

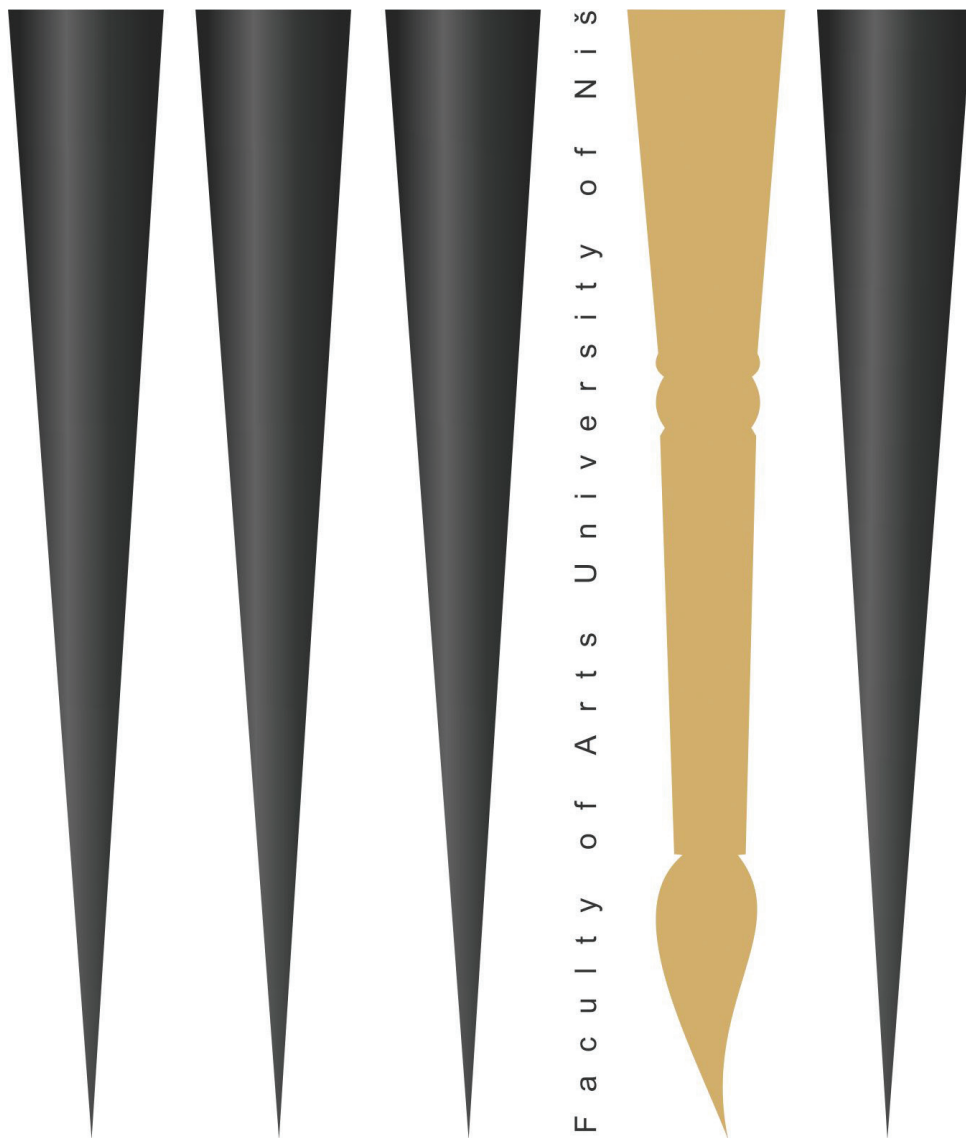
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3. Mikić, V., (2014), "Old/New Music Media: Some Thoughts on Remediation in/of Music", In: Veselinović-Hofman, M. at al. (ed.), *Music Identities on Paper and Screen*, Proceedings of the Eleventh International Conference of the Department of Musicology, Faculty of Music, Belgrade, 2012, pp. 28–33.
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## “UNEXPECTED ALTERNATION OF REALITY”: MAGICAL REALISM IN PAINTING AND LITERATURE

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**Abstract.** *The term magical realism was coined by the German art historian Franz Roh in his essay *After expressionism: Magical Realism: Problems of the newest European painting* (1925), and it initially referred to a new view of the real-world painting in Germany in the 1920s. It originated as a response to Impressionism, Expressionism, and Surrealism. Magical realism painters realistically depicted objects and beings in detail, while magic and mystery were highlighted by creating illusions and through a change in perspective. Venezuelan writer Arturo Uslar-Pietri used the term magical realism to describe a specific type of short story in which the view of man as a mystery surrounded by realistic data dominates. Soon enough, this term started to be used to describe Latin American literature in general primarily thanks to an article written by Angelo Flores: *Magical Realism in Spanish American Fiction*. The so-called Latin American Boom started in the 1960s when the elements of the magical realism narrative could also be found in the prose of writers coming from countries outside the South American continent. Therefore, the goal of this paper is to examine the magical realism phenomenon and its main characteristics with regard to painting in the first half of the 20th century, as well as to Latin American literature since the mid-20th century, and to show that art movements can be transferred from one art to another, that they can transform and change their basic concept.*

**Key words:** *Franz Roh, Expressionism, Post-expressionism, *pittura metafisica*, Surrealism, Magical Realism*

### 1. MAGICAL REALISM IN PAINTING

The post-impressionist painter Vincent Willem van Gogh died in 1890, “but the message his art carries has remained alive and influential to such an extent that it instigated two new art movements at the beginning of the 20th century: Fauvism and

Expressionism. Both emerged in France and Germany around the same time, in 1905. The use of pure colours in order to express feelings and create drama, and Van Gogh's opinion that "the terrible passions of humanity can be expressed by means of red and green", opened up new paths and directions, but at the same time called for a rebellion against tradition and civic aesthetics" (Trifunović 2000, 42).

This rebellion against tradition and civic aesthetics was particularly present in the expressionist paintings of Vincent Willem van Gogh, Eugène Henri Paul Gauguin, Edvard Munch, James Ensor, who sought to express the inner core of human experience in their paintings. This depiction of human experience was supported by religious, social and psychological factors, whereby expressionist painters were influenced by Søren Kierkegaard's nihilist philosophy, by the religious mysticism of the Middle Ages, but also by the animism and manism, which were considered the first stage in the religious development of human culture and civilization.

By the end of the first and the beginning of the second decade of the 20th century, emerging from expressionist painting and evolving almost simultaneously with post-expressionism and surrealism, as a response to expressionism, a group of post-expressionist painters appeared. They were known as *ein neuerer Realismus* (*New Realism*), who used new and specific methods to portray the real world. In painting, the predecessor of such a representation of the real world is considered to be Henri Julien Félix Rousseau, a French painter in the naïve or primitive manner. Wassily Kandinsky believed that Rousseau's paintings marked the beginning of a new art movement – the movement that brings back realism and in which realism will be used to depict abstraction.<sup>1</sup> Henri Rousseau's contemporaries mocked him and said that his painting was child-like, nevertheless, they acknowledged his innovative technique. It is the somewhat naïve, childish style used in his paintings, which mainly portray luxuriant jungle scenes, as well as his use of rich colours and painting in layers beginning with a sky in the background and ending with animals or people in the foreground), with varnish and glaze as the end layer, that can be considered the predecessor of magical realism painting. These characteristics can already be seen in his early work, such as his famous painting *Tiger in a Tropical Storm or Surprise* (1891).



**Fig. 1** Henri Julien Félix Rousseau, *Tiger in a Tropical Storm or Surprise*, 1891

<sup>1</sup> Regarding the chronology, historical overview, geographical and cultural context of the term magical realism, see more in: Kostadinović 2010, 116–125.

Rousseau’s painting style had a lot of influence on the avant-garde painters who came later, such as Pablo Picasso, Fernand Léger, Max Berger, but also on a great number of surrealist and magical realist painters. Trifunović says that after the end of World War I and in the early 1920s in France, realistic tendencies were revived thanks to André Derain, who did not give up on the exact representation of reality at the time of the great supremacy of Cubism. Picasso contributed to the new realism by searching for sources of inspiration in Ancient Greece and by emphasizing the idea of polarization of styles, while Fernand Léger’s realism was expressed in a completely different way because this painter focused on life, order, and machines and began to develop a myth around technology, painting the human figure using machine-like and mechanical elements (Trifunović 2000, 94).

We should also mention that as early as 1914, a German expressionist painter Ludwig Meidner, who we have already mentioned in our study *The history of the term magical realism*, attempted to portray inexplicable, dramatic and monstrous scenes of urban life. To make a long story short, Meidner, whose painting style was at first influenced by impressionism and post-impressionism and by the painting techniques of Amedeo Modigliani whom he had met in Paris in 1906, made a radical shift in his painting style and in the way he understood art and painting in general upon his arrival in Berlin in 1911. He joined painters such as Jacob Steinhardt and Richard Janthur with whom he founded the artists’ group *Die Pathetiker* in 1912. The themes that the artists in this group mostly focused on were technological development, urban life and suburbs shortly before World War I. Influenced by futurism, cubism and orphism, Ludwig Meidner took up the themes of man’s isolation in the big city, themes associated with the Apocalypse (for example, *Apocalyptic Landscape*, 1913), Great Flood and Last Judgment that we will deal with later, will be the dominant themes of magical realism in literature. Meidner himself called such a representation of reality *fantastic, ardent Naturalism*. That would in fact be a new movement within painting to soon appear carrying two different names: *Magical Realism* and *New Objectivity* (Kostadinović 2010, 117).

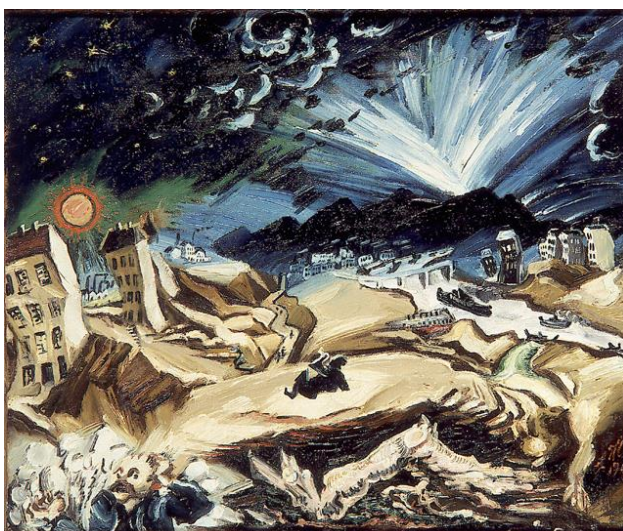


Fig. 2 Ludwig Meidner, *Apocalyptic Landscape*, 1913

## 2. PITTURA METAFISICA

The emergence of magical realism in painting in the first half of the 20th century was mostly influenced by the Italian school of metaphysical painting (*pittura metafisica*). The most important representatives of this school were Carlo Carrà, Giorgio de Chirico, Alberto Savinio, Filippo de Pisis, Giorgio Morandi, Mario Sironi. This new form of painting first appeared after an encounter between Carlo Carrà and Giorgio de Chirico in Ferrara in 1917, when de Chirico developed the concept “beyond physical reality” in Paris. However, in 1918, Carrà gave up on the metaphysical painting concept, and the movement dissolved in 1920.

Still, the most important representative and theoretician of metaphysical painting is certainly Giorgio de Chirico and Carlo Carrà and his book *Pittura Metafisica* (1919). By shifting the focus to what is “beyond physical reality”, starting with Nietzsche's philosophy de Chirico defined the main characteristics of metaphysical painting: on their canvases, metaphysical painters portray the mysterious, mystifying, surreal and metaphysical. Their paintings rarely depict human figures, rather they focus on the heroes of Ancient Greece. The architecture is simple and the Mediterranean cities are covered in glowing light. These characteristics of metaphysical painting are manifest in de Chirico's famous paintings *The Song of Love* (1914), *The Great Metaphysician* (1917).



**Fig. 3** Giorgio de Chirico,  
*The Song of Love*, 1914



**Fig 4.** Giorgio de Chirico,  
*The Great Metaphysician*, 1917

Even though Carrà gave up on the metaphysical painting concept in 1918, as we have stated above, he left a significant legacy, such as his painting *The Metaphysical muse* (1917), which has influenced later painters. The traces of metaphysical painting school were still present in his paintings of 1920 through 1930 when his style resembled that of the Renaissance Italian painter Masaccio.





**Fig. 5** Carlo Carrà, *The Metaphysical muse*, 1917

Another critic and painter who fought enthusiastically for the new art was Mario Broglio, editor of the *Valori Plastici* (*Plastic Values*) journal (1918–1922), which was being published in Italian and French. As the author of this paper has previously mentioned, it was precisely Carrà and de Chirico, as well as Roberto Melli, painter and sculptor, and Giorgio Morandi and Alberto Savinio who had made this journal so significant. In the first issue of the *Valori Plastici* journal of November 15, 1918, Carrà wrote about the new metaphysical painting movement and stated that one of its main characteristics is extreme verism and the return to the great tradition of Italian painting depicted in the works of art by Giotto and Massacio. Broglio’s art gallery, also known as *Valori Plastici*, organized traveling exhibitions all over Europe, including Germany in 1921, where the works of art of metaphysical painting school (*scuola metafisica*) were displayed. This journal which presented works of Italian painters and traveling exhibitions had an immense impact primarily on German painters Max Ernst, George Grosz and Anton Räderscheidt. Many art critics, art historians and painters of that era, Wassily Kandinsky, Paul Westheim, Wilhelm Pinder wrote about the end of expressionism and the emergence of a new artistic style more oriented towards naturalism and objectivity which was named differently depending on the country: in France it was called New Realism (*realisme nouveau*), in Russia – Constructivism, while in Germany it was named New Objectivity or Magical Realism (Kostadinović 2010, 118–119).

New Objectivity or Magical Realism are two different terms basically used to describe one and the same art movement that had reached its peak in The Weimar Republic between 1919 and 1933. The official name of this state was in fact the German Reich and it was the first attempt to establish liberal democracy. However, after Adolf Hitler’s National Socialist Party assumed power, it signified the end of the Weimar Republic in 1933. Germany’s defeat in the World War I caused a great social and economic crisis, which resulted in high inflation in early 1924, the rise of nationalism and strong conflicts between right-wing and left-wing groups. Such a social environment was suitable for the emergence of an art movement that presented reality in a different way, since art was able to express and portray bitterness which prevailed due to the dehumanization that came hand in hand with technological development and due to the general state of affairs in Germany.

### 3. SURREALISM AND MAGICAL REALISM

In the spirit of rebellion and revolt characteristic for the avant-garde art movements, another art movement similar to magical realism emerged at the beginning of the 20th century, as a legacy of Dadaism, and it was called Surrealism (Salvador Dalí, René Magritte, Yves Tanguy). At first, it firmly stood up against “artistic painting” in order to later go back to and embrace classical painting techniques. The term Surrealism by itself signifies something beyond realism, something beyond the real, rational, sensitive – something else. Surrealist painters primarily relied on the achievements of psychoanalysis which was devised by Sigmund Freud and Carl Gustav Jung, in order to achieve *Pure psychic automatism*. According to them it can show the actual thought processes.

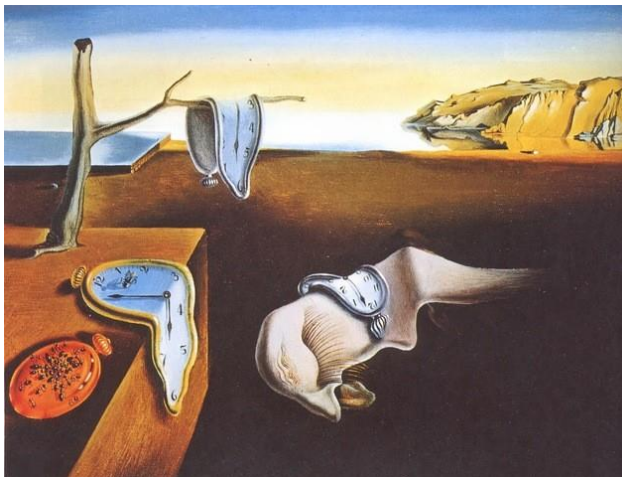
Therefore, due to their historical connection and mutual conditioning, magical realism and surrealism (surréalisme) would often get mistaken for each other. Both surrealism and magical realism are identified as art movements from the first half of the 20th century and both are revolutionary in their views. Although we have limited definitions for both movements, and even though there have been many debates about their meanings, especially regarding the notion of magical realism which is an oxymoron itself, both terms have survived. The difference between these two is that magical realism was originally linked to painting, while surrealism was linked to both literature and painting. What made the confusion even greater was the fact that both movements examined the surreal aspects of human existence, which is why some artists were seen as both surrealists and magical realists (for example: Otto Dix and Max Ernst).

Unlike surrealism which was explained and defined in various manifestos (André Breton, *Surrealist manifesto*, 1924, *The Second Manifesto of Surrealism*, 1930), magical realism neither had its own manifesto, nor an organized artists’ group. That might be one of the reasons why it is mistaken for surrealism.

Another reason might be the theme both of these movements dealt with, because both surrealists and magical realists were initially interested in examining the surreal aspects of human existence. Therefore, we can agree with the statement provided by Wendy B. Faris that magical realism is the greatest legacy of surrealism, that is, that part of surrealism “that could be written down, its textual poetics, exploited to the fullest the magic of metaphor, foregrounding the enchanting quality of all poetry as it defies reason and logic. In taking this poetics of defamiliarization to its extreme, magical realism, as is often recognized, is a major legacy of Surrealism“ (Faris 1995, 171). On the other hand, Surrealism itself, especially in the later period, was significantly influenced by magical realism as it was shifting its focus towards magic and symbolism.

The famous painting by Salvador Dalí *La Persistencia de la memoria* (*The Persistence of Memory*) 1931, is often said to be a good example of the similarities and differences between magical realism and surrealism. This painting can be viewed and interpreted as landscape, still life, and as a self-portrait. According to Maggie Ann Bowers in her study *Magic(al) realism: the New Critical Idiom*, the disintegration of time is depicted by deformed watches and clocks: “The watches are very clearly depicted and yet are extraordinary in that they have insects on them and are malformed. They appear to be paradoxically made from metal and yet are as flexible as fabric. Typical to surrealism, all of the elements of the painting are familiar by themselves, and yet distorted or placed out of context in order to express a non-physical aspect of life. This painting exemplifies those aspects of surrealism on contradiction and the unifying of paradoxes. It could be

said that the premise of magical realism – to bring together the aspect of surrealism, as magical realism is such a paradox that is unified by the creation of narrative in which magic is incorporated seamlessly into reality“ (Bowers 2004, 2).



**Fig. 6** Salvador Dalí, *La Persistencia de la memoria*, 1931

#### 4. ROH'S CONCEPT OF MAGICAL REALISM

The term magical realism was first used by Franz Roh in his essay *After expressionism: Magical Realism: Problems of the newest European painting* (1925). Using Edmund Husserl's and Martin Heidegger's phenomenology as a basis, he put forward the premise that magical realism connects cerebral, cold and sober point of view with spirituality, where the ultimate goal is for the mystical, supernatural and mysterious to be perceived as part of the reality, and not something opposite to it, or something that comes into conflict with it.

In this essay, Roh primarily wanted to make a distinction between the expressionist and post-expressionist painting, and between expressionist and surrealist painting. In the above essay, he suggested that the new form of painting differs from expressionism "by means of its objects" (Roh 1995, 16), and that it appeared as a response to impressionism and expressionism "showing an exaggerated preference for fantastic extra-terrestrial, remote objects. Naturally, it also resorts to the everyday and the commonplace for the purpose of distancing it, investing it with a shocking exoticism" (Ibid). In his opinion, this new artistic style celebrated reality, but it was also unfamiliar to the theoretically-based concept of realism. That is why he mentioned the new realism which was not too similar to the kind of realism that characterized the former realism art in Europe. This was a new objectivity "by a much wider amalgam of colours, spatial forms, tactile representations, memories of smells and tastes: in short, a truly unending complex that we understand by the name of *thing*" (Ibid, 19). Unlike Impressionism, where the paintings are "delighted in giving maximal value and meaning to chromatic texture, which floated in the air" (Ibid), and Expressionism "also considered the existence of

objects to be patently „obvious“ and looked for meaning in powerful and violent *formal rhythms*: vessels into which man’s spirit (that of either an artist or a man of action) could pour everything“ (Ibid, 19–20). This new art style is focused on worldly subjects, that is, on the things of this world: “In making what was formerly accepted as obvious into a “problem“ for the first time we enter a much deeper realm, even though some of the results may seem inadequate to us. This calm admiration of the magic of being, of the discovery that things already have their own faces, means that the ground in which the most diverse ideas in the world can take root has been reconquered – albeit in new ways.

The new art has been maligned for its rough drawing and `penetrating` execution. This criticism does not take into account the possibility of feeling existence, of making it stand out from the void; that a solidly modelled figure crystalizes itself, as if by a miracle, emerging from the most obscure source. Here, perhaps, the background is the last frontier, absolute nothingness, absolute death, from which something emerges and vibrates with energetic intensity (Ibid, 20).

Thus, Franz Roh emphasized that this new art style paid attention to detail on painted objects, that it was characterized by classical architecture, glazed and sharply outlined objects, the airlessness and the sober and cold gaze, free from every emotion. This new art form was characterized by the atmosphere of a technologically developed and urban world, also contributing to the creation of a new world view. He shifted from the religious and psychological domains that were characteristics of expressionism, but also from surrealism, because surrealism sought to find dreamlike phenomena in the real world, while magical realism focused on the figurative representation by introducing dreams and fantasies into the world of facts (see: Kostadinović 2010, 119). Freud’s analyses of the subconscious and subconscious’ effect on actions, thoughts and feelings, as well as the emphasis on the importance of dreams, caused surrealists to question the adequacy of art creations that realistically portray only the material world, and not the inner feelings as well. On the other hand, according to Franz Roh, the most important characteristic of magical realism paintings was to capture and portray the secrets that real-life objects carry within themselves; however, this objectivism should not be a replica of reality but rather a completely new creation, because in his opinion, a magical realist is not to discover the spirit beginning with objects but, on the contrary, to discover objects beginning with the spirit (Roh 1995, 24). Franz Roh considered the following painters to be magical realists: Max Ernst, Otto Dix, Alexander Kanoldt, George Grosz, George Schrimpf, etc.

## 5. MAGICAL REALISM IN LITERATURE

The ideas which Franz Roh presented in his *After expressionism Magical Realism: Problems of the newest European painting*, an essay favouring background over objectivity, and focused on the magical, mystical, mysterious and the spiritual, attracted literary criticism. Therefore, this essay was translated into Spanish in 1927 and published by José Ortega y Gasset in *Revista de Occidente journal (Journal of the Western World)* in Madrid, and it was later published as a special edition called *Realismo Mágico: Post Expresionismo (Magical Realism: Post-expressionism)*. In this way, Roh’s essay had an immense impact on the emergence of magical realism in literature. As early as 1928, this term began to be used in a very different cultural and philosophical context in Latin

America. The term magical realism at first referred to the writers from Buenos Aires, whose main representative was Jorge Luis Borges whom Angel Flores considered to be the pioneer of this literary movement. Without accepting the common belief that Pietri and Carpentier were the ones to thank to that the term magical realism, which in the beginning referred to European painting, began to be used to name certain prose genres, narratives and novels in Latin America. In his article *Magical Realism in Spanish American Fiction*, Angel Flores said that magical realism in literature began with a 1935 collection of stories by Borges: *Historia universal de la infamia (A Universal History of Infamy)* and with a novel by María Lusila Bombal *La última niebla (The House of Mist)*.

However, most theoreticians believe that the term magical realism (realismo mágico) was first used by Uslar Pietri in his essay *Letras y hombres de Venezuela (Men and Letters of Venezuela, 1948)*, in order to describe a particular narrative model used in Venezuela where man was depicted as an element of mystery surrounded by realistic data. As Emir Rodríguez Monegal confirmed, Pietri took over the term magical realism from Franz Roh. He could have been introduced to Roh's interpretation of this new art movement during his stay in Europe, “as well as to the works of the Italian poet, drama and prose writer Massimo Bontempelli, who not only wrote magical realism, but also actively promoted this movement, and to the Cuban writer, essayist and musicologist Alejo Carpentier, who was in exile in France, and who influenced Pietri's writing. As a matter of fact, Carpentier and Pietri are credited with bringing magical realism from Europe to Latin America at a time when, in many Latin American countries in the 1940s, writers sought to create new ways to express themselves, on the one hand encompassing real facts, and on the other hand myths“ (Kostadinović 2010, 120–121).

This was an uncertain and insecure period in Latin American history, when people were repressed and had no freedom of thought, when they went through identity crises, which is why it was common for them to turn to myths as their only solid and strong link to the past, to their roots and the self. Therefore, it is quite understandable that magical realism first appeared in Latin America, where the writers developed a specific model of narrative fiction in which the realistic aspects were connected with the mysterious, strange, inexplicable and magical things that could be found in the mythology of the indigenous peoples of the Americas. Thus, myths became a reflection of the ideological tendencies, and often the socio-political tendencies of the writer, that is, the writers of Latin America used myths to express and depict their view of reality. By including mythical elements (the writers would often borrow the myths from certain regions) and writing in the same way myths were conveyed, the literary works written by magical realists acquire mythological qualities.

It is believed that the first magical realism literary work was the novel *Hombres de maíz, 1949 (Men of Maize)* written by the Guatemalan writer and Nobel Prize winner Miguel Ángel Asturias. The Latin American Boom began after the Cuban Revolution of 1959. It actually began in 1960 and reached its peak around 1970 in the works of Gabriel García Márquez, Mario Vargas Llosa, Julio Cortázar, Carlos Fuentes, etc.

The novel called *Cien años de soledad (One Hundred Years of Solitude)*, written by the Columbian writer Marquez, published in Buenos Aires in 1967, and portraying a specific Macondo chronotope, is seen as the zenith of magical realism. However, we should not forget the Uruguayan writer Onetti, who wrote about the mythical city of Santa María, and the Cuban writer Alejo Carpentier, who wrote about the marvellous world of the Caribbean. Moreover, the famous *La trilogía bananera (The Banana*

*Trilogy*), written by the Guatemalan writer Asturias, was also created between 1950 and 1960, etc.

Magical realism in Latin America is classified under three different types/categories, each of them having specific characteristics and different representatives: marvellous realism, magical realism and fantastic realism, which are seen as one and the same literary movement by some authors, while others consider them to be different forms of Latin American literature (see: Soldatić 1986, 82–133; Yurkievich 1980, 153–160).

“Marvellous realism” (*realismo maravilloso*) or “magically real” (*lo real maravilloso*) were the terms or notions first used by Alejo Carpentier in 1949, in the preface to his novel *El reino este mundo* (*The Kingdom of this World*), in order to explain and convey what makes Latin American literature special. In his article *On the Marvellous Real in America*, Carpentier said that he started thinking about the miraculously real as early as the end of 1943:

“I was lucky enough to visit Henri Christophe’s kingdom – such poetic ruins, Sans-Souci and the bulk of Citadel of la Ferrière, imposingly intact in spite of lightning and earthquakes, and I saw the still-Norman Cape Town, the Cap Français of the former colony, where a house with great long balconies leads to the palace of hewn stone inhabited years ago by Pauline Bonaparte. My encounter with Pauline Bonaparte there, so far from Corsica, was a revelation to me. I saw the possibility of establishing certain synchronisms, American, recurrent, timeless, relating to that, yesterday to today. I saw the possibility of bringing to our own latitudes certain European truths, reversing those who travel against the sun and would take out truths to a place where, just thirty years ago, there was no capacity to understand or measure those truths in their real dimension“ (Carpentier 1995a, 84).

Marvellous realism is actually magical realism in its original form. Marvellous realism insists on the relationship between nature and the history of different cultures which took turns and mixed in the Americas. Lucilla Ines believes that marvellous realism and magical realism have much in common; however, not everything that is marvellous always belongs to magical realism, although it can certainly be said that “magical realism is permeated with marvellous” (Mena 1978, 71–72). What is characteristic of marvellous realism is the fact that it merges natural and supernatural “creating an imaginary world where laws of nature do not apply and where everything becomes possible: time–space compression and disintegration, crossing over the boundaries between reality, dreams and visions, as well as between life and death. The imagination of marvellous realists is based upon the folklore and tradition of certain nations, especially on the tales, legends and folk stories“ (Samurović 1993, 224). Marvellous realism finds its sources of inspiration in Indian mythology, and is characterized by descriptions whose aim is to show the beauty of Latin America and the distinctiveness and culture of the people who are of mixed heritage: white, Indian and African-American. The representatives of marvellous realism are Alejo Carpentier, Miguel Àngel Asturias, and in a certain part of their literary work, Gabriel García Márquez and Augusto Roa Bastos.

The second type is “magical realism”, where the reality is intertwined with magical and extraordinary elements. According to Alejo Carpentier, magical realism is *an unexpected alteration of reality*, which becomes powerful by connecting the elements of European romanticism, realism and naturalism with the magical interpretation of the world, as well as with traditional beliefs and mythology of Latin America, which are used

by magical realists to enrich and perfect the realistically portrayed reality in their novels, often referring to historical documents and facts, which are expressed in ontological and epistemological terms (Carpentier 1995a, 75–89).

Magical realism is characterized by clear and precise prose and very often by a cyclical mode of narration. The descriptions do not try to emphasize the beauty of the landscape; they rather rely on humour, as well as the ironical and grotesque depiction of reality. The fusion of real and magical happens in order to highlight and emphasize their differences. Magical realism is based on the history of Latin America, which is used by writers in order to create an image of the world – both the real world and the imaginary world. Magic realism particularly focuses on specific spatial and temporal relationships, without establishing a clear boundary between real and surreal. Everyday life is depicted as imaginary and an illusion, while the incredible and fantastic events become the reality. The representatives of magical realism are Alberto Uslar Pietri, Gabriel Garcia Marques, Isabel Allende, Laura Esquivel, Mario Vargas Llosa.

The third type is known as “fantastic realism” (*realismo fantástico*) and it originated in Buenos Aires. Borges and Julio Cortázar are seen as the creators and main representatives of this literary movement. Fantastic realism is regarded as the most intricate form of Latin American literature, which first emerged in Argentina (one of the predecessors of fantastic realists was Macedonio Fernández), while Borges encouraged and inspired the writers to extend it to other Latin American countries. Although we can notice certain traces of German Romanticism (Hoffmann) and some influence of modern European writers (such as Kafka), most theoreticians believe that fantastic realism is specific to Latin America region. Marques pointed out that everyday life in Latin America, which the Europeans considered to be fantastic, could not be expressed in ordinary language, because it is “an outsized reality that exceeds the language” (*Una realidad que no cabe en el idioma*). By following Borges, he suggests that magical and fantastic literary texts are, paradoxically, more realistic than realist literary texts, because realism is: “a kind of premediated literature that offers too static and exclusive a vision of reality. However good or bad they may be, they are books which finish on the last page [...] a `realistic` text is hardly a satisfactory mode, much less an accurate presentation of the thing in itself [...] disproportion is part of our reality too. Our reality is in itself out of all proportion“ (citation according to: Simpkins 1995, 148). Together with Borges and Cortázar, additional representatives of magical realism are José Lezama Lima, Carlos Fuentes, José Donoso, Reinaldo Arenas.

Despite the fact that there were three different types of magical realism present in Latin America, and also despite the fact that literary magical realism which emerged in Latin America and is characterized by a realistic portrayal of the real world, and often supported by historical factography and permeated with fantastic elements taken from myths, folklore and magic, where the opposing relationship between the European social model (based on empiricism) and the Indian culture of Latin America and the Caribbean (which were formed based on the magical and miraculous experience of the world) is of vital importance. Even though they are mutually different due to the literary-historical, socio-political, ethnographic and cultural factors, it is still possible to systematize the common characteristics of this literary movement. The definition would be as follows:

Magical realism is neither the same as realism, nor can it be classified under fantasy genre. Magical realism portrays action, space and time realistically using historical data and documentary material. There are sporadic magical events within a predominantly

realistic mode. However, it is precisely these realistic descriptions which cross the boundaries of realism by creating double worlds of reality and dream, real and imaginary, magical and real, which are based on folklore and mythology. Unlike fantasy literature where the non-mimetic structure is translated into the mimetic one and provided a realistic denouement, in magical realism, on the contrary, initial realistic elements are not fully depicted, so the mimetic structure transforms into a non-mimetic one and it is given a fantastic denouement. Magical realism has been used by different authors in different ways, mostly depending on their home country, the country's mythology and folklore and the current socio-political circumstances. The ability of magical realism to penetrate further from the boundaries of realism and to use the energy and elements of fairy tales, folk narratives or myths, while at the same time retaining great social importance of a certain era (Baldick 2001, 146) has allowed magical realism to expand to the rest of the world. Thus, for example, magical realists were also Salman Rushdie, Günter Wilhelm Grass, Toni Morrison, Angela Carter, etc., which suggests that magical realism has ceased to be only the immanent constant for the alternative way of thinking within the distinctive Latin American post-colonial literature and culture.

Magical realism left its mark on South Slavic literary works as well. Therefore, there are many prose writers whose works have elements of magical realism, such as Milorad Pavić, Goran Petrović, Slobodan Džunić, Drago Jančar, Jordan Radičkov, Živko Čingo, Petre M. Andreevski, etc.

#### CONCLUSION

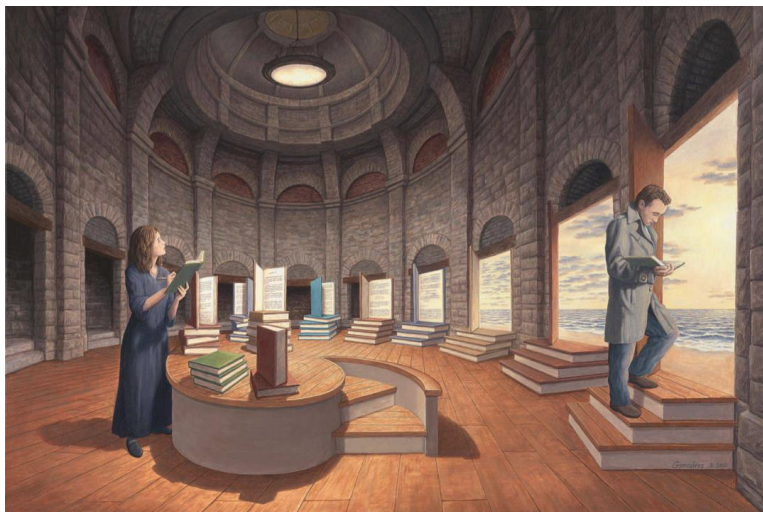
Based on the above mentioned, it can be concluded that the development of magical realism took three different, yet mutually dependent directions.<sup>2</sup> The first direction relates to the emergence of magical realism in painting in Italy and Germany in the 1920s. This new painting technique evolved from expressionism, and it found its basis in metaphysical style of painting, at the same time sharing some similarities with surrealists as well, and at the same time being a reflection of the state of the society while also showing the attitude towards people living in the so-called technological civilization. The second direction relates to the emergence of literary magical realism in a completely changed ideological and cultural context of postcolonial Latin America. It originated in the 1930s and 1940s inside the literary circles in Buenos Aires, gradually spreading across the entire Latin American literature, while the third direction began sometime around 1955 when magical realism gradually expanded to the rest of the world and has lasted to the present day.

This art movement has existed for more than a century in painting, and today, at the beginning of the 21st century, it is seen as one of the leading art movements in the world, which is also present in literature and film, in addition to painting (see: Stam 2005; Genevive 2010; Jameson 1986, 301–325). Some of the most significant painters of our time are for example, Canadian painter and master of optical illusion Robert Gonsalves who unfortunately passed away too early, and whose very painting title *The Space Between Words* (2004) points to the essence of magical realism – the imaginary space between words where parallel worlds flow in. Certainly, we should also mention the painters Michael Cheval, Alex Gross, Dominique Appia, a young Mexican painter Mariana Palova, etc.

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<sup>2</sup> Maggie Ann Bowers came to the same conclusion in her study *Magic(al) Realism: New critical idiom* (2004).





**Fig. 7** Robert Gonsalves, *The Space Between Words*, 2004

In the end of this paper, we can highlight that magical realists are art illusionists. They manage to portray the illusion by changing the perspective in the mirror of reality, and this is achieved by using different painting techniques, literary, artistic and directing elements, in order to persuade the observers/readers that the mysterious and mystical found in the background of reality are actually based on empirical elements, and these are not only possible but rather very much probable.

Translated by: Marija Mihajlović

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## „NEOČEKIVANA ALTERNACIJA STVARNOSTI“: MAGIČNI REALIZAM U SLIKARSTVU I KNJIŽEVNOSTI

Termin magični realizam osmislio je nemački istoričar umetnosti Franz Ro u eseju *After expressionism: Magical Realism: Problems of the newest European painting (1925)* i isprva se odnosio na nov način predstavljanja stvarnosti u slikarstvu u Nemačkoj 20-tih godina XX veka. Taj pravac javio se kao reakcija na impresionizam, ekspresionizam, ali i nadrealizam. Magičnorealistični slikari su realistički detaljno prikazivali objekte i bića, a zračenje magije i misterioznosti postizali su iluzionističkim efektima i promenom perspektive. Termin je od Franza Roa preuzeo venezuelanski dramski i prozni pisac Alberto Uslar Pietri da označi poseban žanr pripovetke u kojoj do izražaja dolazi umetnički postupak sagledavanja junaka kao tajne okružene podacima. Uskoro se ovim terminom počela označavati latinoamerička književnost zahvaljujući pre svega članku Angela Floresa *Magični realizam u špansko-američkoj beletristici*. Takozvani latinoamerički 'bum' počeo je 60-tih godina XX veka, kada elemente magičnorealističnog pripovedačkog modusa nalazimo i u proznim ostvarenjima pisaca van južnoameričkog kontinenta. Stoga je cilj rada da ispita pojavu i glavne odlike magičnog realizma u slikarstvu u prvoj polovini XX i književnosti Latinske Amerike od sredine XX veka i pokaže kako se umetnički pravci mogu presaditi iz jedne umetnosti u drugu, transformisati i promeniti osnovnu sadržajnu koncepciju.

Ključne reči: *Franz Ro, ekspresionizam, postekspresionizam, pittura metafisica, nadrealizam, magični realizam*

## MUSIC STUDENTS' PREFERENCES FOR WORLD MUSIC IN THE CONTEXT OF STIMULATING INTERCULTURAL EDUCATION

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**Abstract.** *The paper analyzes the phenomenon of world music and the preferences of music students from the Faculty of Arts of the University of Niš for this musical genre in the context of stimulating intercultural education. The research based on the descriptive method was conducted with the intention to obtain answers to questions about whether music students have knowledge/understanding of/for interculturality, to examine their attitudes towards different cultures, and whether they are ready to act against racial/cultural differences and prejudices. The results of this research were completed with the results of a survey, in which students evaluated selected examples of world music. This musical genre was chosen because in our opinion music is perceived not only as an autonomous artistic practice, but also as a representation of a particular culture, collective, and/or ethnic group. On the basis of the results, we tried to determine the students' reactions to the musical characteristics of the closer and distant cultural areas as well as their willingness to accept musical, linguistic and cultural differences in the context of the still dominant presence of the West European musical art in the process of academic education.*

**Key words:** *music students, music education, insterculturality, preferences, world music*

### 1. INTRODUCTION

One of the main demands of global educational tendencies is the development of awareness of cultural diversity and the establishment of a balance in acquiring knowledge about different cultures. The concept of intercultural education that enables the

acquisition of adequate competences is especially important in the academic education system, given the increasing possibilities of students' mobility as well as the almost unlimited possibility of establishing communication in a modern information society. Intercultural education should prepare students for the acceptance of cultural, ethnic, linguistic and religious heterogeneity, as well as the challenges of today's phenomena of globalization and migration that are accompanied by an increase in xenophobia, racial, ethnic and religious intolerance.

The aim of intercultural education is based on the assumption that plurality and cultural diversity are not only possible but also the main assumption of contemporary educational tendencies (Mansikka, Westvall & Heimonen, 2018) while the intercultural competence is defined as the ability to successfully communicate and act in cross-cultural situations in different cultural contexts (Bennett & Bennett, 2001).

Given the more or less accepted attitudes about universal aesthetics and ethical characteristics of art, intercultural education is also very important in the process of education of art students. In the academic teaching of music, the intercultural approach should be implied because during the entire educational process students become familiar with the music of different cultures and traditions from different stylistic/historical epochs by means of theoretical and practical teaching. The analysis of the curricula shows, however, that the main part of the educational content is still conventionally centered on the musical canon of Western Europe which can contribute to developing the awareness of the superiority of Western European music.

Precisely because of the need to overcome such stereotypes, one more often heard request is to learn not only about European music but also about the music of other cultures. This would enrich and expand the knowledge of students and enable them to better comprehend and understand the members of the further or closer communities, as well as of the community they belong to. Starting from the premise that music is at the same time the product of a culture and an active factor that constructs some culture, and through it certain ethnic identities, the implementation of such musical contents will enable the realization of three important segments of contemporary education: (1) inclusion of multicultural content; (2) paying attention to prejudices and stereotypes; (3) equality among students of different backgrounds in educational processes (Banks 1988).

According to Šulentić Begić (2010) the mutual diversity, but also the connection of particular cultures, today can be considered a special value. This is the reason why multicultural societies constantly encourage interculturality that points to the relations between these cultures and the need for mutual understanding-based interaction. "If we consider culture as a set of rituals that transform natural experiences into cultural modalities, knowing the codes of both our own and the codes of other cultures, we are not only gaining insight into the richness of the diversity of the cultural map of the world, but also in our own creativity and our own creative identity" (Cvetković & Đurđanović 2013, 160). In order to achieve successful communication with the members of other cultures, it is important that besides getting to know their music, one also learns the language they speak, which can also be accomplished by listening to music examples where the lyrics are in different languages. Ethno music as well as world music "are a manifestations of the dialogue of national and ethnic cultures, since they can be inspired by the folklore culture of any national and ethnic community" (Arnautović 2017, 67). In this respect, the research of Henninger (2018) points to the necessity of including world music in the teaching process. Abril (2006) thinks it is ideal to give pupils/students the opportunity to

listen to world music in the original language, which they later can sing for themselves. Providing students with the opportunity to listen and perform music that is representative for other cultures will positively affect their musical preferences (Fung 1994) and contribute to the increased sensitivity to world music (Dekaney et al. 2011). These contents will contribute “to the development of positive beliefs, convictions and attitudes about other peoples with whom they live and the values of their cultures” (Belojica Pavlović & Cicović Sarajlić 2018, 36). Ober emphasizes that, in the beginning, the introduction of “music of others” into educational practice was experimental and marginal, but today it has assumed much wider range and lists a number of American and European universities that have opened departments for world music, and some of them are exclusively dealing with this kind of music (2007, 135).

Although the interest for world music dates back to the 1980s, attitudes have not yet been fully harmonized<sup>1</sup> in defining this musical genre. Neither have the aesthetic criteria for its evaluation, which are probably the main reasons for the very sporadic implementation of world music into educational systems. Ober described world music as a popular music in which various experiences of many cultures are intertwined (2007, 105), emphasizing its cultural and musical hybridity. However, the same author points out that this is only a narrow meaning of this term, and that, in its wider sense, it can also denote the traditional music of non-Western civilizations (Ibid). Other authors specify the non-European origin of the main features of world music: “World music has an exotic origin, because its originating from the Third World, and accordingly to it is often attributed to inferiority, although at the same time one favors the good sides of its musical traditions” (Dobrota 2009, 157). Contrary to this opinion, some authors consider that the definition of world music as a music of non-Western civilizations can be problematic precisely because of the hybridity, that is, the mixing of various Western and non-Western musical cultures (Ristivojević 2009, 122). Explaining the phenomenon of world music one also insists on commercial and marketing moments, closely related to the global popularity of this genre: “The term displays a peculiar, self-congratulatory pathos: a mesmerizing formula for a new business venture, a kind of shorthand figure for a new – albeit fragmented – global economic reality with alluring commercial prospects” (Erlmann 1996, 474).

## 2. AIM, TASKS AND HYPOTHESES OF THE RESEARCH

The primary aim of the research was to determine the attitudes of the students of the Department of Music at the Faculty of Arts in Niš towards world music in the context of the incentives of an intercultural education, and also the level of their satisfaction with listening to world music. Based on this formulated aim, certain tasks have been identified:

1. to examine whether there is knowledge/awareness of interculturality;
2. to examine the students' attitude of respect and appreciation of different cultures;
3. to examine whether there is students' activity in the struggle against racial/cultural differences;
4. to examine students' preferences of world music.

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<sup>1</sup> Beside the term “world music”, in terms of synonyms for this genre there are also other terms like “folk music”, “ethno music”, “traditional music” etc.

By means of the above mentioned research, the following hypotheses have been singled out:

- H1: There is a knowledge/awareness of the students of the Faculty of Arts about interculturality.
- H2: Students show respect and appreciation for different cultures.
- H3: There is an impact of years of education on students` activity in the struggle against racial/cultural differences.
- H4: There is no impact of years of study on students` preferences for world music.

### 3. METHOD

#### 3.1. Research sample

The research was conducted on a sample (N=101) of selected students of the Faculty of Arts, Department for Music at the University of Niš. The research involved undergraduate students of the Music Theory and Pedagogy and the Performing Arts programs, and also graduate students of the Music Theory and Pedagogy program. Among them there were second year students (30 or 29.7%), third year students (24 or 23.8%), first year students (22 or 21.8%), and finally fourth year students (15 or 14.9%). The fewest students surveyed attended the master's program in Music Theory and Pedagogy (10 or 9.9%).

The representativeness of the sample was achieved by the choice of several age groups of subjects. The difference of one year between each group provided an insight into a wider range of age structure, but without a larger generation gap.

#### 3.2. Instrument and method of testing

The research was based on the descriptive method. Surveying was used as a method to gather data. For this purpose, a previously designed questionnaire consisting of three parts was used (Dobrota 2016, 219–220). In the first part there are questions related to participants' sociodemographic data (type of studies, year of studies, and program). *The Munroe Multicultural Attitude Scale Questionnaire* (Dobrota, according to: Munroe, Pesarson 2006) was used in the second part, while in the third there were selected music excerpts from world music (duration of each example is one minute) that the students listened to. The participants expressed their attitude toward this examples by selecting one out of five claims offered in the questionnaire, and based on the Likert-type rating scale (*I do not agree at all/ I don't like it at all* – 1, *I do not agree/ I don't like it* – 2, *I neither agree nor disagree/ I am neutral* – 3, *I agree/ I like it* – 4, *I fully agree/ I like it very much* – 5). In this way, the participants were able to express their views and assess the degree of liking of each musical example.

#### 3.3. Data processing and statistical methods applied

The data obtained were processed in the *SPSS Statistics 23.0* software package. Descriptive statistics used included frequencies (f), percentages (%), means (M), and standard deviation (SD). To reach statistically valid conclusions, the analysis used the non-parametric Chi-square test, One-way ANOVA, and Paired Samples T-test.

## 4. RESULTS AND INTERPRETATIONS

For the first hypothesis (H1): there is a knowledge/awareness of students about interculturality, certain research questions have been singled out: *I am aware that racism exists, I am aware that different languages are spoken, I do not understand why members of different cultures behave in a different ways.*

By means of the first question we wanted to examine how students of the Faculty of Arts perceived the claim that racism exists. The results of our research obtained on the basis of means ( $M=4,42$ ,  $SD=0,73$ ) show that students are aware of and have a high degree of knowledge of the fact that racism exists. More than four fifths of all the participants (89, 2%) express agreement with the claim that racism exists. Of them, 55 students or 54,5% fully agree with this claim, while 35 or 34,7% express agreement. Two students (2,0%) disagree with this claim and 9 students (8,9%) express hesitancy (Table 1).

**Table 1** Students` attitude on presence of racism, by year of studies

	I do not agree		I neither agree nor disagree		I agree		I fully agree		Total		
First	2	9,1%	1	4,5%	7	31,8%	12	54,5%	22	100,0%	$\chi^2=24,791$ df=12 p=0,016
Second	0	0,0%	2	6,7%	13	43,3%	15	50,0%	30	100,0%	
Third	0	0,0%	0	0,0%	9	37,5%	15	62,5%	24	100,0%	
Fourth	0	0,0%	2	13,3%	3	20,0%	10	66,7%	15	100,0%	
Master	0	0,0%	4	40,0%	3	30,0%	3	30,0%	10	100,0%	
Total	2	2,0%	9	8,9%	35	34,7%	55	54,5%	101	100,0%	

Results of the Chi-square test:  $\chi^2=24,791$ ,  $df=12$ ,  $p=0,016$  show a statistically significant difference in the attitude on the awareness of the fact that racism exists based on the year of studies. The highest percentage of the students of the undergraduate academic studies (more than 50%) fully agree with the claim *I am aware that racism exist* while a significantly smaller percentage of the students of the master academic studies (30%) agreed with this statement. Among the students of the master academic studies the largest number neither agree nor disagree with this attitude. Although the number is very small, it should be noted that only the students of the 1st year of the undergraduate academic studies declared that they disagree with this claim, that is, they are not aware of the existence of racism. In the 2<sup>nd</sup> and 4<sup>th</sup> year, students are aware of this fact, while students of the 3rd year have shown the highest level of awareness about this phenomenon. All in all, the students of the undergraduate academic studies expressed more awareness (*I agree* and *I fully agree*) of the existence of racism than the students of the master academic studies.

The answers also indicate that students agree with the claim that different languages are spoken in the world, i.e. that they are aware of the existence of a languages different from their mother tongue and that the understanding of diversity requires the interconnection of different cultures. The largest number of students, 89 or 88,1%, fully agreed with the claim that they accept the fact that there are different languages spoken in the world, 10 (9,9%) disagreed, while only 2 participants (2,0%) were indecisive.

For the statement *I do not understand why members of different cultures behave in different ways*, students` answers are evenly distributed ( $M=2,61$ ,  $SD=1,31$ ). With this

claim almost one quarter of participants, i.e. 25,7% of the students fully disagree. Almost the same number of students – 24 or 23,8% do not agree with this claim. Half of the participants (49.5%) understand the concept of diversity, and have knowledge of the diversity of cultures, as well as of the different behavior of their members. A total of 26 students or 25.7% are undecided (a quarter of participants), while with this statement agrees 13 (12.9%) and fully agree 12 (11.9%) students.

We can conclude that, unlike the statement that racism and different languages exist, for which students have a complete understanding, the behavior of members of different cultures has divided participants. Half of the students realize that members of different cultures behave in a different way from them, one-fourth is indecisive, and the second-fourth does not understand the different behavior of members of another culture.

**Table 2** Students` attitude on the behavior of members of different cultures, by year of studies

	I do not agree at all		I do not agree		I neither agree nor disagree		I agree		I fully agree		Total	
First	9	40,9%	6	27,3%	3	13,6%	1	4,5%	3	13,6%	22	100,0%
Second	5	16,7%	10	33,3%	12	40,0%	1	3,3%	2	6,7%	30	100,0%
Third	6	25,0%	2	8,3%	6	25,0%	8	33,3%	2	8,3%	24	100,0%
Fourth	4	26,7%	3	20,0%	2	13,3%	3	20,0%	3	20,0%	15	100,0%
Master	2	20,0%	3	30,0%	3	30,0%	0	0,0%	2	20,0%	10	100,0%
Total	26	25,7%	24	23,8%	26	25,7%	13	12,9%	12	11,9%	101	100,0%

$\chi^2=26,963$   
df=16  
p=0,042

The statement *I do not understand why members of different cultures behave in different ways* cross tabulated with the participants` year of study and results of the Chi-square test:  $\chi^2=26,963$ , df=16, p=0,042 indicate that there is a certain difference in attitudes about the behavior of members of different cultures in relation to the level of education. It is interesting that the students of the initial years of the undergraduate studies (1<sup>st</sup> and 2<sup>nd</sup>) show more understanding for cultural diversity, while in subsequent years answers are evenly distributed on the Likert scale, which indicates that students become indifferent or with less understanding for accepting diversity.

The second group of questions from the questionnaire referred to the **student`s sensitivity/concern/feeling for cultural differences**. Similar to the first group of questions, in the second group students were required to express their views choosing one of the five statements (*I do not agree at all* – 1, *I do not agree* – 2, *Neither agree nor disagree* – 3, *I agree* – 4, *I fully agree* – 5).

The results of statistical data processing related to the attitude *I am sensitive to different expressions of nationality* show that the students are indifferent to the expressions of different nationality and the answers have an equal distribution (M=2,86, SD=1,12). Namely, 42 participants or 41.6% circling number 3 on the Likert scale (*I neither agree nor disagree*). A total of 32 (31.6%) students disagree with this statement, while 27 (26.7%) agree – of which only 7 (6.9%) fully agree, i.e. circling number 5 on the Likert scale.

Differences in students` attitude according to the level of education are minimal which also shows the results of the Chi-square test:  $\chi^2 = 12,958$ , df = 16, p = 0,676 which are not statistically significant.

Regarding the claim of racial inequality (*I am emotionally concerned about racial inequality*) student responses are evenly distributed on the Likert scale (M = 2.93, SD = 1.11). The largest number of students (36 or 35.6%) circled number 3, i.e. expressed



indifference to this attitude. The racial inequality does not concern a total of 33 students (32.7%), while 25 (24.8%) agree with the concern about racial inequality, and only 7 students (6.9%) fully agree with this statement. A total of 32 (31.7%) i.e. a third of all students express concern about racial inequality.

The results of the Chi-square test:  $\chi^2 = 16.802$ ,  $df = 16$ ,  $p = 0.399$  obtained by cross tabulating the statement *I am emotional concerned about racial inequality* and the years of studies are not statistically significant, indicating that there is no difference in this attitude depending on the level of studies.

We can conclude that at all levels of education at the Faculty of Arts in Niš, students express the same attitudes on racial inequality – one third of students are concerned, one third is indifferent, while one third is not emotionally affected by racial inequality.

Based on the means ( $M=4,17$ ,  $SD=1,14$ ) obtained on the statement *I am not sensitive to the use of a language different than my mother tongue* one can conclude that participants are not sensitive on the use of a different languages. A total of 52 students (51.5%) fully agree with the statement, 30 students agree (29.7%), which means that a total of 82 participants (81.2%) is not sensitive and there is no concern about the use of a language different than their mother tongue. A total of 10 students or 9.9% are neutral, while 2 (2.0%) do not agree with the claim, and 7 or 6.9% of students completely disagree. From the above data we can conclude that students of the Faculty of Arts in Niš are not sensitive to the use of languages different than their mother tongue.

By cross tabulating this claim with the year of study of participants, we obtain the results of the Chi-square test:  $\chi^2 = 10.844$ ,  $df = 16$ ,  $p = 0.819$  which are not statistically significant. Based on the above, we conclude that there is no difference of the level of education of students on attitude *I am not sensitive to the use of a language other than my mother tongue*.

By the third group of questions, we wanted to determine if there are **students involved in a struggle against racial and cultural prejudices**, that is, whether they act in any way against racial and cultural differences. In the survey students were offered, options from number 1 (*I do not agree at all*) to 5 (*I fully agree*) which show the degree of agreement with this statement.

Regarding the issue of the spreading of racism *I do not take anything to stop racism* students were neutral. The largest number of participants circled number 3 on the Likert scale, 42 or 41.6% students. With this attitude 13 students (12,9%) fully agree, while number 4 on the Likert scale or attitude *I agree* circling 19 students or 18,8%. The obtained data show that 32 (31.7%) participants would do nothing and in no way act to stop racism. With this statement 13 students (12,9%) disagree, and 14 students (13.9%) do not agree at all.

The results of frequency distribution indicate that students are indifferent to the given claim, that is, do not act in the struggle against racism. Also, we can conclude on the results from Chi-square test:  $\chi^2=13,340$ ,  $df=16$ ,  $p=0,648$ , which are not statistically significant, that students of all levels of study are neutral.

The results of frequency distribution for statement *I help other people to neutralize language barriers that prevent communication with them* are as follows:

- number 1 on the Likert scale, that is, the attitude *I do not agree at all* with the claim, circled by 4 students (4.0%);
- number 2 on the same scale – attitude *I do not agree*, circled by 6 (5,9%) students;

- number 3 which confirms neutrality on the issue of the above statement circled by 36 (35,6%) students;
- number 4 or attitude *I agree (I help other people to overcome language barriers)* – 36 or 35,6% students;
- number 5, or absolute agreement with the attitude was expressed by 19 or 18,8% students.

The results show that a third of the students express indifference to language barriers, however, more than half of the students participate in helping to establish communication with people who have a problem with ignorance of the language.

By cross tabulating this statement with the year of study we obtained the following results of the Chi-square test:  $\chi^2=27,192$ ,  $df=16$ ,  $p=0,039$ . The results of asymptotic significance (Asymp. Sig.) indicate that there is a connection between the year of study and the attitude *I help other people to overcome language barriers*.

**Table 3** Students` activity in overcoming language barriers, by year of studies

	I do not agree at all		I do not agree		I neither agree nor disagree		I agree		I fully agree		Total	
First	0	0,0%	3	13,6%	8	36,4%	8	36,4%	3	13,6%	22	100,0%
Second	0	0,0%	3	10,0%	10	33,3%	12	40,0%	5	16,7%	30	100,0%
Third	3	12,5%	0	0,0%	11	45,8%	9	37,5%	1	4,2%	24	100,0%
Fourth	0	0,0%	0	0,0%	6	40,0%	4	26,7%	5	33,3%	15	100,0%
Master	1	10,0%	0	0,0%	1	10,0%	3	30,0%	5	50,0%	10	100,0%
Total	4	4,0%	6	5,9%	36	35,6%	36	35,6%	19	18,8%	101	100,0%

$\chi^2=27,192$   
 $df=16$   
 $p=0,039$

As they progress from lower to higher years of studies, students are more involved in overcoming the language barriers. The reason for this may be a higher level of knowledge of a language different from the mother tongue, as well as greater self-confidence and relaxation in communication in a non-native language.

### 3.1. Results and interpretation of the survey with examples of world music

#### 1. *Hanzvadzi* (Africa)

<https://www.youtube.com/watch?v=cqSdmuT-vVw>

Means:  $M=3,64$ ,  $SD=0,98$ .

#### 2. *Jamaica Mento Music* (Jamaica)

<https://www.youtube.com/watch?v=aro4PaEgXM8>

Means:  $M=3,72$ ,  $SD=1,19$ .

Likert scale	Number of students	%
1 (I don't like it at all)	2	2,0
2 (I don't like it)	10	9,9
3 (I am neutral)	31	30,7
4 (I like it)	37	36,6
5 (I like it very much)	21	20,8
Total	101	100,0

Likert scale	Number of students	%
1 (I don't like it at all)	4	4,0
2 (I don't like it)	14	13,9
3 (I am neutral)	23	22,8
4 (I like it)	25	24,8
5 (I like it very much)	35	34,7
Total	101	100,0

3. *Will Ye Go Lassie Go* (Scotland)  
<https://www.youtube.com/watch?v=cb6FEONC8r0>  
 Means M=3,62, SD=1,08.

Likert scale	Number of students	%
1 (I don't like it at all)	2	2,0
2 (I don't like it)	14	13,9
3 (I am neutral)	31	30,7
4 (I like it)	27	26,7
5 (I like it very much)	27	26,7
Total	101	100,0

4. *Havana lounge de Cuba* (Cuba)  
<https://www.youtube.com/watch?v=yjidkg7JvP4>  
 Means M=4,50, SD=0,79.

Likert scale	Number of students	%
1 (I don't like it at all)	/	/
2 (I don't like it)	3	3,0
3 (I am neutral)	10	9,9
4 (I like it)	21	20,8
5 (I like it very much)	67	66,3
Total	101	100,0

5. *Pontian* (Greece)  
[https://www.youtube.com/watch?v=sQ5z\\_gRA-Yo](https://www.youtube.com/watch?v=sQ5z_gRA-Yo)  
 Means: M=3,43, SD=1,23.

Likert scale	Number of students	%
1 (I don't like it at all)	8	7,9
2 (I don't like it)	15	14,9
3 (I am neutral)	29	28,7
4 (I like it)	24	23,8
5 (I like it very much)	25	24,8
Total	101	100,0

6. *Mei Muata und mei Vota* (Germany)  
<https://www.youtube.com/watch?v=-Qm8FMnD-gQ>  
 Means M=2,82, SD=1,10.

Likert scale	Number of students	%
1 (I don't like it at all)	14	13,9
2 (I don't like it)	23	22,8
3 (I am neutral)	38	37,6
4 (I like it)	19	18,8
5 (I like it very much)	7	6,9
Total	101	100,0

7. *Makedonsko devojče* (Macedonia)  
<https://www.youtube.com/watch?v=IUwRxN59djU>  
 Means M=4,61, SD=0,81.

Likert scale	Number of students	%
1 (I don't like it at all)	2	2,0
2 (I don't like it)	3	3,0
3 (I am neutral)	/	/
4 (I like it)	22	21,8
5 (I like it very mach)	74	73,3
Total	101	100,0

8. *Young Halya* (Ukraine)  
<https://www.youtube.com/watch?v=caf32C6Vg5w>  
 Means M=2,55, SD=1,01.

Likert scale	Number of students	%
1 (I don't like it at all)	17	16,8
2 (I don't like it)	29	28,7
3 (I am neutral)	41	40,6
4 (I like it)	10	9,9
5 (I like it very much)	4	4,0
Total	101	100,0

9. *AliAkbar Khan* (India)  
[https://www.youtube.com/watch?v=qPeQlkJH\\_uk](https://www.youtube.com/watch?v=qPeQlkJH_uk)  
 Means M=2,44, SD=1,22.

Likert scale	Number of students	%
1 (I don't like it at all)	28	27,7
2 (I don't like it)	29	28,7
3 (I am neutral)	22	21,8
4 (I like it)	16	15,8
5 (I like it very much)	6	5,9
Total	101	100,0

10. *Koto music* (Japan)  
<https://www.youtube.com/watch?v=AK51LbIcEO>  
 Means M=2,30, SD=1,06.

Likert scale	Number of students	%
1 (I don't like it at all)	25	24,8
2 (I don't like it)	38	37,6
3 (I am neutral)	25	24,8
4 (I like it)	9	8,9
5 (I like it very much)	4	4,0
Total	101	100,0

11. *Jasmine flower* (China)

[https://www.youtube.com/watch?v=9M4gca\\_uLB4](https://www.youtube.com/watch?v=9M4gca_uLB4)  
Means  $M=3,06$ ,  $SD=1,21$ .

Likertscale	Number of students	%
1 (I don't like it at all)	9	8,9
2 (I don't like it)	28	27,7
3 (I am neutral)	28	27,7
4 (I like it)	20	19,8
5 (I like it very much)	16	15,8
Total	101	100,0

12. *Abou Ali* (Arabic traditional music)

<https://www.youtube.com/watch?v=G6GR7P3PuPk>  
Means  $M=2,83$ ,  $SD=1,23$ .

Likert scale	Number of students	%
1 (I don't like it at all)	16	15,8
2 (I don't like it)	26	25,7
3 (I am neutral)	30	29,7
4 (I like it)	17	16,8
5 (I like it very much)	12	11,9
Total	101	100,0

13. *Hava nagila* (Israel)

<https://www.youtube.com/watch?v=vHSNZK4Je-Y>  
Means  $M=3,90$ ,  $SD=1,01$ .

Likert scale	Number of students	%
1 (I don't like it at all)	3	3,0
2 (I don't like it)	5	5,0
3 (I am neutral)	24	23,8
4 (I like it)	36	35,6
5 (I like it very much)	33	32,7
Total	101	100,0

14. *Kalinka* (Russia)

<https://www.youtube.com/watch?v=qn06W-iBf>  
Means  $M=4,64$ ,  $SD=0,64$ .

Likert scale	Number of students	%
1 (I don't like it at all)	/	/
2 (I don't like it)	1	1,0
3 (I am neutral)	6	5,9
4 (I like it)	21	20,8
5 (I like it very much)	73	72,3
Total	101	100,0

15. *Jigs and Reels* (Ireland)

[https://www.youtube.com/watch?v=\\_3xeTpgLP5o](https://www.youtube.com/watch?v=_3xeTpgLP5o)  
Means  $M=3,97$ ,  $SD=0,99$ .

Likert scale	Number of students	%
1 (I don't like it at all)	2	2,0
2 (I don't like it)	6	5,9
3 (I am neutral)	21	20,8
4 (I like it)	36	35,6
5 (I like it very much)	36	35,6
Total	101	100,0

According to the data of means ( $M$ ), the attitude of students toward the world music examples looks like this:

1. Russia –  $M=4,64$ ,  $SD=0,64$
2. Macedonia –  $M=4,61$ ,  $SD=0,81$
3. Cuba –  $M=4,50$ ,  $SD=0,79$
4. Ireland –  $M=3,97$ ,  $SD=0,99$
5. Israel –  $M=3,90$ ,  $SD=1,01$
6. Jamaica –  $M=3,72$ ,  $SD=1,19$
7. Africa –  $M=3,64$ ,  $SD=0,98$
8. Scotland –  $M=3,62$ ,  $SD=1,08$
9. Greece –  $M=3,43$ ,  $SD=1,23$

10. China – **M=3,06**, SD=1,21
11. Arabic traditional music – **M=2,83**, SD=1,23
12. Germany – **M=2,82**, SD=1,10
13. Ukraina – **M=2,55**, SD=1,01
14. India – **M=2,44**, SD=1,22
15. Japan – **M=2,30**, SD=1,06

By cross tabulating the year of study and musical examples, the most liked – Russian folk song *Kalinka* – we obtained the results of the Chi-square test:  $\chi^2=11,435$ ,  $df=12$ ,  $p=0,492$  which is not statistically significant and indicates that there is no difference in the students' opinion as far as the year of the study is concerned. At all levels of education, the favorite musical example is this Russian folk song.

The students least liked the Japanese folk song (*Koto music*). When the year of the study cross tabulating with the students' attitudes about this example we obtained the following results of the Chi-square test:  $\chi^2=26,478$ ,  $df=16$ ,  $p=0,048$ . The results are at the borderline of the statistical significance, which indicates that students' opinions differ from year to year. Measured by the ANOVA test (which indicates the difference in attitudes about the Japanese folk song by year of study) has statistical significance ( $F=3,871$ ,  $p=0,006$ ) and post-hoc test revealed a significant difference on attitudes about the musical example *Koto music* (Japan) between the fourth ( $M=1,40$ ,  $SD=0,50$ ) and all the other years of studies – first ( $M=2,36$ ,  $SD=0,95$ ), second ( $M=2,33$ ,  $SD=1,02$ ), third ( $M=2,63$ ,  $SD=1,20$ ) and master ( $M=2,60$ ,  $SD=1,07$ ).

Musical example	Year of studies	N	M	SD	F	p
	<i>first</i>	22	2,36	0,95		
<i>Koto music</i> (Japan)	<i>second</i>	30	2,33	1,02	3,871	0,006
	<i>third</i>	24	2,63	1,20		
	<i>fourth</i>	15	1,40	0,50		
	<i>master</i>	10	2,60	1,07		

## 5. CONCLUSION

Our research has studied the knowledge/awareness of the students of the Department of Music at the Faculty of Arts in Niš about the phenomenon of interculturality and its importance in the context of the contemporary art education, their care for/sensitivity to respecting cultural diversity and their activity with the purpose of preventing racial and cultural differences and prejudices. The survey was completed with a survey on the musical preferences of the students with selected examples of world music that represent different, close and distant music cultures. Most of the students agree with the fact that different languages are spoken. Students in the higher years of studies demonstrate a greater degree of engagement in removing language barriers. Half of the students fully understand and accept the concept of diversity, yet students in the beginning years of studies show more understanding for cultural diversity. At the same time, the results we have obtained point to the indifferent attitude of students and the lack of their action in the fight against racial and cultural prejudices. Based on the analysis of responses related to the examples of world music, one can notice that students show the highest preference for geographically and

culturally (linguistically, religiously) close areas (Russia, Macedonia), while they have the least preference for the music of the Far East countries (India, China), that is, for the music that was created in a completely different system, both from western European music and from musical traditions close to them. Our research just points to the need to provide conditions for affirmation and studying of the music of other cultures and traditions by incorporating the world music into the teaching process. „If the criteria for inclusion of musical examples in the pluralistic curriculum were their sonority, expressiveness and musical interest, music education could indeed participate in the creation of a new values, in the transmission of culture and in critical reflection...” (Dobrota 2007, 127). Therefore it is very significant to encourage the importance of intercultural music education and through this kind of education contribute not only to the strengthening of tolerance towards different cultures, but also to the development of students' intercultural sensitivity.

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## **PREFERENCIJE STUDENATA MUZIKE PREMA ŽANRU WORLD MUSIC U KONTEKSTU PODSTICAJA INTERKULTURNOG OBRAZOVANJA**

*U radu se analizira fenomen world music i preferencije studenata muzike Fakulteta umetnosti Univerziteta u Nišu prema ovom muzičkom žanru u kontekstu podsticaja interkulturalnog obrazovanja. Istraživanje zasnovano na primeni deskriptivne metode sprovedeno je sa namerom da se dobiju odgovori na pitanja da li kod studenata muzike postoji znanje/spoznaja o interkulturalnosti, kakav je njihov stav prema različitim kulturama i da li su spremni da aktivno deluju protiv rasnih/kulturoloških razlika i predrasuda. Rezultati ovog ispitivanja upotpunjeni su rezultatima ankete kojom su studenti ocenjivali odabrane muzičke primere world music. Ovaj muzički žanr izabran je zbog stavova da se muzika percipira ne samo kao autonomna umetnička praksa već i kao reprezent određene kulture, kolektiva i/ili etničke grupe. Na osnovu dobijenih rezultata pokušali smo da utvrdimo reakcije studenata na muzičke karakteristike bližih i daljih kulturnih područja kao i njihovu spremnost da prihvate muzičke, jezičke i kulturološke različitosti s obzirom na još uvek prisutnu dominaciju zapadnoevropske umetničke muzike u procesu akademskog obrazovanja.*

*Ključne reči: studenti muzike, muzičko obrazovanje, interkulturalnost, preferencija, world music*





Original scientific paper

## IMPACT OF NEWSPAPER COVERAGE ON THEATRE PUBLICITY, POPULARITY AND PATRONAGE IN NIGERIA

UDC 070.11+792 (669)

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**Abstract.** *This study examined and measured the impact of newspaper coverage on theatre publicity, popularity and patronage in Nigeria. The work appraises the extent to which Nigerian newspapers (by extension, the media) are contributing toward enhancing theatre publicity, popularity and patronage in Nigeria. The study utilized questions such as: do newspapers presently give attention to and thus provide publicity to theatres and their programmes? Is such attention worthwhile (adequate) under the present scheme of things or need to be intensified? How often do newspapers report theatre events? Do newspapers report theatre events more as features than as straight news, editorial or letters to editors? Coding schedule was used as the measuring instrument for data collection. A purposively selected sample comprising three Nigerian newspapers was studied. Content analysis research method was applied in carrying out the study. The study revealed that the contribution(s) of Nigerian newspapers to theatre popularity and patronage through publicity provided by their news coverage/feature stories is very minimal and grossly inadequate premised on the following findings: they do not give prominent attention to theatre events and programmes. They hardly report (place) news about theatre events and programmes on the front pages. They do not frequently report theatre events and programmes. Furthermore, they do not utilize features in presenting theatre events or programmes stories. The study therefore recommended that theatre producers and managers should intensify newspaper publicity options by setting up private newspapers or establishing mutually beneficial links with popular newspapers in view of promoting theatre publicity, popularity and patronage in Nigeria.*

**Key words:** *newspaper, theatre, publicity, popularity, patronage*

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## 1. IMPACT OF NEWSPAPER COVERAGE OF THEATRE PUBLICITY, POPULARITY AND PATRONAGE IN NIGERIA

The invention of the printing press and more recently the invention of newspapers have produced a watershed in the processing, presentation, promotion and preservation of diverse forms of information as well as messages of different types. By their very nature, newspapers present indivertible information to heterogeneous audiences simultaneously, in tangible format that can be cross-checked, referenced and preserved, unlike television and radio. The implication is that newspapers facilitate communication of various forms of ideas, information and messages. Aside the above, newspapers enjoy a prestige value because newspapers are neat, classy, portable, and present credible information in clear, legible, concise, precise, logical and detailed format. In Nigeria in particular, newspaper reading or even carrying confers respect or dignity on an individual. This is because newspaper purchase and reading is beyond the affordability of the teeming masses of poor and illiterate persons who constitute a significant proportion of the society. The preliminary investigations carried out by the researcher through direct observation and discussions with some theatre managers revealed that the use of newspapers as a medium of publicity across the country is quite low. Therefore, considering the dire need for theatre publicity promotion as well as the vast potentials of newspapers as an effective means of disseminating information, it becomes necessary to explore if newspapers are being adequately used to create publicity towards improving popularity and patronage of theatres in Nigeria.

Hence, this study therefore examines select Nigerian newspapers' reportage of theatre events and programmes stories with the aim of ascertaining the volume of reports of various forms and their impacts. The study also takes note of the placement (grading) of theatre publicity stories as well as the forms of newspaper reportage in which they are featured.

The study was operated and guided by the following research questions:

1. Do newspapers give prominence to theatre events and programmes?
2. How often do newspapers report theatre events and programmes?
3. Do newspapers report theatre events and programmes rather as features than as straight news, editorial or letters to editors?
4. Are newspapers giving adequate attention to and therefore providing adequate publicity as well as contributing towards theatre popularity and patronage?

These research questions were tested and validated by the following hypotheses:

H0: Newspapers do not give prominence to theatre events and programmes.

H1: Newspapers give prominence to theatre events and programmes.

H0: Newspapers do not report theatre events and programmes very frequently.

H2: Newspapers report theatre events and programmes very frequently.

H0: Newspapers do not report theatre events and programmes more as features rather than as straight news, editorial or letters to editors.

H3: Newspapers report theatre events and programmes more as features than as straight news, editorial or letters to editors.

H0: Newspapers do not giving adequate attention and therefore do not providing adequate publicity and contributing towards theatre popularity and patronage.

H4: Newspapers are giving adequate attention and providing adequate publicity as well as contributing towards theatre popularity and patronage.

This study is undoubtedly significant because it seeks to proffer insights into how the purpose and practice of publicity can be enhanced toward solving the problem of poor popularity and patronage facing the dwindling theatre in Nigeria, with a view to revising the ugly and unrewarding trend, as well as repositioning the theatre to perform better. This study is also of benefit to students, teachers, researchers and practitioners (producers and managers) of theatre arts institutions and organisations. The study is limited to theatre publicity in newspapers and not inclusive of advertising in other mass media though they are quite related. This study may pave the way for subsequent investigations in related areas hopefully. The study is restricted to coverage of theatre events and programmes by only three national dailies in 2015 (January to June, which is the period for which all the copies of the select national newspapers were readily available in the library consulted by the Researcher due to constraints of time, manpower and other logistics). The newspapers screened in the study are *The Punch*, *National Tribune* and *Vanguard*. The newspapers are a sample of Nigerian newspapers selected through purposive random sampling. Other Nigerian newspapers include: *Daily Champion*, *The Guardian*, *National Mirror*, *The Sun*, *This Day*, *Daily independent*, *The Nation*, etc. Regularity of appearance on news-stands, expanse of circulation within Nigeria and volume of readership (as attested by adept and adroit vendors), informed the choice of selection.

### **1.1. Conceptualisation of the main concepts – newspaper, theatre, management, publicity, popularity and patronage**

We will start by examining the first newspaper and its historical development in Nigeria. To make a long story short, before 1438 when the German metallurgist, Johann Gutenberg invented the printing press, ideas could only be hand written and the whole process of communicating ideas was fraught with various challenges and limitations. Following Gutenberg's invention however, the possibility of consistently producing and reproducing (cyclostyling/stenography) verbatim information with precision that can be circulated to mass heterogeneous sources, without any variation (homogeneity) and with the element of simultaneity; ultimately gave birth to the invention of circulated newspapers. According to Dominick (1987, 70–82) printers began turning out what was called 'corantos' or current torrents of news in Holland around 1620. Within a short time, 'corantos' spread to Britain. After twenty years, they were replaced by 'diurnals' which were daily reports of domestic and local events usually concerned with the doings of the king and parliament. Remarkably, in 1690, Benjamin Harris published the first American newspaper called *Public Occurrences* in both foreign and domestic editions.

Subsequently, significant advances in printing technology resulted in setting up of a newspaper for a mass audience. In 1833, Benjamin Day founded the *New York Sun*. The production of this newspaper for mass audiences was made possible following Fredrick Koenig's invention of a two cylinder press in 1814. The press printed both sides of the paper at once and could turn out copies at a rate of 1100 per hour. As it usual with inventions, one discovery paves the way for another and the emerging challenge which was to harness an outside power source to the press to increase its speed, was fulfilled in 1822 when Dan Treadwell achieved that feat by harnessing a real horse to his machine, thereby creating a live one horse power printing press. Of course, steam power replaced the live horse a little later.

The birth of the newspaper in Nigeria can be traced back to 1859, when according to Ogbuoshi (2005, 8) Reverend Henry Townsend printed Africa's first vernacular newspaper called *Iwe Irohin*. Chronologically however, the Presbyterian Mission had set up a printing press in Calabar as early as 1846. According to Nwuneli (1985), Uche (1989) and Umechukwu (1997) cited in Alozie (2005, 4–5), *Iwe Irohin* was established to provide a medium of communication between the white missionaries and the Egba speaking Yorubas in order to further the spread of the gospel as well as enhance colonial administration. This view is supported by Daramola (2006, 12) cited in Ogbemi and Atake as opining that “*Iwe Irohin* thrived well and helped in educating the growing public about the history of politics at the time...The newspaper radically continuously criticized the activities of the colonial government and was the forerunner of the first Yoruba Bible published in 1862” (2011, 34). Apart from *Iwe Irohin*, other publications of the early missionaries as documented by Nwuneli (1985) include: *The African Gleamer* (1917), *African Hope* (1919), *Leisure Hours* (1918), *Nigerian Baptist* (1923), *Nigerian Methodist* (1925), *African Challenger* (1934), *African Chronicles* (1930) and *Catholic Life* (1936). However, the newspaper that gained widespread prominence after *Iwe Irohin* was known as *Anglo African* and was published by Robert Campbell between 1863 and 1865. According to Obazee and Ogbiti (2004, 55), cited in Ogbemi and Atake, “Campbell’s aim of publishing the *Anglo African* was essentially to exploit to the fullest the growing interest in western education and enlightenment in Lagos and environs in the 1850s” (2011, 41). However, the newspaper that received high recognition after the *Anglo African* was known as *The Lagos Times* and *Gold Coast Advertiser* (Ogbemi and Atake, 2011, 44). The double newspaper was published by Richard Olamilege Beale Blaze, an associate and contemporary of Robert Campbell between 1880 and 1883. Alozie opinion thus about Blaze’s newspaper is that, “it is on record that the newspaper as far back as the time agitated for the inclusion of natives in the House of Representatives dominated entirely by whites” (2005, 18). Note worthily, since Blaze’s parents were Nigerians (John from Oyo and Maria from Abeokuta), the *Lagos Times* and *Gold Coast Advertiser* is inferably, incidentally and truly the first newspaper birthed by a Nigerian, for Nigerians, in Nigeria.

To quickly mention other newspapers of the early period due to the constraints imposed by time and space, there were: *The Lagos Observer* (1882 by Mr. J. B. Benjamin); *The Eagle and Lagos Critic* (1888 by Owen Macaulay), *The Mirror* (1887 by Adolphus Marke) and *The Lagos Weekly Record* (1891 by John Payne Jackson), speaking of the *Lagos Weekly Record*, Ogbemi and Atake state that “the *Lagos Weekly Record* occupies a prominent place in the history of journalism in Nigeria for mainly two reasons. One is that it came to be one of the most radical papers in Nigeria at that time and the other was that it lasted longer than all other newspapers that existed during the period” (2011, 49). Furthermore, according to Obazee and Ogbiti, the career of John Payne Johnson “most exemplifies the important role played by the newspaper in the history of Nigeria and West Africa ... and Jackson was the most prominent and outstanding journalist in the whole of West Africa at that time” (2004, 59–60). Leaving *The Lagos Weekly Record*, other newspapers established in the early period are: *The Nigerian Times* (1910 jointly by J. B. Davis and Sapara Williams); *The Lagos Standard* (1894 also jointly by George A. Walrus and S. H. Pearce); *The Nigerian Chronicle* (1900 by Christopher Johnson); *The Nigerian Pioneer* (1914 by Sir Akintoye Ajasa); *The Africa Messenger* (1921 by Ernest Sisei Ikoli); *The Nigerian Daily Times* (1926 by The Lagos Chamber of Commerce); *The Lagos Daily News* (1927 by Herbert Macaulay and Akilade Caulcrick);

*The Spectator* (1923 by Dr Akinwade Savage); *The Daily Times* (1926 by Richard Barrow); *The Nigerian Tribune* (1949 by Chief Obafemi Awolowo); *The West African Pilot* (1937 by Dr Nnamdi Azikiwe) and *The Nigerian Daily Mail* (1930 by Ernest Ikoli) to mention but some.

Okafor (2002, 39) classifies the study of the history of the Nigerian press (newspaper) into distinct periods. According to her, the first period is from 1859 to 1920, the second period is 1920 to 1937, while the third era of the development was between 1937 and 1947. Other eras in the development process are the fourth era which was started in 1947 and stretched till 1960 and the fifth, i.e. final era which came into being in 1960 and stretches to the present day. According to Okafor, the periods are marked by definite progressive trends of development ranging from publication regularity, format, circulation and readership, to design and scope in terms of news coverage.

In terms of relevance to this study, these early newspapers as progenitors' established the foundation that the middle period-pre-independence and later post-independence newspapers thrived upon. It is inferable and noteworthy from this investigation, that newspapers have played a pivotal role in disseminating awareness and mobilizing support for various socio-cultural and political imperatives in Nigeria. The use of newspapers as advocated in this study is therefore in tandem with this extant tradition.

### 1.1.1. Theatre

According to Cohen, "theatre is the most natural of the arts" (1994, 5). There is no culture that has not had a theatre in some form, for theatre, quite simply, is the art of people acting out, and giving witness to their most pressing, most illuminating, and most inspiring concerns. Theatre is at once a showcase and a forum, a medium through which a society's fashions, moralities, and entertainments can be displayed and its conflicts, dilemmas, and struggles can be debated. Theatre has provided a stage for political revolution, for social propaganda, for civil debate, for artistic expression, for religious conversions, for mass education, and even for its own self-criticism. It has been a performance ground for witch doctors and priests, intellectuals, poets, painters, technologists, militarists, philosophers, reformers, evangelists, prime ministers, jugglers, peasants, children, and kings. It has taken place in caves, in fields and forests, in circus tents, in inns and in castles, on street corners, and in public buildings grand and squalid, all over the world. And it goes on incessantly in the minds of its authors, its actors, its producers, its designers, and its audiences. For theatre is, above all, a living art form – a process, an event that is fluid in time, feeling, and experience. It is not simply a matter of "plays", but also of "playing", and a play is composed not simply of "acts", but also of "acting". As "play" and "act" are both noun and verb, so theatre is both a "thing" and a "happening" (Cohen, 1994, 5–6).

For a brief historical perspective, Western theatre history propounds that theatre originated in Greece in the 5th century BC. Since then, theatre has witnessed diverse manifestations in different climes. In Africa and Nigeria to be specific, theatre has been part and parcel of the evolutionary and developmental processes of various ethnic groups and nationalities. In Africa generally, theatre is not a separable entity, but an art like cooking, dressing, farming (agriculture), marriage, education and other elements of the culture around which the lives of the people are intertwined. The Yoruba Alarinjo Itinerary (travelling) Theatre tradition is widely acknowledged as one of the earliest and most robust traditional theatrical manifestations in Nigeria. In the same way, the late

veteran doyen of entertainment, Chief Hubert Ogunde is widely acknowledged as the pioneer and father of modern theatre practice and management in Nigeria. The theatre, especially in Nigeria, if the rapid growth and overwhelming success of the recently established Nollywood is anything to go by, has huge potentials and prospects in Nigeria. Unfortunately, the theatre's popularity and patronage is presently very uninspiring, apparently or ostensibly due to poor or inadequate publicity.

### *1.1.2. Management*

The term "management" according to Stoner and Freeman is "the process of planning, organizing, leading and controlling the efforts of organization members and of using all other organizational resources to achieve stated organizational goals" (1989, 4). Additionally, Koontz, O'Donnell and Weihrich observe that "the task of all managers is to design and maintain an environment conducive to the performance of individuals who are working together in groups towards the accomplishment of some preselected objectives" (1980, 1). Furthermore, Donnelly, Gibson and Ivancevich propound that, "management is the process undertaken by one or more individuals to coordinate the activities of others in order to achieve results not achievable by one individual acting alone" (1984, 2–4). The emphasis made by Donnelly et al. that, "and the process of management should be studied by anyone planning to become a successful manager" (1984, 3) is worthy of noting. Moreover, Dessler (2001) as well as Weirich, Koontz and Cannice (2008) in their perspectives of management definition, agree somewhat with the views and opinions presented by Koontz et al. above. The next operational concept is publicity.

### *1.1.3. Publicity*

Basically, publicity is concerned with gaining public visibility or awareness for a product, service, cause, organisation, individual or group via the media. According to Ayakoroma "publicity is any effort you make to influence conduct, action or behaviour. In the media, it is a form of free promotion to stimulate a favourable demand, impression or action towards something. This is mostly through favourable news reports, interviews, talks, newspaper previews, reviews, and so on. Publicity is distinct from advertising, which is the process of preparing and presenting commercial messages on goods and services" (2014, 84–85). Going further, Ayakoroma listed the forms of publicity available to a theatre manager or publicity director as including "radio, television, newspapers, posters, handbills, banners, billboards, mail, fax, telephone, e-mail, internet (World Wide Web), bulk short messaging service (SMS), novelty, mobile, interpersonal, guerilla and social media platforms, among others" (2014, 84–85).

Awodiya who succinctly ties publicity with audience development, without mincing words states that: "Any arts organisation that cannot attract an audience to its programmes of activities cannot fulfill its aims and objectives" (2006, 199). Awodiya further added that "if an arts organisation is unable to fill its auditorium and cannot accomplish its objectives, it might just as well close up shop for in the long run it cannot survive" (Ibid). Expatiating on the significance of publicity, Awodiya states that "on the one hand, nothing is more uninspiring to actors and managers as an empty auditorium on a performance night. Not only is audience paucity depressing for the performers, but it usually indicates a financial calamity to the managers of the performance" (Ibid). Articulating the benefits of publicity in contrast, Awodiya states that, "on the other hand, nothing is more uplifting spiritually and

financially than a sold-out auditorium. There is a special kind of excitement for performers, audience and management when all seats are filled at performance time. To develop and raise funds, arts institutions in Nigeria traditionally apply marketing principles to achieve these objectives” (Ibid).

From an authoritative and professional perspective, the Advertising Practitioners Council of Nigeria Lecture Document defines publicity as “the non-personal stimulation of demand for a product or services by placing news about it in various media and not paid for by an identified sponsor” (APCON, 2000). Furthermore, Downs, Wright and Ramsey present publicity as actions or activities directed at promoting the mission statement of a theatre and its next season or play. Usually, the mission statement according to the authors, “declares in clear and concise terms the theatre’s purpose and key objectives” (2013, 110–111). With regards to publicity, Downs et al aver that the publicity department handles the work of promoting the next play or performance through handling activities which include: setting up interviews with the director at the local radio station, arranging times for actors to tour area schools as a part of the theatre’s outreach programme, designing and printing radio, television and newspaper ads in media options that will give them the best returns on investments, etc. Speaking on the intricacy of press reviews, Udoka (2014, 91–92) opines that the most traumatic session for a theatre producer of any kind is during the press preview; being at the mercy of an appreciative or caustic press, where positive or negative notions are formed by the general public based to a great extent on the disposition of the press about the production.

With emphasis on advertising, which in many respects is similar to publicity, though not synonymous, Bovee and Arens insist that the most basic functions of advertising are “to identify products and differentiate them from others” (1982, 4–10). Furthermore, Bovee and Arens are of the view that “all forms of advertising communicate some message to a group of people. As a communication function, advertising had its beginnings in ancient civilizations” (Ibid). The authors further assert that “most historians believe the outdoor signs carved in clay, wood, or stone and used by ancient Greek and Roman merchants were the first form of advertising. Since the population was unable to read, the signs were symbols of the goods for sales, such as a boot for a shoemaker’s shop” (Bovee & Arens 1982, 9).

In summary, the major characteristic of publicity therefore which differentiates it from advertising and other marketing tools is that it may not be paid for by an identified sponsor, which makes it very suitable for theatre promotion under the prevailing unfavourable economic conditions. The other reason or factor which recommends the use of publicity through the newspaper is the favourable slant it can give to theatre publicity, thereby subtly wooing and inadvertently persuading its patrons to patronize the theatre without suspicion. A strategic option for promoting theatre newspaper publicity is to encourage tie-in of theatre events stories with prominent socio-cultural and political events which usually dominate the attention of newspaper correspondents and editors by lobbying and greasing their palms.

#### *1.1.4. Popularity*

According to several known authors, popularity refers to a state, condition or quality of being well esteemed or being in favour with people at large; being suitable and being acceptable to or accepted by the majority, or generally being well known and widely influential or liked positively. Promotion is very vital to achieving popularity. Promotion

refers to any organised activity, process or programme designed to enhance the profile, position, status, reputation, as well as level of awareness, acceptance or prestige to be enjoyed by its object. Moreover, Ukonu and Wogu assert that the press (newspapers) can “redirect attention to specific sections of the nation by virtue of the nature of news coverage” and ultimately “enhance the country’s image” (2006, 214–215). Without gainsaying, if the press (mass media) can be used to promote positive national image, it can evidently be used to enhance the popularity of the theatre through portraying/projecting its aims, programmes and activities purposely and consistently in positive light.

#### *1.1.5. Patronage*

Patronage can be defined as the choice, purchase, attention, reception, or preference, etc, given to a product, person or organization, towards possessing or utilizing the benefits, resources or potentials of the object or subject patronized towards fulfilling or satisfying an outward or inner goal. Hopefully, this definition encompasses, circumvents, or includes all forms of patronage, including tangible and intangible. Earlier on, Awodiya (2006, 199) had succinctly stressed the significance of publicity to audience patronage and audience patronage to subsistence and survival of the theatre respectively.

#### *1.1.6. Theoretical foundation*

This study is predicated first on the theoretical postulation by Ogbemi and Atake (2011, 97), citing Stevenson (1994) who concluded that “there is no one single theory to explain the variety of media systems in the 170 or 180 countries in the world.” Ogbemi and Atake went further to state that “the kind of press a country has to a large extent is a reflection of the socio-political, socio-cultural and socio-economic system which it operates” (Ibid.). To buttress this point, the authors cited Okon (2001, 93) in Ogbemi and Atake thus “today’s mass media, like all complex social institutions have developed over centuries. The event of each century has a lasting effect on the structure and performance of the media.” (2011, 97). However, more specifically, this study is fore grounded on the Libertarian theory which was generated in 17th century England based on the egalitarian ideas propounded by John Milton, John Stuart Mill, Thomas Paine, Thomas Jefferson, Thomas Hobbes, John Locke et al, which posits the fundamental need for “propagation of the truth, information, interpretation of the news and entertainment” as well as “emphasised the need for an open market place of ideas that is embedded in the idea that citizens can express their ideas freely without any fear of harassment and molestation” (Ogbemi and Atake 2011, 100–101).

The press thus fulfills educational and enlightenment roles thereby effecting cognitive change in people by structuring or restructuring their thinking, thus setting the agenda of public discussion and performing a sweeping political role unrestrained by law through influencing or determining what people talk and think about. It can however be noted that the theory’s seeming assumption that all media audiences will react positively to media messages in keeping with the intentions of the media to be thus influenced by them, is arguable. The fact that some people who are exposed to media messages might not understand them or might not be involved as they are not interested and so cannot be influenced by the messages indicates a shortfall of the theory.



## 2. DESIGN AND EXECUTION OF THE STUDY

The research method of this study is content analysis, which is applied to secondary data. Three national daily newspapers were chosen for the study. Their being selected was predicated upon their regularity of appearance on the newsstands, as well as their wide circulation and readership. Moreover, these newspapers are privately owned therefore usually being more vocal than government (public) newspapers (which do the bidding of their master) and they usually are more business oriented, and reporting a more diverse menu of news than the strictly regulated/straight jacketed menu of the public ones.

The newspapers applied in this study are the editions published between January and June, 2015 of: 1. *The Punch*, 2. *National Tribune*, 3. *Vanguard*.

Therefore the study covered the editions of the selected newspapers for a period of six months (January to June 2015). The selected sample copies of the newspapers were screened from the first to the last page for the required data. The unit of analysts is the newspapers' stories. The following analytical categories were used:

Medium: newspaper where the text (unit of analysis) appeared.

Position: where the text appeared – front page, inside pages or back page.

Type: if the text appeared as straight news, features, editorials or letter to editors. Furthermore, nominal system of data measurement quantification system was used, thus involving counting of the frequency of occurrence of the unit of analysis in each analytical category.

The sample for this study comprises of 549 editions of the three selected newspapers covering 183 days (January to June 2015) that make up the six months of the scope of this study.

The sample was calculated by multiplying 183 by 3, which totals up to 549 editions of the select 3 newspapers examined.

### 2.1. Sampling techniques and sample size

The sampling technique of Taro Yamene was applied to arrive at the sample size, viz:

$$n = N1 + N(e)2$$

n = desired sample size; N = population for study; 1 = theoretical constant;

e = expected error margin (5%)

$$n = 5491 + 549(0,02)2 = 1 + 1.37 = 2.37 = 2.4$$

$$549$$

$$2.4 = 228$$

228 editions out of the total sample population of 549 divided by 3 (number of newspapers) gives 76 implying therefore that 76 copies each of the three.

Newspapers are to be examined in the study to obtain the relevant data. Simple random sampling was conducted on the defined population in order to have an equal and independent chance of achieving round and general inclusiveness in the selection of the 76 editions of each newspaper, which make up the 228 copies.

The days and dates comprising the six months (January to June 2015) totaling 183 (being the population size for each newspaper), were written on slips of paper, put in a basket and thoroughly reshuffled. Subsequently, 76 slips of paper were blindly picked and recorded until the 76 different days/editions of the three newspapers were selected for study. Coding schedule was used in measuring the result obtained from the data collected to form the research instrument and checked for validity and reliability by testing a small partial sample and the result obtained proved that the instrument measured the object accurately. To ascertain the reliability of the coding process an inter-coder reliability check was used. Another researcher was engaged to crosscheck the coding and it proved to be consistent with the original results in the pilot test. Furthermore, various tables were created for editions of the Newspaper's Analyses Code:

Newspaper Editions Codes; Prominence of theatre events and programmes Stories Code; front page stories (1) and number of front page non theatre events and programmes stories (2). Furthermore, tables were used to examine the Forms of Report Code; which included Editorials 1, Features 2, Straight news 3 and Letters to Editors 4. The dimensions of the news stories and modes of their promotion were covered.

Descriptive and inferential statistics approaches were used in analyzing the data obtained. Under descriptive statistics, the statistical measures used are frequency tables and simple percentages, while the inferential statistical measure employed to test the hypothesis that guided this work, is chi-square. Therefore, the data is analyzed quantitatively and qualitatively.

## 2.2. Presentation and analysis of data obtained in the study in tables

**Table 1** Newspaper coverage of theatre events and programmes

Name of newspaper	Number of stories on theatre events/prog. reported	Percentage
<i>The Punch</i>	7	44%
<i>National Tribune</i>	3	19%
<i>Vanguard</i>	6	37%
Total	16	100%

From the table above, the sample editions of the newspapers studied, reported only 16 stories on theatre events and programmes in the period under review, which is January to June, 2015.

*The Punch* reported 7 stories representing 44% of the total number of stories reported on theatre events and programmes by the three newspapers; while *National Tribune* had 3 stories which amount to 19% of the entire stories; and *Vanguard* reported 6 out of the entire 16 stories done by all the newspapers which represent 37%. Furthermore, this table reveals that *The Punch* reported the highest number of stories, while *Vanguard* has the lowest number. It is significant to state that the number of stories reported on theatre events and programmes by all the newspapers in the select sample (228) during a period of 6 months being a mere 16 reveals an abysmally poor utilization of newspapers for theatre publicity, promotion and patronage. This data confirms null hypothesis (HO) 5, which speculates that newspapers are not giving adequate attention and therefore not providing adequate publicity, neither are they contributing towards theatre popularity and patronage.

**Table 2** Stories given prominence in front page

Name of newspaper	Number of stories on theatre events/prog. reported	Other stories	Percentage
<i>The Punch</i>	7	168	4%
<i>National Tribune</i>	2	187	1%
<i>Vanguard</i>	4	178	2.1%
Total	16	533	7%

From the table above, the sample newspapers studied, placed a total of 13 theatre events or programmes stories on their front pages, which is 81.5% of the total of 16 stories covered by the newspapers during the period. The sad inference of this phenomenon is that newspapers mainly report theatre events and programmes only when they are prominent or significant, perhaps when high placed people in government or society were involved; and not as a staple regular activity or routine. On the other hand, other stories placed by the sample newspapers studied on their front pages totaled 533. Specifically, *The Punch* placed 7 theatre events or programmes stories, being 4% of 168 other stories on front pages. *National Tribune* placed only two theatre events or programmes stories, which is 1%, of 187 other stories on its front pages, while *Vanguard* on the other hand placed 4 theatre events or programmes stories being 2.1% of 178 other stories on its front pages during the period under review in this study. As we have mentioned earlier, the entire coverage/feature of theatre events or programmes by the sample newspapers is lackluster and grossly inadequate. It indicates a gross negligence and unreasonable or unwitting relegation of the theatre and cultural entertainment sector, as well as possible excessive attention conversely to government personnel/events in the scheme of things. It is pertinent to point out that the front pages as well as other pages of the sample newspapers were predominantly and consistently dominated by stories on politics (activities of government more precisely), economy (business), society, advertisement, lifestyle, crime and corruption.

**Table 3** Length of attention of theatre events stories on front page

Name of newspaper	Items on theatre events or prog.	Column inches	Item on non theatre events or prog.	Column inches
<i>The Punch</i>	3	46"	165	1'356"
<i>National Tribune</i>	1	9"	152	1'110"
<i>Vanguard</i>	2	12"	180	967"

It can be inferred from the above table that the length of the 3 theatre events or programme stories reported by *The Punch* on its front pages is 46 inches while the length of its other non theatre events and programmes are 165, and cover 1,356 inches. Furthermore, the column inches of one front page theatre event story by *National Tribune* is 9 inches while 152 other stories have 1,110 inches. On the other hand, the column inches for the 2 front page stories by *Vanguard* is 12, while other 180 other stories measure 967 inches respectively. On the whole, the front page stories of the newspapers frequently extended to the inside pages and are measured in extension of the front pages. Categorically, it is glaringly deducible not only that the newspapers did not only place insignificant numbers of theatre events or programmes stories on their front pages but

also that the reports are scanty and not detailed as can be confirmed from the length of the stories. Therefore, the indices which measured degree of attention and prominence given to theatre events and programmes stories (front page placement and length of front page stories), therefore clearly indicate that Nigerian newspapers both in quantitative and qualitative terms do not give adequate attention and sufficient treatment to theatre events or programmes publicity or promotion.

### 2.3. Testing the hypotheses

The hypotheses applied in conducting this study was tested by using contingency tables. The information from the tables is summarized below due to constraints of space and time. From the data collected, the expected frequencies of the reported stories were calculated. The expected frequencies are enclosed in brackets. The figures that are not in brackets are the observed frequencies. The expected frequencies (E) were obtained by using the formula:

$$E_j = R_j C_j / n$$

R = Row total  $i = 1, 2, \dots, r$ ; C = Column total  $j = 1, 2, \dots, c$ ; N = number of observations

The *Punch* had observed frequency of 5 and expected frequency of 2.9 for theatre events or programmes stories and 172 observed frequency but 174 expected frequency for other stories. *National Tribune* had 1 observed frequency and 3.0 expected frequency for theatre event or programmes stories and 186 observed frequency but 184 expected frequency for other stories while *Vanguard* had 3 observed frequency and 3.1 expected frequency for theatre events or programmes stories and 190 observed frequency and also 190 expected frequency for other stories. To determine the table value, the degree of freedom is calculated and checked with the level of significance on the chi-square table. The formula used for finding the degree of freedom is

$$Df = (r - 1)(c - 1)$$

r = number of rows; C = number of columns

The level of significance is  $\alpha = 5\% = 0.05$ .

With the degree of freedom established as 2 and the level of significance being 0.05, then if 2 is checked under 0.05 in X<sup>2</sup> critical table, the table value will be 5.99147.

If the table value = 5.99147 then the calculated value = 2.9017

The decision rule is applied thus:

Rule one – reject the null hypothesis (Ho) if the calculated value of the test statistic is greater than the critical (table) value. Rule two – do not reject the null hypothesis (Ho) if the calculated value of the test statistics is less than the critical or table value. Therefore, the null hypothesis which states that newspapers do not give adequate or prominent attention to theatre events or programmes stories is therefore valid and accepted. This further signifies that Nigerian newspapers do not attach importance to theatre events or

programmes stories. Prominence is demonstrably given to stories by placing them on the front page and that indicates the adjudged importance of the story or event the story represents by the newspaper.

Rule two – do not reject the null hypothesis ( $H_0$ ) if the calculated value of the test statistics is less than the critical or table value. Therefore, the null hypothesis which states that newspapers do not give adequate or prominent attention to theatre events or program stories is therefore valid and accepted. This further signifies that Nigerian newspapers do not attach importance to theatre events or program stories. Prominence is demonstrably given to stories by placing them on the front page and that indicates the adjudged importance of the story or event the story represents for the newspaper.

Another important hypothesis that tests the problem this study is focused on is whether Nigerian newspapers often do or do not report theatre events or programmes. The data obtained shows that in January, *The Punch* had an observed frequency of 3 and expected frequency of 2.8; *National Tribune* had an observed frequency report of 1 and an expected frequency of 0.9. On the other hand, *Vanguard* had an observed frequency of 1 and an expected frequency of 1.3. In February the observed frequency for *The Punch* was 3, and the expected frequency was 3.4. *National Vanguard* had an observed frequency of 3 also, but expected frequency of 1.1, while *Vanguard* had no observed frequency but had an expected frequency of 1.5. In March, *The Punch* had an observed frequency report of 8 and expected frequency of 6.4. *National Tribune* had no observed frequency, but had an expected frequency of 2.2, while *Vanguard* on the other hand, had an observed frequency of 4 and an expected frequency of 3.1. The observed frequency of *The Punch* for April was 2, while its expected frequency was 3.4. *National Tribune* had no observed frequency, but it had expected an frequency of 1.1, while on the other hand, *Vanguard* had an observed frequency of 4 and an expected frequency of 1.5. In May, the observed frequency of report for *The Punch* was 4 while its expected frequency was 3.9. *National Tribune's* observed frequency was 2 but its expected frequency was 1.3, while *Vanguard* on the other hand, had an observed frequency of 1 and an expected frequency of 1.8. Lastly, in December, *The Punch* had an observed frequency of 2 and an expected frequency of 1.7. *National Tribune* had an observed frequency of 1 and an expected frequency of 0.5, while *Vanguard* on the other hand had no observed frequency but had an expected frequency of 0.8.

The  $\chi^2$  calculated hypothesis value is = 17.5336 from the contingency table,  $r = 6$ ,  $c = 3$   $df = (6-1)(3-1) = (5)(2) = 10$   $\chi^2_{10, 0.05} = 18.3070$ . Since the calculated value is 17.5336 and the table value is 18.3070, therefore, the calculated value is less than the table value. Therefore, the null hypothesis which states that “newspapers do not very often or frequently report theatre events or programmes stories” is valid and therefore accepted.

The null hypothesis which avers that newspapers do not report theatre events and programmes more as features than as straight news, editorials or letters to editors was similarly tested.

No features were observed in *The Punch*, but it had an expected frequency of 1.4. For straight news, it had 6 observed frequency and 5.2 expected frequency. For editorials, it had 1 observed frequency and 0.4 expected frequency. It had no observed frequency and no expected frequency for letters to editors. A total of 3 features were observed in *National Tribune*, but the expected frequency was 2.1. For straight news, it had 7 observed frequency and 7.4 expected frequency. It had no observed frequency for

editorial but 0.5 expected frequency. It had no observed frequency and expected frequency for letters to editors. Last by no least, no features were observed in *Vanguard*, but it had an expected frequency of 1.4. For straight news, it also had 6 observed frequency and 5.2 expected frequency. For editorials, it had 1 observed frequency and 0.4 expected frequency. It also had no observed frequency and no expected frequency for letters to editors. The calculated value therefore is 5.9744 and the table value is 12.5916. since the calculated value is less than the table value, the null hypothesis therefore which states that “newspapers do not report theatre events or programme stories more as features than as straight news, editorials or letters to editors”, is valid and accepted. The implication is that Nigerian newspapers do not go an extra mile to report or present theatre events or programmes stories with the aim of steering the emotions of their readers, so that they will be favorably disposed to patronizing the theatre.

### 3. SUMMARY AND DISCUSSION OF FINDINGS

This study set out to evaluate the level of attention or degree of coverage of theatre events or programmes by Nigerian newspapers, with the aim to determine the extent to which newspapers are promoting publicity, popularity and patronage of the theatre in Nigeria. Select samples of three national dailies were studied anchored on the following research questions:

1. Do newspapers give prominence to theatre events and programmes?
2. How often do newspapers report theatre events and programmes?
3. Do newspapers report theatre events and programmes more as features than as straight news, editorial or letters to editors?
4. Are newspapers giving adequate attention to and therefore providing adequate publicity as well as contributing towards theatre popularity and patronage?

Hypothesis and non-hypothesis were formulated upon these research questions which foreground the objectives of this study. Appropriate research tools and data analyses instruments were applied in carrying out the study. Findings from the study which mainly validated the null hypotheses are that newspapers do not give prominence to theatre events and programmes stories; newspapers do not frequently report theatre events and programmes stories; newspapers do not report theatre events and programme more as features than as straight-news, editorials or letters to editors; and lastly that Nigerian newspapers (the media by extension) are not giving adequate attention to theatre events and programmes stories coverage and therefore not providing adequate publicity as well as contributing meaningfully to theatre popularity and patronage in Nigeria. The study also revealed that Nigerian newspapers do not give preference to feature form of journalism in reporting theatre events and programmes which entails not only reporting the facts, but further analyzing and possibly injecting emotional slant or bias into the news towards making the news more attractive or persuasive, or both. The use of features would no doubt precipitate more positive reactions and responsiveness to news stories projected in newspapers. Furthermore, Editorials which are official opinions or positions adopted by the editors or management of newspapers on issues or matters under reference in their newspapers were rarely or not at all utilized by the representative newspapers. This further confirms the poor and indifferent attitude of Nigerian newspapers’ publishers

to theatre events and programmes publicity, which consequently has not helped the popularity and patronage of the Nigerian theatre as expected.

However, it needs be stressed that the press cannot be blamed singularly for this phenomenon. The media is the mouthpiece of the society and thus can only say what the society wants to say or wants to hear. The phenomenon can therefore be rightly adjudged as a reflection of the societal perspective or situation regarding the theatre. Even at that, the media (newspapers) have the social responsibility to educate, enlighten and inform. Newspapers should therefore do more and are expected to address the problem of inadequate publicity versus optimum popularity and patronage of theatres (especially educational theatres which are basically non – commercial) in Nigeria.

#### 4. CONCLUSION AND RECOMMENDATIONS FOR FURTHER STUDIES

Nigerian newspapers do not demonstrate appreciable commitment or responsibility towards providing adequate publicity as well as promoting popularity and patronage of theatre in Nigeria. This is unarguably a shortcoming with consequent obvious negative impacts. Newspaper publishers, editors, etc, realizing the educational, educational and persuasive roles/potentials of the organ should conscientiously explore all efforts to remedy the very disadvantageous present situation.

In view of the necessity and potential of newspapers in addressing the problems posed by inadequate publicity, popularity and patronage of Nigerian theatres, the following are recommended:

1. Newspaper publishers, editors, etc, should network with Theatre producers, managers, etc, to work out modalities for using the medium of newspapers effectively to promote theatre publicity, popularity and patronage.
2. Publishers, editors, correspondents, etc, should project and promote the image and value of the theatre by not only regularly reporting theatre events and programmes as headlines on front pages. They should rather report them more as features and editorials in order to add value, persuasion and urgency to them.
3. Government at appropriate levels should improve funding, subsidy, grants and other aids/incentives to theatre business/programmes operators to enable them set up newspapers (even collaboratively), or at least be able to promote their services/programmes via newspapers.

It is obvious that it may not only be the theatre that newspapers are doing disservice (in quote) to in Nigeria. More researches are therefore needed to uncover other areas where newspapers can be used to promote popularity, patronage, services, value, etc, with a view to improving performance as well as contributions of such sectors to the nation's overall development.

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## UTICAJ NOVINSKIH IZVEŠTAJA NA POZORIŠNU JAVNOST, POPULARNOST I BRIGU O POZORIŠTIMA U NIGERIJU

*U studiji se ispituje i meri uticaj novinskih izveštaja na pozorišnu javnost, popularnost i brigu o pozorištima u Nigeriji, odnosno u kojoj meri nigerijske novine (u daljem tekstu mediji) doprinose edukaciji pozorišne javnosti, obaveštavanju javnosti i podsticanju brige o pozorištima. Studija pokušava da odgovori na pitanja: da li novine poklanjaju pažnju pozorištima i time doprinose popularnosti i promociji njihovih programa; da li je ta pažnja adekvatna ili treba da se poboljša; koliko često novine izveštavaju o pozorišnim događajima; da li su novinski napisi o pozorišnim događajima kratki izveštaji, vesti, urednički tekstovi ili pisma uredništvu? Kao instrument za*



*obradu podataka korišćena je kvantitativna analiza. Odabrani uzorak čine tri nigerijske novine, dok je u postupku istraživanja primenjen metod analize sadržaja. Na osnovu istraživanja objavljenih novinskih izveštaja/reportaža može se zaključiti da nigerijske novine nedovoljno doprinose popularnosti pozorišta jer ne poklanjaju dovoljno prostora pozorišnim programima i događajima. Novine u Nigeriji retko izveštavaju o pozorišnim događajima na naslovnoj strani, ne izveštavaju često o pozorišnim programima i događajima i ne koriste utvrđene tekstualne norme prilikom objavljivanja pozorišnih izveštaja. U studiji se preporučuje pozorišnim producentima i menadžerima da se aktivnije uključe u objavljivanje novinskih tekstova o pozorištu, da se osnivaju specijalizovani časopisi i da se uspostavi saradnja sa visokotiražnim novinama u cilju obaveštavanja javnosti i promovisanja pozorišnog publiciteta i brige o pozorištima u Nigeriji.*

*Ključne reči: novine, pozorište, javnost, popularnost, pokroviteljstvo*



## TELEVISION AND THE AESTHETIC EXPERIENCE

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**Abstract.** *The author reopens the old problem of the aesthetics of television, that is whether television is an art or not. There are aestheticians who find the field for their investigation only in art, and, on the other hand, there are those who go beyond art. Similarly, there are theorists who conceive television as a medium for content reproduction, while there are also those who attribute artistic quality to certain television creativity. Aestheticians use genre analysis as a way to explain the aesthetics of television. In this paper, we investigate the validity of this analysis and its relation with discourse analysis. The results show that both methods are valid, yet discourse analysis could be more adequate in certain cases.*

**Key words:** *the aesthetics of television, aesthetic experience, genre analysis, discourse analysis*

### INTRODUCTION

“When art, philosophy and television merge, something very interesting occurs. None of them are really themselves any more. Somehow art on television is neither quite television, nor is it quite art; a hybrid or an assemblage results from their interaction. Once it is mediated, a strange aesthetics and form of perception occur that forces artists to self-reflexively investigate every element of their practice” (Anderson 2013, 1).

From the very beginning, media have had a tendency to create a new reality. Creating an art film is creating a new view of reality or life experience. The same holds true for photography, multimedia exhibitions and so on. Contemporary theorists have a tendency to call this experience 'aesthetic experience'. Television creates new aesthetic experiences, too.

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The first problem which arises in the aesthetics of television is the technical aspects of the media. Still, this is not essential to aesthetics. For example, we do not stop appreciating writers simply because they type on a keyboard or art photographers because they click on a camera (Grejam, 2001). However, the technical aspects of the media may lead us to think about the nature of aesthetics that is present in the media. The other problem can be described as a variety of television content. To understand this content better, theorists use the principle of genres. The importance of the context also generates a new approach to the aesthetics of television, discourse analysis. The aim of this paper is to show some main features and shortcomings of those approaches in the aesthetics of television.

### 1. AESTHETICS AND THE AESTHETIC EXPERIENCE

It is well known that different definitions of aesthetics have been proposed. Two of them are widespread: aesthetics is the science, that is, the study of beauty, and, the second one, aesthetics is the ontology of art. If we agree that some other domains, outside of art, can be a subject matter for aesthetics, the second definition is not a good one. Yet, the definition of aesthetics as the science of beauty seems problematic too; there are artworks which are not beautiful, just as there is immoral literature, and so on.

Since the 18th century, aesthetics has been mediated by perception and estimation of sensual objects or by perceptual objects made by people or nature (Kon 2001, 13). Kant makes the difference between pure taste, which is present in perceiving nature, and intellectual taste, which is present in perceiving artworks. This reduction of aesthetics to beauty in nature is criticized by Gadamer (1978). He distinguishes aesthetic experience from the experience that is formed by habits and by using a language.

According to Kohn, if we want to understand aesthetic experience as an experience in relation not only to artwork, but outside of it, it is of crucial importance to try to understand a sense of interpersonal relations that are involved in these domains (Kon 2001, 7). This is probably the mainstream view on the aesthetics of communication.

When we speak about the aesthetic experience it is unavoidable to mention the German term '*Erlebnis*'. This term is derived from the word '*erlebens*', which means 'to be still alive when something happens'. There are two meanings of the word '*Erleben*': the immediacy of experience and the lasting yield of experience (Agarwala 2007, 23). „The words *Erlebnis* and *Erleben*, due to their association with life, also played an important role in the protest against the modern bourgeoisie industrial technological society at the beginning of our century. Yet, the life philosophy of our own day, by rejecting the mechanization of life in contemporary society, puts such an obvious emphasis on the word *Erlebnis* that its conceptual implications remain totally hidden to us” (2007, 24). *Erlebnis* is related to things that we experience and not to what we think we know. Gadamer says that something becomes an experience not only if it is just experienced, but if the way it is experienced leaves a special impression which would give a lasting importance to that experience (Gadamer 1978, 101). Experience presents the last unit of consciousness, not of sensation. The term '*Erlebnis*' is also a cognitive, theoretical term. Gadamer thinks that aesthetic experience is not just one kind of experience among others, but it represents the very essence of experience itself. Artwork is generally a world in, by, and for itself. In a similar way something that is experienced as aesthetic is far from any connection with reality. The power of artwork pulls out the

one who experiences it from the context of his life; and, at the same moment ties him with total life (Gadamer 1978, 111).

However, today we are inclined to think that everything in our life that has an impact on our visual sense and emotions could create aesthetic experiences. Artworks create pleasure but that is a characteristic of commercial programs, too. We can experience something new by watching a new painting or a sculpture or by watching television series. Art affects human imagination, commercial programs do the same. Aristotle's concept of catharsis applies to the two of them and we can experience different emotions by looking at both, artworks and soaps. We can experience an artwork as real life, like it is the case with performances; similarly we can experience commercial programs, for example a reality show; artworks create realities artificially, while the media create simulacrum. Nevertheless it is possible to find originality in advertisements and videos of mass media products but if often happens that there is a repetition of earlier and already known formulas similar to each other.

## 2. TELEVISION AESTHETICS

Television is a multi-layered media that includes writing and speech, languages, gestures, music, graphics, film, videos and therefore it is an interesting field of investigation for various sorts of researches, such as the proponents of narrative theory, ideological analysis and for contemporary aestheticians. The impact that television has on the audience is probably the main reason why many theorists are interested in media aesthetics. Cardwell says that some writers are in agreement that television is worthy of sustained scrutiny and critique for its aesthetics (Cardwell 2001, 76). She explains that television has been analyzed in terms of its communicative functions rather than in terms of artistic functions. Jacobs (2001) describes television as 'a medium for artistic expression'.

It is possible to make a clear cut distinction between traditional and contemporary approaches to this problem. From a chronological point of view, attitudes toward this problem have become more liberal. Novaković notices a deficiency in the television language. Film has its own language which is artistic but the language of television does not have any metaphorical structure or character (Novaković 1998). According to him, it is the art of filmmaking that creates the authors. Yet he allows for exceptions in such domains as music videos and some other genres. He also notices the transition from the culture of the letter to the culture of the screen. Another theorist, Đorđević, emphasizes the advantages of live programs. Television makes a spectacle and it has an aesthetic dimension (Đorđević 1989).

Anderson (2013) finds that there are a couple of categories for approaching television aesthetically: aesthetics as quality narratives, aesthetics as semiotic approach and aesthetics as formalist and compositional aspects.

Cultural studies and the notion of aesthetics explain the way of seeing things aesthetically. On the other hand, genres analysis says little about the medium itself.

In the 21st century, Thorburn (2004) sees in the understanding of television ideological and political perspectives more than an aesthetic perspective. He says: "On this emerging view, the commercial and ideological forces that shape popular entertainment are acknowledged as central but are no longer thought to exclude aesthetic questions. This return to the aesthetics has great importance for the nascent scholarship

on television, which was born in the era of high theory, of deconstruction and materialist forms of cultural studies“ (Thorburn 2004, 1).

### 2.1. Genre of formulae

Some theorists think that genre, which is also known as formula, is very important for media aesthetics. Sarah Cardwell (2001) says that genre transforms reality by establishing important values in our lives. Television became popular because it has been accommodated smoothly by different audiences. For example, it can enter into our home, relationships, and subcultures, by using certain formulae. Surfing on TV or the internet makes experience unique and it reminds of a 'truly postmodern collage'. Television text becomes in this way an open producer's text. On the other side, this personal experience ensures a big popularity of television (Crnobrnja 2010).

“Every aspects of television exhibits a reliance on genre” thinks Mittel (2001, 3).

There are theorists who think differently like Jane Feuer (1992) who thinks that genres do not work as a paradigm for television, but for film or literature.

Here we are confronted with traditional and contemporary views on a relevant paradigm of the aesthetics of television. Traditionalists think that genre is that paradigm.

“Media scholars have traditionally looked at genre as a component of the text, using a variety of guiding questions and theoretical paradigms... Another approach, probably the most common in media studies, raises questions of interpretation by exploring the textual meanings of genres and situating them with in larger social contexts... A third (and less developed) form of genre analysis poses questions of history to emphasize the evolutionary dynamics of genres” (Mittel 2001, 5).

When television genres are discussed, it is necessary to make a difference between television and journalistic genres. Television genres are specific in their drama like ways of presentations and purposes (Radović Jovanović, 2010). Traditionally, there are the following genres: informative, documentary, feature program, entertainment, music, educational, science, sports and economy-propaganda genres. Forms of journalistic expression include news, reportage, interview and comment (Ilić 2003, 27).

Most genre analyses consider genre as textual category. Mittel (2001) thinks that we must distinguish between conceiving a genre as a textual category and treating it as a component of a text.

Genre is not constituted as a category in itself by a member of some category. It emerges only from the inter-textual relation between multiple texts. According to Mittel, this text goes through cultural practice, such as production and reception (Mittel 2001, 6). If genre depends on inter-textuality, then it is not just a textual component. The appearance of new genres does not depend on their text, but on industry and audience. Practice produces new genres.

Agger and Jensen say: “Genre and medium are connected on so many levels, that the genres can be considered as an actualization of the opportunities of the medium when it functions well, and vice versa, when it functions badly. In such cases it is often a question of the genre and the medium opposing each other or failing to relate to each other” (2001, 13). This means that we can speak about good and bad TV programs (for example, good documentaries and bad series). These authors distinguish between a vertical and horizontal analysis of genres. A vertical, or historical, analysis is adapted for television. The technological development of the media needs a historical approach. A horizontal, or

geo-sociological, analysis is the awareness of the opportunities of individual genres, the ability to define these and their level at a given time (Agger and Jensen 2001, 14). To illustrate this, Agger and Jensen notice that broadcasting in USA and India contain a very small percentage of foreign programs, and in this way they impose their own standards. Favorable ratings are usually achieved by broadcasting popular genres. In contrast to this, smaller TV productions are usually oriented internationally. According to Agger and Jensen, aesthetic elements are related to the theory of fiction, while dramaturgy is related to news broadcasting and documentary programs. They also think that researchers are today more and more inclined to connect aesthetics with fact-oriented genres and entertainments.

## **2.2. Discourse approach**

The new view on genre which uses practice is a discursive approach. Michael Foucault explains discourse as a historically specific system of thought. A discursive approach uses context as an important criterion for determining genre. In the discursive approach of television, we use text and context.

“Television programs explicitly cite generic categories, and advertising, promotions, parodies, and inter-textual references within shows are all vital sites of generic discursive practice. In de-centering text from genre analysis, we cannot jettison the text as a site of discursive generic operation; rather we should simply acknowledge that an isolated text does not define a genre on its own“ (Mittel 2001, 9).

In the era of media, which is the hallmark of contemporary society, recipients are probably essential in establishing the meanings of artworks. Because of this, individualism, which is imposed as a norm in contemporary culture, is too demanding for creators themselves especially when creating commercial programs whose aim is to produce profit and, moreover, whose role is to persuade the audience. On the one hand, ambiguity makes culture quite colorful, like a mosaic, while, on the other, it creates problems in communication. Given that meaning is determined by discourse, it should be decoded and, above all, understood as a result of using a language and a specific ideology or a system of beliefs. In the world of media, there is a striving for the institutionalization of discourse in a way that we can speak about the discourse of advertisements, the discourse of sports programs and so on (O' Sullivan, Hartley, Saunders, Fiske 1987, 203). In the same way in which the meaning of a work of art depends on its recipients and not completely on the artist who creates it, television viewers also contribute with their beliefs to programs they are watching, and they could not be restricted by the creator's own discourse. This poses a problem more to the creators of commercial programs rather than to the artists making artistic films. One might think that a television viewer does not experience a television picture as a production of signs but simply receives it as clear and direct information. Yet, semiotics reminds us that in a television program we deal with signs and not with references (Crnobrnja 2010, 32). We can say we deal with representations. They refer to the use of language and images and create new meanings. In the social constructionist approach we make meaning of the world through the cultural context. Hence, the material world can only be seen by us through representations. Over time representations are used to create new meanings, not to reflect existing reality, explain Sturken and Catwright (2001).

Semiotics shows that television is not a disordered system without rules. Quite on the contrary, commercial television is a closed system in which certain principles of coding and decoding hold. Here the 'principle of formula' or genre is especially important.

Now, let us draw some distinctions and classifications concerning traditional and contemporary analysis of creativity.

**Table 1** Traditional and contemporary analysis of creativity<sup>1</sup>

<b>Traditional access</b>	<b>Contemporary access</b>
a) artworks autonomy	a) interrelations between different artworks
b) artist in the focus	b) emphasizes the context and forces which supply production
c) meaning as a property of an artwork	c) meaning as a consequence of the attention which is affected by text or artwork in the audience or a group of individuals
d) dividing literature from non-literature and creating a hierarchy of grandiosity among artworks	d) explores criterion of literature and spreads the extent of literary investigation and critical book reviews

## CONCLUSION

We have made the point in this paper that artworks create pleasure and the same we can say for commercial programs too; we can experience something new by watching a new painting or a sculpture or by watching television series; art affects human imagination, commercial programs do the same; Aristotle's conception of catharsis applies to both. We can experience different emotions by looking at artworks and soaps; we can experience an artwork as a real life, like it is the case with performances. Similarly we can experience commercial programs, for example a reality show. Artworks create realities artificially, while media create simulacrum although it is possible to find originality in advertisements and videos of mass media products. Yet they often just repeat earlier and already known formulas, and are similar to each other.

Genre analysis helps aestheticians to make segments of television content, and to make a difference among them. To pertain to a special genre means to have specific characteristics, as comedy has, for example. Its role is to make situations or people farcical. Genre analysis can use context in its analysis. On the other hand, discourse analysis includes context in the aesthetic analysis and can realize a more complete picture than genre analysis in that sense that it finds ideological elements in television text and helps recipients to see "below the surface".

<sup>1</sup> Crnobrnja, 2010, 54.



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## TELEVIZIJA I ESTETSKO ISKUSTVO

*U radu se razmatra dobro poznato pitanje vezano za estetiku televizije: da li o televizijskom stvaralaštvu možemo govoriti kao o umetnosti ili ne? Pojedini estetičari svoje polje istraživanja nalaze samo u umetnosti, a ima i onih koji izlaze van njega. Slično ovome, pojedini teoretičari u televiziji vide samo medij za reprodukciju sadržaja, dok drugi određenom televizijskom stvaralaštvu pripisuju umetničke kvalitete. Autor ispituje kakvo estetsko iskustvo nam televizija pruža. Estetičari koriste analizu žanra kao način objašnjenja estetike televizije. U radu se ispituje koliko je ovaj način estetičke analize validan i u kakvom je odnosu sa analizom diskursa. Rezultat je da su oba metoda dobra, s tim što analiza diskursa može dati kompletnije objašnjenje.*

**Ključne reči:** *estetika televizije, estetsko iskustvo, analiza žanra, analiza diskursa*



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