popularization of art music in the new metamedia commercial context, it is extremely important to respect clearly defined premises: broadcasting impeccable musical creations and performances, promoting stylistic and musical diversity, radio storytelling skills, with an obligatory knowledge of its audience and continuous building a personal relationship with the audience. And, in fact, this concept can be applied to traditional radio commercial formats, but also in public broadcasting (in terms of program modernization and access to music editing and presentation). Artistic music in the broadest context can and must be a part of every mass media system and format and be adequately positioned in the contemporary metamedia discourse.