

MUSIC AND THE RADIO

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Abstract. *This paper discusses the role of music and the radio, starting from the hypothesis that the main role that music has today on radio programs in Serbia is related to the realization of the program concept of a radio station. The choice of music during the all-day program of a radio station clearly speaks about the musical identity of the radio station. It differs from radio station to radio station, and the biggest difference can be noticed when analyzing the music programs of three different types of radio stations. They are public radio stations such as Radio Belgrade, with four channels, commercial radio stations, which have the most of the channels, and alternative radio stations, such as Radio Apparatus. It should be added that in the media system of Serbia since 2008, there are also religious media stations whose music program is aligned with the concept of religious radio. The mission of the public radio services also includes the choice and quality of the music program of the radio station, similar to the normative high standards of other programs – informative, cultural, scientific, educational, children's and entertainment. This paper considers that in addition to its important role that music has on the radio, in practice there are other roles that have different levels of importance. These are: the role of music in filling in the gaps in broadcasting (as a break), the role of music in illustrating a certain topic in a show, and music is the main topic of a show or some other journalistic genre forms. In addition to broadcasting music, there is also debate about music on the radio. The conclusion is that all these roles of music can be found on public radio stations, and in a reduced number and volume on commercial, alternative and religious radio stations.*

Key words: *music program, radio, public media service, Radio Belgrade, commercial radio, alternative radio*

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1. INTRODUCTION

In our analysis of the role of music the radio today, we will start with research on the role of the media in a changed, digital environment. This new environment puts the audience in the position to listen to music through other, digital technologies, and puts radio in a situation where the competition is growing. This mainly refers to YouTube and the way in which the music industry has developed to this day. It has led to music lovers being able to access a certain music track by downloading it from the Internet (Todorović 2020, 177). How has the ability to share music online affected the music industry? Some research shows that the impact is not always the same for all music albums – in some cases sales go better if the album is not available online, but when it comes to less successful debuting albums there is a promotional effect that online presence of these albums brings (Hiller 2016, Zhang 2016). On the other hand, the Internet has enabled traditional radio stations to broadcast their program via the Internet in live streaming¹, and today a large number of traditional radio stations use it in Serbia. In this way, the music program of the radio seems to be another possible personal music list that can also be listened to via a mobile phone in the manner of a personal medium. Of course, the competition is significant in the modern digital world – when we say that we are faced with an abundance of information, it also applies to music.

What is the role of music on the radio in Serbia today is a research question that we will discuss in this paper. We will start from the hypothesis that the main role that music has today on radio in Serbia is related to the realization of the program concept of radio stations.

In the first part of the paper, we will present the relationship between radio and music as well as music as a means of expression of the radio. Starting from this relationship, in the following text we will analyze music and music program on public radio, commercial radio and alternative radio stations². In conclusion, we will establish the role of music in these different types of radio stations.

2. THE RELATIONSHIP BETWEEN RADIO AND MUSIC

2.1. Music as a Means of Radio Expression

The authors Martin Shingler and Cindy Wieringa believe that music is a method of radio expression in addition to speech, sounds and silence (Šingler & Viringa 2000). Speech is the most important method of expression for radio, even for those radio stations that mainly broadcast music because it “represents the context in which music appears as entertainment with a specific purpose” (Šingler & Viringa 2000, 74). Speech is a key element in determining the identity of a radio station, because although it is determined

¹ Live streaming means delivering live content over the Internet (Crnobrnja 2014, 115).

² The paper starts from the understanding of alternative media by Olga Bailey, Bart Cammaerts and Nico Carpentier (2008, 7 in Drašković & Kleut 2016) who observe four approaches: community service, alternative to the mainstream, part of civil society and rhizome (the concept of rhizome introduced by Deleuze and Guattari is accepted). Alternative radio stations in Serbia are established as media of the civil sector, which is provided by the Law on Electronic Media (2014, Article 44). Their founders are non-governmental organizations and citizens' associations. After 2002, when the legal possibility for the establishment of radio and television stations as civil society stations was adopted for the first time in Serbia (Broadcasting Law, 2002), their number was not large. Following the enactment of this Law, the Serbian Orthodox Church and the Catholic Church established their own radio stations in Serbia as civil sector stations (Radojković 2008).

by the choice of music (for example, radio stations that broadcast only rock or classical music), it is not enough to achieve the uniqueness of a radio station. According to the authors Shingler and Wieringa, the content and style of speech is important to attract listeners. “Many people in the UK, for example, may choose to listen to *Classic FM* instead of *BBC Radio 3*, not only because it broadcasts a more popular repertoire of classical music, but also because of the presenter’s style (i.e. DJ style speech) is more informal than the one used by the radio hosts of classical music programs on BBC radio” (Šingler & Viringa 2000, 75).

Music as a means of radio expression appears in several forms: to a greater or lesser extent, depending on the type of station, making the sole content of a music program of a particular radio station, in jingles, as a music intro and as a “musical accompaniment” in shows and radio dramas. The listener “floats on the music waves and imagines” and so the music on the radio contributes to the radio being a “medium of imagination” (Valić Nedeljković & Pralica 2020, 121). Music is very suitable for radio broadcasting, because the listener experiences it intensely, because there is no visual component that would distract attention. Thus, radio increases the power of music (Šingler & Viringa 2000, 123). This is in line with Gordon Graham’s view that music has a unique ability to “expand and explore the audiences’ experience” (Grejam 2000, 114). Graham goes on to answer the question, “And what is so significant about audiences’ experience?” He says, “It seems that the only possible answer to this question is that human auditory experience is part of human experience and by exploring this aspect of experience, music helps us to more fully understand what it means to be a human being” (Grejam 2000, 114).

On the other hand, music is a significant factor in the identity of a radio station, it also contributes to its popularity and so it affects the economic status of a particular radio station. If it wants a bigger audience, the radio station can resort to the formula of broadcasting several different music styles. Some local stations in Serbia that developed rapidly in their program broadcast different music genres that were separated by time or were broadcast on special channels if the station had two or more channels. Thus, on its second program (which was first called Radio Bubamara, and later Radio Bum), Radio Studio B broadcast folk and popular music in certain time intervals (Ćirić and Nikolić 2020, 151). A certain type of music and a music program based on that type will attract people who share the same musical taste and very likely belong to a similar social and cultural milieu. “A thing that is disliked by one person may delight another, not because of some absolute quality of the music itself, but because of what that music means to him or her as a member of a certain society or social group” (Bleking 1992, 42).

Jingle is a musical form that was created thanks to the radio (Šingler & Viringa 2000, 126). In this form, the utilitarian role of music is achieved (Bleking 1992, 59), and it often becomes a characteristic identification of a radio station, or a radio show. The music that makes up the jingle together with the spoken part is in line with the musical identity of the radio station itself, with its image. It is often the case that radio stations have a number of different jingles with the same basic idea expressed through a slogan³.

Another form in which music over the radio is “musical accompaniment”, i.e., thematic music that is used to bridge the gap in radio dramas and shows, as well as to evoke the

³ One such slogan was the Radio Index slogan: “Everyone listens to us; we don’t listen to anyone”. From today’s radio practice, we quote the slogan of Naxi Radio, which reads: “Relax and enjoy”. The jingle can be used for various purposes: for example, for the purpose of advertising products and services in a commercial radio program.

atmosphere, epoch or location. For this purpose, BBC produces original music adapted to the radio station. Namely, radio, due to its technical and technological characteristics, requires a different approach because musical arrangements made for concert halls can rarely be broadcast on radio (Šingler & Viringa 2000, 129). In radio dramas, speech is still the most important aspect, and music is heard occasionally. “Most music editors on the radio save music for those moments of the highest emotional charge, precisely in order to convey extremely strong feelings that overwhelm the characters at certain moments and to manipulate the listeners’ feelings towards those characters: e.g., sympathy or horror” (Ibid., 131).

The illustrative role of music is at work here. The radio drama appeared on the Radio Belgrade program in 1929, the same year that Radio Belgrade was founded. It was a radio dramatization of the work “Deacon Stephen and Two Angels”, “accompanied by a cello” (Popović 1987, 7). “A listener who listened to the dramatized folk song ‘Deacon Stefan and Two Angels’ on March 24, 1929, on the day of the ceremonial release of Radio Belgrade, accompanied by the cello and performed by Dara Milosević, Sava Todorović, Dobrica Milutinović, Jovan Antonijević and Radomir Plaović, he had no idea that he was attending the birth of a new drama genre in our environment” (Đurđević 1979, according to Miletić 1982, 9).

The first “golden wave” of radio drama in the 1950s, created by talented writers, was dominated by text / speech, and music rarely appeared. The use of music in this genre and in this period was most often at the beginning or end of a radio drama and sometimes during the work described, for example, as: “a musical accent that then turns into a musical background” (Popović 1987, 23) or “short musical transition” (Popović 1987, 25). With the development of technical conditions in Radio Belgrade, such as the purchase of new modern mixers for mixing sound and voice and the synchronization of all elements of radio drama, the construction of the so-called deaf rooms and the introduction of stereophony, the dominance of radiophonycity over written text in radio dramas begins. It enables a greater role of music at the expense of text. Radio dramas become “joint authorial contributions of directors and men setting the tone on the radio, while the playwright slowly disappears into the background” (Popović 1987, 17–18). Music editors and associates, and even composers, play a significant role in the realization and creation of radio drama. For example, in Ivan V. Lalić’s radio drama “Master Hanus”, which premiered in 1965, Ludmila Frajt is mentioned as a music composer (Depolo & Jeftović 1979, 142).

In the debate “World of Radio Drama” Gojko Miletić defined radio drama in this way: “Radio drama is a specific acoustic art based exclusively on auditory means of expression, whose ideological and aesthetic consequence is imaginatively and technically expressed in the space of the poetic and discursive” (Miletić 1982, 168). Radio drama, like some other genres on radio, such as live broadcast, is a radio spectacle or radio scene, which “directly simulates or metaphorically evokes associations of different origins and intensities and which indicates the very wide possibilities of the radio medium” (Đurđević 1979, 251). In this case, radio listeners are exposed to messages that provoke psychic processes of identification and projection, especially when the listeners themselves are very interested in the content (Đurđević 1979, 251–252). Today, radio drama has its place in the program of Radio Belgrade. “The Radio Belgrade 2 Drama Program broadcasts daily reruns and premieres in the series *Small Stage*, *Spider Web*, *Radio Game*, *Second Program Drama*, *Star Hours* and *Documentary Drama Program*” (Drama Program, July 5, 2021). Music in its instrumental role – as an illustration, is represented in radio drama, which is an

artistic genre, and also has its place in journalistic genres on radio such as reportage (Ugrinić and Veljanovski 2014, 148).

The role of music in the radio programs can also be determined by the degree of activity. Mirjana Nikolić thus classifies the role of music over the radio programs into passive, active and illustrative. Music plays a passive role in shows in which speech dominates, and music is a kind of a break. We talk about the active role of music when music is the main topic of the show in conversations about pieces of music and music authors, when top lists are broadcast or when reviews of music or concerts are discussed. The illustrative role of music is realized when music illustrates a certain topic of a show or radio drama (Nikolić 2006 in Arnautović 2012, 60). In the earlier period, as well as today, the public radio services used music in its active role: in this role, popular music was broadcast on the Radio Belgrade 2 and Program 202, where radio shows with top lists, music competitions and shows dedicated to a certain music genre or current music event were prepared and broadcast very often (Arnautović 2012, 60). Vlada Janković Jet, a Belgrade rock musician, started and hosted the *Hit 202* show on Program 202 from June 1979; this radio show is now hosted by Olga Kepčija (Dimitrijević 2019, June 28). This show, which has gained great popularity, has not changed its concept since it has been launched: “The general concept is still being used to this day. People call and vote every day, and at the end of the week the music hit of the week is chosen” (Dimitrijević 2019, June 28). Zoran Modli⁴, radio journalist, started the show *Ventilator 202* on Radio Belgrade in 1979, in which he played Yugoslav demo rock groups alongside popular ones. The show soon gained popularity and reputation (Arnautović 2012, 165). Classical music that was played on the Radio Program 3, as Arnautović said, played an active role and shows which dealt with various aspects of classical music were dedicated to it (Arnautović 2012, 60). The radio show called *Encounters* (Serbian: *Susretanja*) on Radio Belgrade 1, which is intended for fans of art music and which has lasted for forty years, gives this type of music an active role. Thanks to the team preparing this show, the music was performed outside the studio and broadcasted on radio waves. “One of such successful actions was to animate musicians to perform chamber music in *ad hoc* ensembles with unknown colleagues and thus potentially form new chamber ensembles” (Stojković 1983, in Arnautović 2012, 53).

One of the current examples of the active role of music on radio program is the top list that is broadcast in the show *Super Men* (Serbian: *Super meni*⁵) on Radio Apparatus (Serbian: Radio Aparat), an internet radio that was founded in 2016. The program of this alternative radio consists of “socially-engaged, musical, cultural-educational and entertainment shows”⁶. On the other side of the radio spectrum we also find an example of this role of music. Commercial, formatted Naxi radio broadcasts the program *My 50* (Serbian: *Mojih 50*) in which the guest - public figure offers his choice of 50 music tracks (in a series of 5 episodes) that are important to this person with short stories that accompany this musical journey.

2.2. Talking about Music and the Radio

Talking about music over the radio takes many forms - from simpler when music broadcasting is accompanied by the host or journalist speaking, followed by journalistic genres such as news and reports on certain musical events, and including interviews with

⁴ Zoran Modli (1948-2020) was a Serbian journalist, radio disc jockey, pilot and flight instructor. He hosted the show “Ventilator 202” until 1987, when he switched to his pilot’s career (*Wikipedia*).

⁵ It is a play on words.

⁶ Radio Aparat, https://www.mixcloud.com/RADIO_APARAT/, visited on July 2, 2021.

music authors and reviews of musical compositions, albums, concerts or festivals. According to Snežana Nikolajević, these journalistic genres whose content is dedicated to music are broadcast in various shows on the First and the Second program of Radio Belgrade (Nikolajević 2015, 135). Thus, for example, on Radio Belgrade 2 in the show *Portrait*, which broadcasts stories about artists, musicians also have their place. This is evidenced by the guest appearance of Stefan Milenković, a world-famous violinist and pedagogue in this show in July 2021 (show *Portrait*, July 6, 2021). Talking about music on the radio is also connected with the reception of music, because “every listener will interpret the discourse of music and the discourse of the media about music in different ways” (Šuvaković 2010 in Arnautović 2012, 24).

Art critique is a genre that can be heard on Radio Belgrade 2 in the show *In the first five – Top five cultural events of the week* (Serbian: *U prvih pet – kulturni događaj nedelje*), and also in shows: *Cultural Circles* (Serbian: *Kulturni krugovi*) and *Eye of the Balkans* (Serbian: *Oko Balkana*) (Mihajlov Prokopović 2017). Here is what a short description of *In the first five – Top five cultural events of the week* on the Radio Belgrade 2 website reads: “Journalists and critics at Radio Belgrade 2 single out the best, most important cultural events in all fields of art during the past seven days and comment on them. The guest of the show is an artist, theorist or art critic, who talks about his own work, about the art he creates, but also about how art and culture are presented in our media and how to design the cultural strategy and cultural policy of Serbia” (*In the first five – Top five cultural events of the week*). This is even more important because art critique is a genre that is not usually present on commercial radio stations, yet it is part of Radio Belgrade 2 program (Mihajlov Prokopović 2017; Veljanovski & Valić Nedeljković 2016). This is pointed out by the edition “Music in the eyes of critics 2017” which contains a collection of reviews published on the program of Radio Belgrade 2 (2018). “The decision to dedicate this edition, the first one published by Endowment of Ilija Kolarac, to the selected programs broadcast on Radio Belgrade 2 stemmed from the recognition that the given program earned with enviable continuity and regularity of reporting about the capital’s music events. Over the not so wide media horizon, where only certain unique, and in their orientation lonely institutions with a dose of courage, and even the risk of non-commercial activity, persist in cultivating critical thought about music. Radio Belgrade 2 has undoubtedly gained the status of the leading media in our country” (“Music in the eyes of critics 2017” 2018, 6–7).

3. MUSIC PROGRAMS ON THE RADIO

3.1. Music Program on Public Radio Services

Since its beginnings in 1927 in Great Britain, when the BBC was declared a public service by a charter (Ugrinić and Veljanovski 2014, 48-49), the public radio service has been based on several important principles to which all radio stations established as public radio are dedicated today. “The definition of public service broadcasting usually includes the following characteristics:

- universal service available to everyone regardless of income or geographical location;
- striving for a balanced program and balanced schedules that include different program genres;
- balanced and impartial political program; and
- a certain degree of financial independence from both the state and commercial bodies” (Kuhn 1985, 4, in Negrin 2005, 358).

In Serbia, public radio services include four programs of Radio Belgrade (Radio Belgrade 1, Radio Belgrade 2, Third Program and Program 202) and Radio - Television of Vojvodina with four radio programs (Radio 1, Radio 2, Radio 3 and O radio). In accordance with the provision of a universal service that is available to everyone, the music concept of the public radio service is designed so as to satisfy the widest possible range of listeners' needs. On the other hand, this diversity of music genres should be harmonized with the quality standards characteristic of the public service program, which should represent a kind of barrier to music of dubious quality (Vulić 2017). In the past, insisting on a certain conventional approach to music has led to the loss of young audiences. It is a paradigmatic example of the BBC in the 1960s, which did not want to broadcast new popular music, so young listeners enthusiastically embraced pirate radio stations that broadcast from ships outside the jurisdiction of the British state. These radio stations were characterized by "having the freedom to broadcast popular music shows, soap operas and guest shows" (Šingler & Viringa 2000, 62). According to Shingler and Viringa, it was claimed that "until the early 1960s, the total number of listeners of pirate stations and Radio Luxembourg was over twenty-four million" (Šingler & Viringa 2000, 63).

Radio Belgrade developed in the period from 1945 to 1991 as part of the state radio and television. After the disintegration of Yugoslavia, the Radio Television of Serbia (RTS) was established on the basis of the Law on Radio and Television of July 31, 1991. "By this law, Radio Television Novi Sad, Radio Television Pristina and Radio Television Belgrade were integrated into one large, centralized broadcasting system, which in the 1990s was the basic propaganda lever of the then new regime. The above mentioned law was for the most part the founding act of RTS, because only a dozen of its members spoke about broadcasting as a whole. RTS was then founded as a public company over which the state had all the competencies, from the election of the Management Board, CEO and editors-in-chief to directing the editorial concept" (Veljanovski 2016, 152).

The transformation of state radio and television into a public radio service has been going on since 2002, when the Law on Broadcasting was passed and enabled it, until 2006, and since 2014 this area has been regulated by the Law on Public Media Services (Mihajlov Prokopović 2014). Accordingly, the Regulatory Body for Electronic Media (REM) monitors the work of the public media services. In the Report on the Ways of Fulfilling the Legal and Program Obligations of the Radio Television of Serbia for 2020, it is possible to find the share of the music program on all four radio programs within RTS ranging from 30% on Radio Belgrade 1, over 34% on Program 202 to 38% on Radio Belgrade 2. By far the largest participation (88%) is achieved by the music program on the Third Program of Radio Belgrade, which differs from other programs because it is primarily a "program of art, culture and theoretical thinking" which is "equally accepted by critics, but also the wider cultural public and sophisticated audiences" (Regulatory Body for Electronic Media 2021, 42). The music program of each of these four public radios is part of the program concept. Radio Belgrade 1 is defined through its orientation towards the widest audience and "a collage program, in which informative and musical contents dominate. The informative program occupies the largest part of the reception of Radio Belgrade 1 and forms the backbone of its own production. In addition to entertainment, cultural, artistic and sports programs, as well as scientific and educational shows, it offers a range of content that is mandatory in the program scheme of the public service" (Regulatory Body for Electronic Media 2021, 40). Radio Belgrade 2 fulfills an informative and educational function, and Program 202 is an urban radio station with recognizable shows and an entertaining and informative program (Regulatory Body for Electronic Media 2021, 41, 43). Compared to commercial radio stations, the public

radio service retains the great advantage that the choice of music is entrusted to music editors who are guided by certain professional rules when it comes to the quality of music and the placement of new music tracks and compositions as well as when it is necessary to connect speech and music as a whole of an original radio show.

3.2. Music Program on Commercial Radio Stations

The music program of commercial radio stations makes up a large part of the overall program, and the manner of its realization is determined by the nature of these stations which are directed towards a certain category of listeners as a target group which they “deliver” to their advertisers and which mostly belong to formatted radio. Formatted radio is a narrowly specialized radio intended for “narrow target groups” (Ugrinić and Veljanovski 2014, 60). The music program is adapted to a certain format, and music is often the “basic carrier of identity” of a formatted radio station (Ugrinić and Veljanovski 2014, 63). The music program is realized through playlists to which many give negative features: “By pre-calculated positions of certain music categories, precisely calculated number of tracks and uniform music fundus, and arranging songs at random or random/shuffle principle without any rounded thoughts, ideas, meaning, message, formatted radio has become a robotic mass media that, instead of listening and responding to the needs and aspirations of the audience, it imposes on the listeners the presumably desired contents” (Karan 2019, 150).

3.3. Music Program on Alternative Radio Stations

In the media space of Serbia, alternative radio stations represent a few endeavors that often achieve their importance by supporting those groups of listeners who belong to minority and marginalized social groups or groups that share narrow interests it is the case with the already mentioned internet radio Radio Apparatus. “Radio Apparatus is conceived as a community radio, so, as the definition itself says, we offer a third alternative to public service and commercial radio stations. The third for us is an opportunity for minority and marginalized social groups to get their voice, to promote the alternative and underground art scene, then to hear current and diverse music and to nurture in listeners a personal attitude towards that music (which we believe should be much more popular than it is), that, by opening a debate space and supporting various types of activism, we care about the local community, to encourage critical thinking among both authors and listeners, and especially to constantly try to reconcile and reduce the gap between different ages and cultural groups that are ubiquitous in our society” (Svetlana Đolović⁷ in Martinoli 2018, 136). This radio, like some other alternative radio stations, broadcasts music that listeners cannot hear in mainstream music programs.

4. CONCLUSION

The relationship between radio and music is multilayered. It has been noticed in the paper that the dominant role of music lies in the realization of the program conception of radio and the identity of radio. There is a clear difference between public radio services, commercial radio stations and alternative radios when it comes to music programs. The public radio service remains committed to quality music and broadcasts different music

⁷ Svetlana Đolović is Editor-in-chief and Music Editor-in-chief at radioaparat.com.

genres to satisfy the different tastes of the mass audience, commercial radio resorts to formats, i.e. a program for a narrower target group that offers only one type of music that the target group wants to listen to and alternative radio uses music as a means to present its alternative identity. It should be added that in the media system of Serbia since 2008, there are also religious media whose music program is harmonized with the concept of religious radio⁸. This most widespread role of music is at the same time the most important in the contemporary radio space.

But it is not the only one. Other roles that music has, such as, for example, music as the theme of the show, music in jingles and spikes, and music that is part of radio drama and reportage, are important for the public radio service, while some of these music roles appear on commercial stations – in almost all – music in jingles, and in most commercial radio programs, music appears as the theme of the show. Talking about music on commercial radio stations is often realized through chatting, while music critique is almost non-existent on these stations (Mihajlov Prokopović 2017). The conclusion is that all these roles of music can be found on the program of the public radio service, and in a reduced number and volume on commercial, alternative and religious radio stations.

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⁸ The importance of music in the program of religious radio is a topic that requires special research.

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MUZIKA I RADIO

Ovaj rad razmatra ulogu muzike na radiju polazeći od hipoteze da je dominantna uloga koju muzika ostvaruje danas na radiju u Srbiji vezana za ostvarivanje programske koncepcije radija. Izbor muzike tokom celodnevno program jednog radija jasno govori o muzičkom identitetu radija koji se razlikuje od radio stanice do radio stanice, a najveću razliku možemo uočiti kada analiziramo muzičke programe tri različita tipa radija. To su javni radijski servis poput Radio Beograda koji ima četiri programa, komercijalne radio stanice kojih ima najviše i alternativne radio stanice poput Radio Aparata. Treba dodati da u medijskom sistemu Srbije od 2008. godine postoje još i verski mediji čiji muzički program je usklađen sa koncepcijom verskog radija. Misija javnog servisa odnosi se i na izbor i kvalitet muzičkog programa radija, slično kao što normativno propisuje visoke standarde ostalih programa – informativnog, kulturnog, naučnog, obrazovnog, dečjeg i zabavnog. U radu se utvrđuje da pored ove važne uloge koju muzika ima na radiju, u praksi postoje i druge uloge koje imaju različiti značaj. To su: uloga muzike u popunjavanju praznina u programu kao predah, uloga muzike u ilustrovanju određene teme u emisiji i muzika je tema emisije ili rubrike. Na radiju pored emitovanja muzike postoji i govor o muzici. Zaključak je da se sve ove uloge muzike mogu naći na programu javnog radijskog servisa, a u redukovanom broju i obimu i na komercijalnim, alternativnim i verskim radio stanicama.

Ključne reči: muzički program, radio, javni medijski servis, Radio Beograd, komercijalni radio, alternativni radio