RTV

THEORY AND PRACTICE

Special Issue

2   ['83]

The review RTV – THEORY AND PRACTICE
is a general interest publication dealing with
new developments and problems in
broadcasting. The review is based on
programme policy and on the tasks facing
radio and TV in our society: the development
of socialist self-managing relations; the
strengthening of brotherhood and unity and
of equality among our nations and nationalities
the affirmation of a Marxist view of the world,
the heritage of our national liberation war and
our socialist revolution; the development of
creative activities in the cultural, scientific and
artistic fields among our nations and
nationalities; making known the cultural and
scientific achievements of other countries and
peoples based on the principle of accepting all
that is of ideological and artistic value and that
represents scientific progress and a contribution
to the development of our civilisation.
It is the aim of the editorial board that the
review RTV–THEORY AND PRACTICE
chould be a publication which encourages a
critical approach to radio and TV practice in
order to evolve a corresponding theory of the
media. The review is intended for people in
the field and subscribers to the media, as well
as for all potential professionals and
subscribers, but it is also intended for socio-
-political, scientific, educational and other
workers who take interest in the nature and
programmes of the electronic media with a
view to developing a communication culture.

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France Vreg, PhD

INTER -REPUBLIC COMMUNICATION
AND SELF -MANAGEMENT INTEGRATION

I

Information and communications systems are an integral
part of socio-political systems and are determined above
all by two basic groups of relevant factors: the economic
and class nature of power and the way of constituting
political institutions and their structure. We can
therefore also divide communications systems with
regard to the class character of power, as well as the form
of political institutions and relations. This means that
the system of self-management decision-making
by workers and working people on the basis of social
ownership and new delegate relations give the essential
character to the information-communications system
of Yugoslav socialist society and differentiate it from
all other bourgeois systems and other socialist systems.
The information and communications system
of selfmanaging socialism is a system of communications
linking, negotiating, agreement-making and integrating
between socialist people; it is the function of associated
labour and also the assumption of the functioning
of the delegate system.

This already determines the content and form of
of communication in self-management society;
at the same time it is awarded a new (we may say
a historically new) function of communicating
on the basis of delegate principles which involve
the constituting of the political power of the working
class and the further establishing of the nations, and
the unity of nations and nationalities on new
foundations.[1] Social communication thus becomes an
element of linking and action of the whole system

[1] Platforma za pripremu stavova i odluka X kongresa SKJ, Izdavački
centar „Komunist", Beograd 1973, p. 91.

of labour and decision-making of self-management society, becomes a form of political communication of working people, and, with new social relations, communication (as an element of political power) becomes more self-managing and democratic.

Communication as a whole system of intercourse in one society is the linking of all social spheres and all institutions on all levels within the framework of a single public. The public of self-management socialism is the social sphere in which working people, assembled in their basic communitites (working, territorial, communities of interest and so on) make direct decisions on social reproduction and their own lives. The public (at least as conceived normatively) is equated with the delegate base. The public of associated labour and the whole delegate base makes direct decisions in its basic self-management cells and at the same time sends its delegates to higher levels of decision-making, to assemblies of socio-political communities. From this also stems the new function of public opinion as an instrument of establishing successful communication of the delegate base on all levels of decision-making and as the non-institutional critical forces of the delegate base.[2]

Inter-republic communication should, then, be defined in the framework of the specific nature of the information and communications system and the public of self--management socialism. It should first be defined what this concept includes. It is clear that inter-republic communication is an integral part of a broader, sociologically-based category: "inter-cultural communication". Inter-cultural communication encompasses all forms of interaction between people of different cultures; it is a process of transmitting messages between nations divided by state boundaries, and between nations within the framework of state boundaries. It is then a phenomenon typical not only of our state but one of the essential problems of all multinational countries (both civil and socialist), and even

[2] France Vreg, *Funkcija javnog mnjenja u delegatskim odnosima*, Savetovanje „Javno mnjenje u samoupravnom društvu",Beograd,March 1975, p. 21.

of those states in which the nations and nationalities are a composite part of a different constitutional system... In many countries this is a source of conflict between the ruling nations and the national minorities. Therefore the problem of inter-cultural communication is always linked with political autonomy, with the equality of nations, the autochthonous nature of national culture, with problems of the domination of the cultures of great nations and threats to the cultures of small nations: it is linked with the economic exploitation of and pressure on small nations by great ones and, naturally, with all the problems studied in the world today under the name of "nationalism".

The national question is not an acute problem for many civil states and "democrats", but one of the central problems of socialism too, that is, in the social order which has furnished the theoretical bases for solving the problem of the equality of nations and nationalities, and has offered different solutions in practice.

The concept "inter-republic" encompasses relations between different nations and republics within a single state or federation and points to relations in the socio--economic structure, the political structure, the cultural and scientific fields and other spheres of life. "Inter--republic communication" therefore expresses various ways of solving the national question, as well as the level of quality of communication between different nations, republics, or autonomous parts of an integrated system. The concept "inter-republic communication", then, could not be reduced only to institutional forms of communication between political, state and other institutions.

The specific features of inter-republic communication are different in the system of civil democracy, where the dominant interaction takes place between the "representatives" or oligarchic heights of political and state institutions, national and international oligopolies, and horizontal communication between different national or republic publics is reduced to forms of inter--cultural communication in the anthropological sense. The form and content of interrepublic communication in the system of state socialism is framed by norms and

relations of state-bureaucratic structures and the equality of the nations is determined by a centralist system of government.

We must view the inter-republic communication of the Yugoslav community in the light of the system of socialist self-management: it is an instrument of communication of the socialist self-management state community as a real self-management community of interest and equality. The Yugoslav type of federalism is a new historical form of the state community which is based on self-management and the rule of the working class, and hence also on the sovereignty of the nations and nationalities ...

The Yugoslav type of federalism is not built on the principle of state bureaucratic centralism – although such tendencies did occur in the past. This is why neither the structure nor the content of inter-republic communication can be founded on the principles of unitarism. At the same time, federalism cannot permit tendencies of technocratic republic particularism – which has occurred in the form of bourgeois nationalism. Therefore inter-republic communication cannot be founded on relations which are typical of autarkic nationalism.

The Marxist solution to the conflict between class and national interests is given in the constitutional principle that only the working class can represent the national interest and, vice versa, that which is manifested as the national interest is the interest of the working class of a particular nation ...

"The national" in inter-republic communication must be overcome by "the class"; as a result of inter-republic communication, agreement and integration are carried out on the basis of the interests of the working class. Self-management integration is based on associated labour, on delegate relations, on equality, that is, on new socialist, self-management relations[3]

[3] In his prewar book "Razvoj slovenačkog nacionalnog pitanja" Edvard Kardelj indicated the ways of solving the national question; in the introduction to the postwar edition of this work he stressed explicitly that Yugoslavia cannot be only a federation of nations for joint defence of its independence; it is an organism linked by mutual interests which originate on the basis of socialist relations and not on narrow national interests.

Inter-republic communication cannot be the interaction
of working people on the basis of the national
in the nationalist sense, but it is the self-managing,
socialist interaction of the working people
of the different republics who implement mutual
interests through agreement. Inter-republic
communication, then, is the *equal* interaction of working
people and their delegations which rests on equal
agreement, negotiation and decision-making and which
cannot have the elements of hierarchic, centralist
relations.

II

The Yugoslav public is a federal community of national,
republic and regional publics which are autonomous
socio-political and cultural communities. The Yugoslav
communications area, then, is the reflection
of a differentiated global public and the federal social
system. The Yugoslav information and communications
system therefore cannot be a centralized homogenous
system such as that which usually exists in other states
(whether civil or socialist states) which are mono-
-nationals i.e. nationally homogenous, or which are not
based on a federal system.

The information and communications system of
socialist Yugoslavia is polycentral and made up
of national communications systems. The republic and
regional communications systems are autonomous and
relatively autochthonous organs of the republic national
publics, political, economic, cultural and other
institutions; those are the communications of nations
with different cultures, traditions and languages.
The republic communications systems are linked into
a Yugoslav system, unique of its kind. This link is not
centralist, a characteristic found in some other countries.
It is based on the law of autonomy of the parts and
of voluntary conceptual and functional integration into
a whole, and on the basis of negotiation and agreement.
It is true that there once was a communications system
which had a central federal character. Those were
information centres which had to present a whole, or
organs of political organizations and federal institutions

which carried out integration at federation level. We
cannot compare these "central" systems with
the centralist systems which were built up immediately
after the war when a certain degrees of centralism in
the management of society and therefore in
communications was objectively necessary. It is well
known that some communications media tried later
to maintain the position of central communications
media but this in fact concealed tendencies towards
bureaucratic centralism. The channels of inter-republic
communication were then under the influence
of the ideology of unitarism which concealed itself
behind a false facade of proletarian internationalism.
The republic systems, however, at one time came under
the influence of nationalist deviations and brought
nationalist conflict situations into the channels
of inter-republic communication.

The structure of the Yugoslav communications system
was decentralized by the setting up of *autonomous*
republic systems. Such a structure is the result
of the principle of self-management socialism, because
the existence of republics and republic communications
systems does not in itself mean decentralization ...
A comparative analysis of individual systems in the world
would show that the Yugoslav system has in principle
and consistently solved this very complicated and
complex problem.

Every system of communications is easily subjected
to various forms of centralization. In the sphere
of the mass media – we can say – the iron law
of the hierarchy of information is particularly effective.
This law brings about the concentration of information
at the top. This is why all systems in the world attempt
to introduce a certain decentralization. This means that
communications systems should be so reconstructed
that they achieve a redistribution of information:
the course of information should be oriented to
the public, to the base, where the modern man's "hunger
for information" reigns.

The network of communications trends in a single
system is built into a pyramidal structure. There is usually
a complex system of horizontal and vertical trends: at

the base of the pyramid horizontal communications predominate; one vertical trend links these communications with a higher level of communication where a system of horizontal communications also existe; the same happens at higher levels with the only difference that there are fewer and fewer people who

cooperate in horizontal communications. The system of vertical linking with various levels is, then, dissected by systems of horizontal communication. The function of the higher levels of horizontal communication lies in the coordination of attitudes and the making of decisions; at the same time it is a system of integration ...

Inter-republic communication also takes place on the level of horizontal inter-republic interaction. Communication is carried out in the framework of the institutional interaction of political, state, economic, cultural, scientific and other institutions. This is a form of direct interpersonal communication which creates familiar relations and which can lead to effective agreement. This is the form of communication which involves direct exchange of opinions, agreement and cooperation, which leads primarily to processes of integration. Here the process of exchange of opinions, negotiation and coordination, which receives its institutional forms in the delegate system on the level of the federation, within the framework of the Yugoslav Assembly and other federal institutions, may begin. This form of inter-republic communication has been insufficiently studied, although it is extremely significant, we may even say fundamental ...

Mass communications media take over one part of inter-republic communication. They sometimes even take over the majority of institutional communication. The mass media are the means of communication which can best carry out the interaction of republic publics, acquaintance of one public with another and acquaintance with the political, economic, cultural and other problems of individual republic publics. Through articulation of the attitudes of the republic publics, the process of coordinating attitudes between republics is carried out, and this can lead – with responsible

communication and with the activity of the subjective
forces – to the coordination of the republic publics. This
is already that process of articulation of the attitudes
of public opinion which leads to the consensus of the
Yugoslav public.

In the field of mass communications the abovementioned
iron law of the hierarchy of information is even more
fully expressed. This law (which acts in all systems and
even in the framework of the foreign public) influences
the concentration of information on the top, its selection
and arrangement. The hierarchy of information is so
arranged that the information relating to global and
federal events, which reflects the politics of the integrated
whole and which has the primacy of the first and most
important information as regards its distributive power,
is ranked as the most important. Only foreign news
of important foreign policy events can compete with
this kind of information. Republic news ranks second
while commune and local news comes even lower. Such
a distribution is particularly evident in federal
communication organs, while in republic organs it is
altered in favour of information on the republic level
and in commune organs in favour of news of the commune
and local commune and local communities.

The results of the pyramidal ranking of information are
seen in the form of typical or classical inter-republic
communication reduced to an "essential" minimum
percentage in almost all public communication media.

That percentage, it is true, varies with regard to
the significance of the events which potentially unfold
in an individual republic. True, research shows that in
the last few years that percentage has grown, which is
the result of the efforts of subjective forces and the
increased responsibility of editors. The amount of that
content can, of course, be artificially increased, but
the question is whether the public's "hunger for
information" about other republics will at the same time
grow automatically.

The prospects of the development and restructuring
of the communications system seems to me to lie in
the initiation of new delegate relations, that is, in

the further development of the political system in which
the power of the working class and working people
becomes "even more self-managing and democratic".
The delegate system creates stronger and stronger
pressure to decide on lower levels in all spheres; the
intention of the new Constitution was just to initiate
decision-making in basic communities (work, territorial,
communities of interest and so on). The delegate system
poses a new imperative before the communications
system: *to become the real function of associated labour
and the instrument of communication of the delegate
base.* This means that the delegate system seeks the
consolidation of that trend of development which leads
to the development of communications systems at the
the level of the commune, the work organization and
the local community. This at the same time indicates
that both republic and federal communications systems
will have to be more strongly oriented to the levels
of communication of the delegate base.

The delegate system seeks the activation of various
forms of coordination at all levels. But, since the equality
of the nations and the republics is even more promoted,
the methods of coordination between the republics must
be even more developed. In the past, this linking and
coordination was carried out largely at federation level,
whereas direct inter-republic linking was "pushed" into
the background. This was also reflected in the mass
media, and it is only through conscious action that this
state has been improved to a certain extent.

The new Constitution provides that the Councils of the
republics and regions can only make decisions on the
social plan, on questions of economic and development
policy, after having obtained the complete approval
of the republic and regional assemblies previously. By
this very principle, a new and more intensive form
of inter-republic negotiation is sought, which also
assumes the strengthening of all trends of inter-republic
communication. It is in this that the new role
of inter-republic communication lies. Thus the republic
mass media take over a considerable part of that role
which used to be left to the mass media of the
the federation, that is, the role of direct negotiation and

coordination of viewpoints between republics. This role
calls for increased interaction between the publics
of the individual republics which the mass media are in
the best position to carry out ... The Yugoslav community
is made up of nations with a varied historical and
cultural past, with a very varied level of political,
economic and cultural development, with different
languages and alphabets. The cultures are nevertheless
related and they are in the process of being linked more
closely. The dominant factor in these integration
processes is, of course, the process of consolidation on
the foundations of the revolutionary traditions
of the liberation war, the equality of the nations and
nationalities, self-managing democracy and socialism
In the past certain parts of Yugoslavia were exposed
to various political, cultural, artistic and other influences
which were reflected in the specific features
of the political culture and primarily in the specific
features with regard to art, aesthetic views, philosophical
traditions, differences in regard to religion, social
behaviour, work habits, communication behaviour and
so on.

The Yugoslav public, then, is relatively differentiated;
it is made up of publics of different nations and in
different republics and communications systems with
different levels of development of production and
recaption subsystems, which also implies the technical
and human factor This is manifested in the different
communication behaviour of the individual publics.
Research will nevertheless show us a certain relation in
communications models between the publics or even
a certain integration of models into several complexes
within the framework of the Yugoslav communications
area. But the fact remains that there is a difference and
that it is a significant intervening factor in the interaction
between the publics of the republics[4]

This is why the mass media – although they are
institutional means of inter-republic communication –
encounter the problem of *intercultural* communication,
because their messages should encounter

[4] On the difference between publics and communications subsystems see:
France Vreg, „Masovne komunikacije, diferencijacija i društveni razvoj",
Korišćenje javnih informacija, JIN, Beograd, 1970, pp. 56–65

communications models of behaviour which, naturally, include all the elements of inter-cultural communication, all the specific features of different political cultures, economic cultures, different levels of education, of artistic concepts, of media communication behaviour, methods of interpersonal communication, ethnic and other specific features. This is why the interaction process with the goal of integration is hindered and relatively complex.

III

Inter-republic communication is not just some humanistic process of mutual acquaintance, it is not "a merging" into a homogenous whole, but is the means of self-management integration of a society. Even inter--cultural communication in the broadest sense is not merely a process of acquaintance, negotiation and coming together as a goal in itself but is the means of creating cultural "unity in diversity"...

Communication is the unique means of attaining consensus, organization in the action of integration. Functional communication is that which takes account of the principles of equality, empathy, objectivity and responsibility. I have already mentioned once in my writings that the communications situation in inter--republic communications would be normal if every republic communications system "had equal possibilities for addressing the Yugoslav public as a whole or its publics."[5] In practice this is, of course, impossible, and we have developed a system of active cooperation between republic communications systems (direct links between editors, the consolidation of correspondent networks, the exchange of commentaries, introductions, broadcasts, cultural, artistic and entertainment contents, representation of the republics, etc.). The central communications institutions have redefined their functions in the sense of the needs of self-managing society, the autonomy of the public and the complexity of information requirements; they have responded to the need for greater differentiation and structuralization

⁵ France Vreg, *ibid*, p 63

of the self-management organization of Yugoslav society
The introduction of the delegate system has particularly
required the redefinition of the functions
of the communications system. The quality and
structuralization of content has also given rise to
the specific communications situation of the Yugoslav
system which acts in an extremely diversified
environment, in constant confrontation with and
competition from foreign ideological and propagande
systems.

Inter-republic and inter-cultural (inter-national)
communication have, then, a pronounced *integration
function*. From the viewpoint of communications science
this means that these are the unique media of sociaty
for achieving agreement, cooperation and integration.
Information is a cohesive social link which makes
possible mutual (horizontal) linking of society (as
a measure against its atomization), as well as vertical
linking (as a measure against its oligarchization).
Decentralized and polycentral systems particularly
require highly structured communications systems which
are capable of attaining consensus in the process of
forming and influencing opinion on the basis of mutual
values. It is well known that communications integration
is a contradictory process, that a phase of differentiation
of opinion and integration efforts is always succaeded
by a phase of reintegration on a higher level
of the communications process of discovery. This very
confrontation and integration on the basis of "new"
values is what makes social cohesion possible. All of
of this is, of course, true of communications processes
which are carried out between the republics, between
the nations and the nationalities.

A communications republic subsystem of Yugoslav
society can also be seen from the angle of its autonomy,
that is, as an independent republic system. From this
point of view, the principle of linking with the
the environment is also valid – not, of course, through
diversification in such a sense as for the whole Yugoslav
system. The question of *openess* to neighbouring
communications sytems is also encountered. Openess in
this case implies exchanges of energy and information

with neighbouring systems, which can activate
innovations and development processes. From the point
of view of development processes any particularization
in closing the system means its stagnation and exposure
to the processes of entropy (loss of energy and
the information structure). Inter-republic communication
is, then, also the source of innovation and development
processes ... It is *a new form of approval,* which takes
into account the attitudes and interests of the individual
delegations or republics. This form of multiplied

consensus in our society receives a new quality in that
it is carried out on the basis of *the equal* subjects
of associated labour and self-management communities.
The qualities of such a communications consensus must
be cherished by public inter-republic communication...
The principle of equality of the federal units
(the republics) must be expressed in communication
relations, for it is the basis of self-management
cooperation of the socio-political communities – as an
essential element of Yugoslav "cooperative federalism"[6].

Contemporary society has set off along the path
of construction of a historically new type of social
integration which is not subjected to principles
of technological integration. Self-management integration
is the antithesis of the private and monopolistic as well
as of the bureaucratic and statist type. The needs of the
contemporary production and political organization
of society thus create a new law: the law of the autonomy
of the parts and the voluntary association of the parts
into a whole. Hence old-fashioned principles
of the hierarchy of relations, domination and
centralization fall away ...

An analysis of integration and disintegration processes
shows the exceptionally important function of
information; I am not thinking here of effects
of a technological nature but of social processes.
Information appears as a lever of organization, linking
and integration, but can also be a source of disorganization,
separation, separatism and disintegration. Because
of this the content of inter-republic information

[6] Najdan Pašić, *Političko organiziranje samoupravne družbe.*
"Komunist", Ljubljana, 1970, p. 39–54.

is especially sensitive and significant for the processes
of self-management integration and cooperation in the
federation. Many authors warn that it is always necessary
to find what is common, that on which consensus
is achieved. 'That common core and system
of information is what links the system into a whole,
and not a stiff hierarchy, a statist command, a directive.'[7]

Integration is a historical process. It is evident that it
will always reflect different tendencies, that in spite
of the principle of equality "idols" of the past will still
occur, that antisocialist political forces will still insert
information and ideas of a disintegrating nature into
the Yugoslav communications area.

[7] Miroslav Pečujlić, PRIHODNOST, KI SE JE ZAČELA *(Budućnost,
koja je počela)*, Naučno-tehnološka revolucija i samoupravljanje. „Ko-
munist", Ljubljana 1969, p. 91.

Vukašin Mićunović

TELEVISION – AN INSTRUMENT OF NATIONAL INDEPENDENCE AND BETTER UNDERSTANDING AND COOPERATION AMONGST THE NON-ALIGNED COUNTRIES

Television's involvement in public life spurs major changes in the prevailing mode of communication amongst people. The galloping development of technology, the transmission of pictures, has given rise to new theories of information. The proponents of a civilization of pictures have arrived on the scene and have even predicted the end of the civilization of the written word founded with Guttenberg's invention. We have not yet reached this end. But we are witnesses to the fact that that television's part, not just in formation but in acquiring knowledge and the dissemination of learning, in mediating scientific, artistic and cultural values, in entertainment and recreation, is highly significant. Drawing on the results of existing information, educational, scientific and artistic institutions as well as of TV creative workers within a relatively short span of time television has grown into a powerful factor in informing, shaping and developing the consciousness and taste of milions of viewers. With its ability to picture and relate, it has also influenced viewers whose illiteracy has prevented their utilizing books and newspapers.

Television is the invention of the industrial stage of our civilization's development. Just as the process of industrialization did not and still does not flow evenly in all countries, nor is its development marked by evenness. Its development is proportional to the level of industrial development. Although I do not think we

have come together at this table to examine
the distribution of this medium throughout
the contemporary world, I would nevertheless like
to draw your attention to a few data illustrating
the fact that a well-developed television is the privilege
of the industrially-developed countries. The greatest part
of our non-aligned countries come amongst the 103
countries or states in which television is less than 10
years old, or has not yet emerged. Technical television
products come from the developed industrial countries.
They produce 95 percent of television sets,
the distribution of which is illustrated by the following
data: while there is one television set per two persons
in North America and one per four in Europe, in
South America the ratio is one to 12, in Asia one to 40,
and in Africa one to 500 persons. Apart from equipment
and technology, many countries import between 30 to
70 percent of their programmes. The arsenal of modern
communication media includes thirty-three
communication systems anchored to satellites put onto
orbit by the industrialized countries. The day is not far
off when a television viewer will be able to select
programmes in the same way listeners select radio
programmes. The language of moving pictures will
counteract lack of understanding of the language being
spoken by the voice of the invisible announcer.
Scientists are predicting that in the course of the two
remaining decades of this century, the newspapers we
have become accustomed to buy at the stands will
disappear. We will read our newspapers at home via
a monitor. (Hopefully journalists will not die out as well.)
Nevertheless, it is a disturbing fact that the circumstances
under which scientific discoveries and technical
innovations are applied in all forms of communication
have led to the point at which the skies are already
crisscrossed by information and pictures broadcast by
the studios of the most developed television systems.

The image of events in today's world and relations
between states and peoples within them seems
overshadowed precisely by the parasol unfurled by
the developed world. The picture of our non-aligned
countries, similarly, cannot be much brighter with this
state of affairs in the world system of communications.

Circumstances attribute lasting relevance to our
meditations on television in general and especially its
role in the struggle to achieve national independence,
and efforts to preserve independence attained,
the possibility of television contributing to a fuller
acquaintanceship between nations and countries, which
is a prerequisite to better understanding and more equal
cooperation between peoples and their states.
At the same time implicit to these circumstances are the
reasons for organizing cooperation amongst the
the non-aligned in the sphere of information activities
as well to give impulse to more all-round and more
substantial collaboration in the development of national
television systems – cooperation which already has this
very Festival as one of its outcomes.

The proceedings so far of the First TV Festival
of the Non-Aligned Countries has illustrated the level
of development of the national television systems,
the diversity of their content, their technical level and
creative accomplishments; it has also made clear the
fact that the introduction and development of this
medium has not been approached merely from
the standpoint of its role in gathering and disseminating
information in the narrow, journalistic sense of the word.
Television has also been appreciated and accepted in its
educational function, in mediating traditional artistic
and cultural values, and values now issuing from artistic
and cultural creative expression in every country in
which it is in operation. The charm of the festival is also
the fact that it is a review not only of divergencies in the
the level of technical development, but of idiosyncracies
in expression and content. The world of today truly is
a mosaic pieced together by nature and by man, who
became what he is by his drive to cultivate the natural
within and about himself. Work is the common attribute
of all people. Everything else differs – the conditions
and modes of life and work, tastes, customs, beliefs, play
and song. The diversity of national cultures enriches
the spectrum of colours and tones of this mosaic.
The picture brought into the home by the small screen
will not be a proper picture of the world as it is if
the viewer is deprived of these national tones and
colours. Thus it cannot be all the same to us what
the system of information and communication is like.

The factors influencing the process of the industrialization of our countries and the development of the material production forces in them have also impinged on the introduction and development of national television systems. We were and still are compelled to import both equipment and technology as well as a certain portion of our programmes, even though considerable advances have been made particularly in this decade. Still the inherited gap between the developed and the developing countries is not lessening, rather it is growing wider. It is not only this dependence technically and technologically that is worrying, but also the fact that information about and images of us and our countries are broadcast by the more developed television centres, and to a greater extent than our own television systems. Is there any need to recall the study *Multinational Companies and Mass Communication* and its assertion that the Americans control 60 percent of all the information pounding the present-day world. The share of the non-aligned countries in gathering and broadcasting is limited and it is a fact that the lion's share of the remaining forty percent is controlled by the other developed countries of the East and the West ranged within the military blocs. The timeliness of the initiative and the feasibility of the measures undertaken by the movement of non-aligned countries, and inside it, in order to change the state of affairs in information must be evaluated from the standpoint of this unfavourable position of the non-aligned and developing countries. It might also be asked, from this standpoint, just what the situation would be like today had consciousness not prevailed within the non-aligned movement that precisely those countries comprising it, whose peoples have embarked upon national and social emancipation, are not allowed to accept the existing state of affairs. As the movement has burgeoned so too has recognition of the need for its engagement in building an information order that is new in that it is rid of colonial subordination and placed in the service of the non-aligned movement and the international relations it espouses. More organized activity by the non--aligned in establishing an information order appropriate to the real needs of the present-day world has been

recorded these past few years. It has been characterized
by endeavours to improve information activities in
the non-aligned countries and to increase cooperation in
this sphere within the movement. At the same time
the movement has acted in a more organized manner
with regard to these matters in the United Nations
Organization and its specialized agencies. The outcome
of these activities may be considered to be the chapter
of the Final Declaration of the Sixth Conference of
of Heads of State or Government of the Non-Aligned
Countries which sets out the movement's option for
cooperation in the field of information and the mass
communication media. I will read the first two paragraphs
of that chapter:

"261. The Conference notes with satisfaction the
significant success achieved in promoting cooperation in
the field of information and mass communication
amongst the non-aligned countries and the successful
implementation of the recommendations and decisions
of the Fourth and Fifth Summits."

"262. The Conference with satisfaction takes note that
the non-aligned and other developing countries have
made substantial progress towards the emancipation and
development of national information media, and
emphasizes that cooperation in the field of information
is an integral part of the struggle of the non-aligned and
other developing countries for the creation of new
international relations as a whole and especially the new
international information order. Relying in this on their
own strength, through solidarity and mutual assistance,
the non-aligned countries have taken and are taking
important steps in developing their own systems
of information and public information media in order to
attain greater autonomy, the affirmation of national
sources of information and the capability to take active
part in international communication and cooperation
on the broad international plane."

I would also like to recall that the Havana Conference
ratified as its own document the Resolution on
Cooperation and the Activities of the Non-Aligned
Countries in the Sphere of Information which had been
adopted by the Intergovernmental Cooperation Council

for the Sphere of Information at its third meeting, at
Lome (Togo, April 1979), and took note of the reports
by:
a) Tunisia, in the capacity of chairman of
the Intergovernmental Coordination Council for
Information;
b) India, in the capacity of the chairman of the
of the Coordination Committee of the Pool of the News
Agencies of the Non-Aligned Countries;
c) Yugoslavia, in the capacity of chairman
of the Committee for Cooperation Amongst
the Broadcasting Organizations of the Non-Aligned
Countries.

Faster development of national television systems
in the service of independence is in the interests
of every non-aligned country. It is no exaggeration to say
that this impells fuller mutual acquaintance and
cooperation amongst the non-aligned countries and
between each of them and other states and nations.
The technical, technological and financial aspects
of this development presuppose mobilization of one's
own means and resources and the continuation
of the practice of mutual cooperation, assistance and
solidarity. Concerted action in the United Nations
Organization and its specialized agencies has given
encouraging results. The directions delineated have
already been included in the document cited. They are
an expression of realism in the quest for ways to
reconcile desires with developmental possibilities. If not
all the non-aligned and other developing countries are
in a position to come to each other's assistance in
equipping a transmitter, does this mean that some of
of them cannot give more help with receivers, in
training technical, journalist and other personnel, in
exchanging information, educational and other
programmes? Can material resources and intellectual
capacities be pooled, experience be exchanged more
intensively, new ways and means of cooperation sourht
out more tenaciously, precisely to speed up the
the establishment of the technical groundwork and
personnel training – as the first prerequisites for
the existence of a national television system. The already
agreed upon actions to organize programme banks and

publish catalogues will facilitate cooperation which is
aimed at making the national television systems more
independent in programme selection. It would be
worthwhile appraising what has been done so far in
pooling resources and personnel to prepare joint
programmes. The experiences of the News Agency Pool
of the Non-Aligned Countries and television reporting
from Havana inspire optimism. It was shown that
together we attain more than we think we can. And so I
wonder whether we might not be able to do more if we
pooled efforts to produce educational, drama or
entertainment programmes. This question does not
arise only with regard to the standpoint of alimenting
our television stations exclusively with programmes
produced by our own creative efforts. We also need
cooperation if we want to offer the television systems
of the developed countries information about ourselves.
I urge greater recourse to our own resources in producing
programmes for national television systems with the hope
that this will not be construed as advocating the isolation
of our television. Even if we were richer we would need
cooperation with the television systems of countries that
do not belong to the non-alignment movement.

I have dwelt somewhat on cooperation regarding
television programmes although I know full well that
there are countries battling with the problem of how to
buy expensive equipment without which there can be no
national television. I did this with the conviction that
this equipment is being purchased to serve
the programme. For national television to become a
factor in forming and developing the consciousness
of the nation and the milieu in which it is operative, an
instrument of independence and better understanding
and cooperation and a participant in the emancipation
of the society, nation and state, besides developing
the television network, work must also be done on
making one's own programmes. Neglecting
the programme side could result in the television
network's being fed with borrowed programmes
inappropriate to the needs of the milieu.

The original principles underlying the non-alignment
movement were re-affirmed in Havana. I mention this

in the belief that these principles determine the character
of the cooperation we are developing, not only amongst
the television systems of the non-aligned count ies, but
with the television systems of other states and with
international organizations. Cooperation grounded in
these principles is at the same time a condition
of the development of national television systems in
accordance with the needs and interests of their home
countries.

Đorđije Popović

RADIO'S ROLE IN THE DEVELOPMENT OF THE CULTURE AND CREATIVE EXPRESSION OF THE NATIONS AND NATIONALITIES OF YUGOSLAVIA

Any all-embracing and reliable conclusion about what radio *can* and what it actually *does* do in the development of and cooperation among the cultures and creative expression of Yugoslavia's nations and nationalities can only be the product of joint detailed research and discussion.

Discussions of such topics in the scientific and technical literature seem for years now to have unjustifiably neglected the fact that central radio stations are Yugoslavia's most developed cultural institutions, from the standpoints of the quantity and variety of cultural material they present, of the professional structure and number of cultural and creative workers they engage, of their dissemination possibilities, and of the complexity of their influence on the person's intellectual and overall activity.

An essential characteristic of the central radio stations as cultural institutions is that they exert their influence, cultural included, in nationally-complex milieu in which all the nations and nationalities have the rights, guaranteed by the Constitution of Yugoslavia and the constitutions of the republics and provinces, to free development, to express their linguistic characteristics, and to develop their own cultures and creative expression.

The central radio stations, then, are the cultural institutions of all the nations and nationalities in

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the republics and provinces, and not national
institutions, as is sometimes said – even in
communication science deliberations.

Radio carries out its function of forging the togetherness
of the nations and nationalities within a republic or
province by communicating in their mother tongues,
promoting and stimulating their cultural-intellectual
creative expression, discovering and establishing talents
in their ranks, critical evaluation of their cultural-
-historical pasts from a Marxist position; conducting a
personnel policy within its own house in line with
the characteristics and needs of the immediate
multinational milieu, democratization and
de-metropolization of culture, and laying a foundation
to ensure that associated labour and the working people
and citizens have an influence – through various forms
of socialization of programme policy-making – on its
programme principles.

Parallel with promoting the cultural identity of each
nation and nationality within the republics and
provinces, radio also facilitates their mutual acquaintance,
rapprochement, interweaving, and cooperation. This
process of interweaving and cooperation builds up the
the fundamental criteria of Yugoslav commonalty which
contain elements of the concrete socio-economic
relations, socio-class motives, the freedom of national
creative expression, and consciousness of common
values and a shared life.

In other words, the central radio stations are responsible
for encouraging and asserting the cultural-intellectual
creative expression of each nation and nationality in
the milieu it operates in, for transcending national
isolation and encapsulation, that is then, for mutual
cooperation and interweaving. They are similarly
responsible for acquainting the other Yugoslav nations
and nationalities with the values and the achievements
of the multi-national cultural-intellectual creative
expression of its milieu, and equally beholden to
acquaint listeners in its own milieu with the cultural-
-intellectual values of the other nations and nationalities.

It is not a matter, then, of cultural cooperation as such,
because cooperation can be one-way – from the more to

the less developed – and in this sense can constitute a form of cultural monopolism. What is involved is that kind of cooperation amongst the cultures of the Yugoslav nations and nationalities that evinces cultural, social and intellectual solidarity and full equality, that assures respect for the independence of the national cultures, builds mutual confidence which gives rise to the interweaving of the cultures and the emergence of new values.

The successful functioning of the above model of radio communication between cultures in socialist self-management society depends on a number of factors, of which several deserve particular mention:

First. Equality and solidarity of the nations and nationalities in Yugoslavia are founded on the socialist self-management production relations Accordingly, socialist self-management is not just a new social relation and the foundation of national equality, but is also a value specific to the cultures and creative expression of each of the nations and nationalities. The nature of our federalism, with the republic's (and province's) right and daty to ensure expression, through the delegate system, of all the vital, and hence the cultural, interests of the nations and nationalities in the Federation, also determines the character and mode of cultural communication between the nations and nationalities both inside the republics and provinces, and within the Federation. The heterogeneous forms of inter-republican provincial cultural cooperation – including cooperation between central radio stations – are an expression of this kind of cultural communication, increasingly based on self-management agreements and compacts. This manner of cooperation and interlinking excludes haphazardness, exaggerated declarativeness, private arrangements and manipulation through personal influence and standing.

Second. Cooperation between the cultures of the nations and nationalities both inside each republic and province, and in Yugoslavia as a whole, is inconceivable without the continuous development and promotion of *creative freedom* in all spheres of cultural-intellectual activity.

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By assuring the aesthetic coexistence of various types of artistic expression the League of Communists of Yugoslavia has abolished all mentoring and directing in culture and precluded favourism of any particular aesthetic direction or school. This stance of the League of Communists of Yugoslavia and our socialist self-management community stimulates and enriches creative expression and the development of the national cultures on Yugoslav soil, and heightens the need for their inter-communication.

Third. Cultural cooperation between the nations and nationalities through the central radio stations inside the republics and provinces strengthens the independence of the republics and provinces, and through development of cooperation between the cultures of the nations and nationalities of all the republics and provinces a contribution is made to integrative bonds and the cohesion of the socialist self-management community, and the content of a shared life is enriched on the basis of the determining social role of the working class.

With their cultural function, then, the central radio stations act as a bridge of cooperation between the nations and nationalities, a crucial factor in advancing the brotherhood and unity of our peoples. Encapsulation would be fatal for a culture and a nation, as well as for our revolution as a whole.

Fourth. As a cultural institution the central radio station is faced each day with the responsibility of showing and proving in practice, through the content of its programmes, especially its cultural programmes, that each national culture is valuable to the extent that it is a culture and that cultural universality is not attained by neglecting national traits and peculiarities. Therefore, the construction of criteria for evaluating the culture and creative expression of a nation or nationality in radio programmes is a crucial component of its cultural policy.

There is no supra-national, Yugoslav, criteria of the value of the cultures of the nations and nationalities. Tendencies towards establishing such criteria are remnants of unitarism and paternalism. No one is more responsible for determining the values of the culture

of a nation or nationality than that nation or nationality itself. This, of course, does not mean that there are no general Yugoslav criteria, as a form of internationalism and a part of general humanist goals, but they are based on value criteria formed within the culture of each nation and nationality.

There is also the danger of the culture and intellectual creative expression of one nation or nationality, especially when it is large, overshadowing another nation's or nationality's, particularly if it is smaller in size. In cooperation it is therefore indispensable to take care that it is not just a matter of cooperation between large nations of nationalities, and to pay considerably more attention to the cultural-intellectual values created in the context of smaller national collectives.

The central radio stations are not only part of national culture, but an important factor in the critical consciousness of that culture. They must nurture criticism capable of discerning new, original values of cultural-intellectual creations and to help preserve and assert them as a continuation of all that is progressive in the national cultural heritage.
The prerequisite for this is the existence of Marxist criticism, criticism that, as Comrade Kardelj said, will be"action, demolition, creativity, in brief – assuming social responsibility".

The social advisory boards, as a significant mode of self-management in culture, act as a kind of social critical review of cultural-intellectual creations and an important means for overcoming any elitist exclusivity and nationalistic, liberalistic and monopolistic tendencies.

The model I have presented here could be further extended with other elements and facets. I have set out only the primary ones. However, for it to function it is essential, amongst other things: to establishe a unified system for gathering, processing and presenting data on the programmes of the central radio stations (programme statistics) and to order them at the republic/ province level, or at the level of Yugoslav Radio-Television, and to organize joint research into radio's role in

the development of and cooperation between the
the cultures of the nations and nationalities in all
the republics and provinces, both from the standpoint
of the effects of these programmes on the multinational
audience, and from the standpoint of a content analysis
of what is offered to that audience.

Gojko Miletić

RADIO DRAMA SOUND –BARRIER

I

A simple technical intervention between the theatre and a listener, i. e. a direct broadcasting of a theatre play, is so rare today that it is irrelevant from the programme policy viewpoint. Such broadcastings are possible only in case of some exceptionally appropriate occasions or, eventually, certain theatre-in-the-round plays which are, in addition, performed in suitable acoustic space. These two exceptions, appropriate and the theatre-in-the-round plays, represent one possibility of radio intervention but they are not a constant element of its programme policy since the requirements of the programme quality had essentially improved. Namely, this type of intervention enables radiophonic specific character in the least possible amount and without that full engagement of of technical radio devices a theatre play looses a lot and gains little, except in some cases which might provide more total interpolation of radio technique into a theatre play, including other adaptations. However, this would make distance, even partially, from an ordinary broadcasting of a theatre play and thus approach possible new ways of cooperation between the radio and the theatre.

Radio Beograd Drama Programmes include another considerably developed way of intervention between the theatre and a listener – studio broadcastings of theatre performances. If we add the epithet – syntagm "studio broadcasting" to this form of drama programme preparation, we must underline that the word "studio" (broadcasting) generally denotes a space (studio) where the programme is prepared as well as the conditions under which it is prepared (studio technique). However, justification of the use of this term, when the way and

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quality of work on the adaptation and total radio production of some theatre plays is concerned, must be subject to criticism, as such work (studio work in view of quality) is not always and enough provided due to both time and technical restrictions, as well as to routine work which sometimes stays within the correct boundaries or within domain of magazine abridgment, additional musical illustrations and some oral corrections. When adaptors, directors and sound engineers are inventive enough and committed in work, and actors "go out" of their first media – the theatre, where they had played their roles in accordance with the requests of the stage and indirect communication with the audience – then, not depending on possible similarity with the previous theatre inspiration, a radio play, a radio theatre is formed, "sound dramaturgy" is formed in which radiophonic expression gains specific aesthetic values.

The third form of connection between the radio drama and the theatre art – a direct adaptation of a theatre drama text – is on the border between theatre radio intervention and original radio-drama. Actually, the adaptor relies on the already formed work which is planned for the theatre and tries to reform and subordinate it to conditions and special requirements of radio-drama medium. The theatre literature is a constant challenge to radio-drama workers; they try to "translate" in into the language of sound dramaturgy, to provide it with new coherence of this form, new metaphoric characteristics and associative recognizability, to eliminate the imaginary listener. The question is whether this second-stage radio intervention between a listener and the theatre, i.e. a theatre text, will possess strong marks of the model – a theatre drama which had inspired it, in the final result, or it will express itself by a more original radio-drama form. This depends on those who participate in its production, on degree of their creativeness, and then on technical devices and other working conditions

If we suppose that the first type of radio intervention is more or less unimportant in the form of dramatic

expresiveness and old-fashioned in some sense, then it
could be said, at least from the point of programme
orientation, that the two following forms of "uniting"
the theatre experience and specific expressive devices
of radiophony have a lasting character. They cannot be
considered lower forms in the programme sense
although a formal independence of radio-drama
programmes is rather affected in this sort of uniting
since the theatre conventions and literary drama
structures have an emphasized role, for they had
originally occurred and paradigmatically enclosed
themselves into the aesthetic norms and requirements
of an essentially different medium.

If we accept a general attitude that breakages with
the inherited and foreign aesthetics is a prerequisite for
imminent development of radio-drama, we can neither
practically nor theoretically remove a complex
of current questions in the relation the theatre-radio-
-drama. Why is it so? We think that three groups
of reasons can be distinguished: first of all, besides
aesthetic, some other elements must be taken into
account such as general cultural elements, for example;
as the second, the presence of the theatre tradition in
the drama programmes has both "negative" and
"positive" meanings, including the fact that radio-drama
was formed on the basis of the theatre experience, that
it uses this experience in the process of its imminent
development; as the third, permeating of radio-drama
programmes and the theatre art cannot be removed
mechanically, breaking the relationship between
the programmes, what has its own dialectics, regardless
the extent of current and justified requirements to
constantly improve original radio-drama.

General cultural motives, if we leave aesthetic aside (and
if we do not leave them aside but understand and
respect them as an integral part) by themselves
emphasize in indubitable and various ways the need for
such programme orientation which will encourage and
improve both the cooperation between the radio and
the theatre media and forms of permeating radio-drama
and the theatre art.

Radio Beograd programme schedule includes, for example, two regular broadcasts, "Theatres of Serbia" and "From the stage", which rely on the theatre plays. The first programme relies on them totally and the second partially. Within the frame of a wider social action, professional and amateur groups from Socialist Republic of Serbia and the autonomous provinces of Kosovo and Vojvodina take part in the programme called "Theatres of Serbia". From time to time, theatres from other socialist republics take part in this programme as guests. In the situation when spreading of the culture out of cities is more and more current, when the radio programmes are doubled and local radio has a more important role, cultural effects of such programme which gives serious chances to the theatres, encouraging their ambitions and widening of theatre culture can be precious and meaningful. "Aesthetic" cannot be above such cultural requirements, it must be within them

While the recording and broadcasting of the theatre plays is concentrated on some separate programmes, relying on literary (and not only literary) theatre experience is present in the programme structure of most drama programmes. It also includes dramatic inheritance from ancient times to nowadays. As the radio appeals to the widest profiles of working people and its programmes reach the areas where other communications, especially cultural, are not available or not available enough, it is in some sense the most mass theatre.

If, at the moment when drama programmes are to be coordinated and conditions for more coherent and long--term programme orientation are to be established, inter alia, this specific, cultural-aesthetic function of radio seems indisputable as a continuation of prolonged and practically unlimited theatre mediator. But it does not mean that there are no open questions in the relation radio-theatre. On the contrary. That is where dilemma starts, from the obvious programme mediatory role of the radio between the theatre art and a listener: how to improve this type of intervention? how to limit the negative influence of the theatre "base"? how to transform one theatre experience to another – radiophonic? how to provide more time for studio

work? how to leave the circle of routine recording of
of a theatre play, etc? In other words, how to overcome
those mechanical mixtures of half-compound type, in
which both the radio and the theatre characteristics are
practically imputed, where the theatre playing and radio
technique are still stammering as their uniting does not
easily become in an authentic, coherent radio-drama
results?

An indisputable opinion about the role of the radio in
spreading of the theatre culture can become disputable
if we do not add its aesthetic and aesthetical role, and if
special requirements are not to be developed in
a qualitative way, adequate to the radiophonic medium.

II

It is not easy to determine and estimate the rise and
development of original radio-drama. This is difficult
not only because the influence of other génres and
media reflects in it and because its existance is too short
in comparison with the centuries which are contained
in the experience of other arts but because of its
dynamic, open and movable structure in various
experimental processes.

Original radio-drama is not a static phenomenon. Its
structure is penetrable in the broadest sense. This
penetrability and dynamism contains a full collection
of influences which had determined its intrinsic
development either partially or totally. Historical events
and concrete social circumstances, programme (non) -
-orientation, development of some media and art
disciplines (theatre, film, television, drama literature,
general and national literature, criticism, musical génres,
and even other arts), as well as revolutionary
development of radio-technical devices which had
deepened experiences in acoustic space and about its
aesthetic and usable value, in the text and context
of a radio-drama play. After several decades of radio-
-drama's existence and development, it is still possible
to talk about its autonomy as regards to genres and
about certain conventions and stereotypes, its literary
form and types of its interpretation. It can be even said

that some conventions (literary hermetism and production uniformity, for example) are so strong that today they are still one of binding forces in the further development of radio-drama expression. On the other side, the following question can be put: isn't it true that an epithet "original" which is nearly automatically added to the semi-compound radio-drama (when specially written texts for radio-drama programmes are in question) brings an element of suspicion in originality? The epithet "original" added to "old" art disciplines and genres which are aesthetically codified long time ago (changes which break canons and rules are determined according to this codification), would be considered as an ordinary pleonasm. Such adjective could be used only in a concrete critical evaluation, in certain works or with certain authors.

It is an impression that in the foregoing paragraphs, the contradiction of a conclusion had become a paradox; on one side, we are talking about binding conventions of an original radio-drama and, on the other side, its genre originality is somehow the subject of our suspicion. Let us try to explain this paradox in a direct way at least to some extent.

Radio-drama announed its originality and removal from the theatre experience by the help of an original text which had specially been written for the needs of radiophonic media. This is one of the structural elements of radio-drama, i. e. its basic element. In this appearance and development of genre authenticity, radio-drama had nevertheless taken out dramatic structure of a theatre play, accommodating itself more or less to specific radiophonic character. Changes in technical devices contributing to improvement of total production experience, occurred together with this tendency. Some of these innovatory tendencies started to remove not only from a finished and adapted theatre text but from any coherent text, even from the text which had been specially written for the needs of a radio play. Acoustic space discovers new expressive possibilities and new sound combinations. The value and aesthetic usage of natural sound is also discovered. There appear some possibilities of electronic production of artificial

sound Searches how to simultaneously cross documentary and artistic, physical and metaphysical elements are in progress

Thus, a form, an original radio-drama as a literary basis of a radio play or even as a radio play itself, makes its first steps in leaving strange and ages old theatre tradition in order to be identified as an independent convention, together with the formation of its own aesthetic and aesthetical coherence A few radio-drama theoreticians, whose theories are mostly incomplete, talk about two basic removals from the conventional radio-drama, i. e. from a finished literary basis:
1. an approach to a document and discovery of drama tensions in it, and
2. a direct transposition of the poetical elements, which are subordinated to their own meanings and technical and experimental expressions.

Such and similar, even more detailed classifications are possible. They would separate experimental searches and discrepancies from the basic developing process of radio-drama from its previous literal form which had been firmly shaped. However, all these discrepancies possess a mutual characteristic: rejection and non--approval of a literal pretext which intentions would be strictly bound in the studio with some intervention of production staff included in the text actors, producers, music collaborator and sound engineer.

As you can see, in this dual process – forming of original radio-drama and rejection of its structures being binding literary conventions – even those opinions according to which radio-drama is a form whose originality is conventional and disputable at the same time, loose their paradox elements and prove to be dialectic counterpoint having penetrable dynamic agents. These agents had been encouraged and speeded up by the the development of radio-technical devices (studios, mixing boards, microphones, filters, tape-recorders, stereo technique). Radio Beograd up-to-date experiences in drama programmes, both conventional and experimental, confirm a general picture showing the development of radio-drama. More than two decades elapsed since the first original radio-drama was

transmited from Radio Beograd. During this period,
which is very short for the development of a genre,
Belgrade radio-drama succeeded in making itself
conventional, proving a high literary and production
level. It also removed from both the theatre and its own
conventions by making a series of notable experiments,
especially in the domain of poetical imagination. From
time to time, it reached such results which had
supported the idea that further researches and tendencies
to new synthesis are necessary. The above mentioned
would remove both a theatre inter-sign "hyphen" and a
general presign, the existing literature which is to be
recorded more of less well. Relatively reliable technical
equipment and extraordinary technical expertness
of a part of staff enabled versatile and contradictory
creative affirmation of radio-drama expression in both
mediatory and original drama trends and in the domain
of research experiments.

With such experiments and at such levels unity from
the organizational point of view, Radio Beograd Drama
Programmes enter the stage when the passed way is to
be criticalv considered with chances to prove and further
develop its orientation and with real perspectives to
achieve even larger research penetrabilitv and
programme diversitv.

III

While the cherishing of original radio-drama (previouslv
finished literarv form) in the narrow sense in Radio
Beograd developed as a consequence of certain
determinations and aimed programme policv, although
drama programmes were parted, discrepancies from that
practice which had become organized as the time went
on, were more the result of separate research and wants
than the result of programme orientation, in the sense
of preferring experimental and research aids. Drama
programmes of the 'Third channel, formed to encourage
the experiment, contradict to this conclusion to some
extent. However, in the frame of this general
determination more known, special programme
directions as well as necessary operative assumptions

are missing. They would enable a non-standard way of
of work. Therefore, the third programme "destruction"
of conventional drama expression on the radio, will be
produced basically in the domain of literature; more or
less, this breakage of conventions was parallel to some
new phenomenons in the literature. This does not mean
that various other researches were not effected, especially
in the production of electronic sound. Radio Beograd
Electronic studio helped this in a considerable measure.

From general point of view, Radio Beograd Drama
Programme proved itself in the smallest measure in
the domain of documentary radio-drama, in the sense
of coherent orientation and first-class achievements.
There were some individual attempts which had
various values and applied various procedures: a
combined usage of historical documents, a method
of discussions with participants in important social
events was also applied, some plays were broadcasted
outside the studio, in the authentic places, etc. However,
these attempts remained somehow isolated, sometimes
at the edge of a report; there was no skillful criticism to
evaluate and encourage them. The experiment was
distinguished and there were no suitable synthesis and
programme consequences.

If we understand the phenomenon of documentary
radio-drama in the broadest sense, then the programme
called "The starlight hours of the mankind",
the programme about distinguished historical persons,
is the only exception of conclusive incorporation
of historic documents into the drama structure.
However, the essence of this precious programme is less
obvious in the search for specific radio-drama forms and
more obvious in cultural and educational function. This
is actually the basic purpose of this programme, the form
is borrowed in order to carry out the function as plastic
as possible. This does not mean that up-to-date
experience in the production of this programme has no
influence in both current production and in possibly
deeper research penetrating into the nature of document
with the aim to discover its dramatic tensions and
meanings. On the contrary, "The starlight hours
of the mankind" remains an important indication in all
further reflections about documentary drama and one

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of the directions in further conceptions and production of documentary drama. It is necessary to take into account experience of other centers, in which documentary radio-drama is more cherished and more systematically directed. For example, Radio Zagreb has some very meaningful experiences in the domain of documentary radio-drama as it has been researching thoroughly and enriching this type of drama programme for more than ten years.

During the period of about twenty years, programme and production experience have been gathered coming from various fields: from the domain of radio theatre intervention, from the expansive procedure of radio- -drama development, from Third programme and other experiments, from historical, documentary and similar programmes. This large and various experience looks for full critical judgment, enters a gathering point and also requires, inter alia, a dimension of new penetrability.

If the development of original radio-drama meant overcoming of the first "sound barrier" in the development of radio play, then a programme and aesthetic synthesis of those phenomena which had occurred together with classic radio-drama, as well as its simultaneous acknowledgement and negation, could be denoted as a situation in front of the second "sound barrier". This could be a more total chance for radiophonic art. This chance would be less subordinated to theatre and literary paradigms. It would discover even more the aesthetic possibilities and specific characteristics of happenings in the acoustic space.

Today, Radio Beograd has about 150 drama premieres a year within the frame of 12 regular programmes. The experience of two decades includes exceptional repertoire and performing works. Numerous Yugoslav and some international prizes prove this. Some special experiments were effected, too, especially in the researches of aesthetic sound values and poetic transpositions, in coping with stereo technique, etc. New possibilities and expectations are based on these important experiences.

Drama workshop, a kind of drama studio within
the Drama programme, should continue research and
experimental projects. It should also provide more space
and time for such undertakings and enable fragmentary
experiences to become permanent and vocational. As it
always happens when creative committments are in
question, a way from an idea to its realization, from
general ideas to concrete achievements is very long and
uncertain. Thus, only wishes and attempts to find out
a new and stronger stimulus in accumulated experience,
can be discussed at this moment, to prepare a new style
of work, to remove the working situation from drama
reports and producer's tasks as far as possible in order
to make conditions for creative collective committment
and more meaningful researches.

What is the meaning of the mentioned work *project?*
Even original radio-drama inherited the classical, theatre
division of labour, with some technical modifications:
a writer gives a radio-drama literary form, a dramaturge
reads, grades and sometimes edits it together with its
author, a producer does his part of work, a sound
engineer conducts the technical process of work, music
editor chooses and orders suitable music. This inherited
working tape is highly professional, but it has also
divided the process of work into isolated and specialized
tasks. As there is a large scope of radio-drama production
these manners became bad habits, the process of work
is formalized and approached the routine production.
Orientation to projects should exclude or at least
decrease dangers of this stereotyped way of work.
Namely, a project should reject the old division of
labour and provide the unity of working process, from
its idea to production. Therefore, a project means
collective, team work, a permanent, creative and
productive cooperation of the whole team.

Preparation of a project starts from a certain idea.
The starting point of this idea can be a real event or
a literary form. During the work, this idea is developed,
supplemented and changed, checked in the prepared
material, regardless whether it had been broadcasted in
the studio or any other place; sound montage and stereo
technique provide polyphonic combinations, parallelism

of poetic and documentary, "played" and authentic,
artificial and natural sound, as well as crossing
of various periods, etc. This simultaneity of ideas and
sounds which are crossed in an acoustic space of a radio
play, opens unlimited possibilities of poetic and
documentary imagination and their mutual interweaving,
bringing them together and apart. Just in the domain
of indicated specific characteristics a radio play finds its
irreplaceable aesthetic and aesthetical stimuli and avoids
competition with other media, theatre and television,
first of all, leaving their expressive advantages and
contents to them. The aim of *Drama Workshop* is to
improve in quality the achievements which proved to be
the best, the most authentic and coherent in the former
production, in order to influence the total programme
structure and level of radio dramatic programme
production by means of this dynamic penetrability.

The basic task of *Drama Workshop* is to induce those
researches (documentary, special sound experiments,
original poetic materialization, establishment
of meaningful series from our cultural past and present,
and not only ours) which specific characteristic and
aesthetic values proved themselves partially, thus
providing operative and programme assumptions for
optimum production. Therefore, *Drama Workshop* has
to face a new "sound barrier" of radio-drama: to explore
its resistance and, if possible, move it to some other,
more distant point.

Boško Tomašević, M A

ON THE ESSENCE AND STRUCTURE OF RADIO DRAMA

Towards an ontological and phenomenological
definition of radio drama as an artistic form.

It is possible that a man who has only once in his life
listened to a radio drama and one who has already
listened to several hundred have at least on one
occasion asked themselves the question we now ask:
what is the essence of radio drama? We may put this
question in another, more philosophical way: in what
way does radio drama exist? Naturally, in doing this, we
imagine both men to be prone to speculation, to
theoretical, philosphical reflection on the subject in
hand.

It is clear at the very outset that an answer to this
question should be sought in the ontology of arts,
in the structural analysis of art and in the phenomenology
of artistic forms. During the reflections which follow we
shall, of course, bear in mind that at its moment
of concretisation (performance) a radio drama is a work
of art or, as Serge Dubrovsky has put it, "a form
of the appearance of the Other".

Before proceeding to an analysis of these problems we
wish, here and now, to remove any possible
terminological misconceptions regarding the term "radio
drama". For it would be an ontological fallacy
to understand the whole syntagm "radio drama" which
is used to denote one genre among all forms of dramatic
literature purely as a text whose content is revealed by
actors (performers) and which is transmitted through a
a medium, i e. radio. The term "radio drama" is an entity
in itself where the first part of the term, "radio" conotes
neither more nor less than the second part, "drama".

Both parts of the syntagm "radio drama" represent a denotation which contains nothing more than it signifies by itself. It stands by itself as on ontic foundation at the very moment of its concretisation (performance) As we can cee, the syntagm "radio drama" itself embodies the ontic problem of radio drama.

When determining the ontological dominant of radio drama as an artistic form we must, if we wish to remain in the realm of the arts, apply two types of analysis, *constitutive* and *modal.* Constitutive analysis demands that the researcher go deep into the structure of the work, into its "construction", in order to answer the question: what is radio drama as a work of art in itself? Modal analysis, on the other hand, would investigate "the modes of existence of a work of art"[1], in this case, radio drama as a work of art. In so doing we shall primarily be answering the question: how does it exist? But we shall also be determining, inasmuch as this is possible, its *differentia specifica,* that is, what distinguishes it from all other forms of art.

THE MODE OF EXISTENCE (SEINWEISE)
OF THE RADIO DRAMA AS A WORK OF ART –
A MODAL ANALYSIS

Within the framework of modal analysis of the radio drama as a work of art, we must determine, as mentioned earlier, its mode of existence. To this end we consider it useful to apply the analysis Roman Ingarden used in his essay "The Identity of the Musical Work".*
In the chapter entitled "The Musical Work and its Performance"[2] the great Polish philosopher and pbenomenologist Roman Ingarden, points out six

[1] Cf. I. Focht, *Uvod u estetiku (Introduction to Aesthetics,* Zavod za izda-vanje udžbenika, Sarajevo, 1972, p. 39.

* It is no concidence that analysis of the identity of a musical work can also be applied to a radio drama. Paraphrasing Nietzsche we can say that "the radio drama is born out of the spirit of music".

[2] Roman Ingarden "Identitet muzičkog dela", ("The Identity of the Musical Work"), Radio Belgrade, *Treći program,* Autumn 1973, pp. 471-595.

important characteristics of the performance of Frederick Chopin's Sonata in B minor. It is obvious that, instead of this example, Ingarden could have chosen any other work by any other composer. It is our intention to mention all six characteristics in the same order used by Ingarden and to the degree to which they are relevant for our study.

According to this Polish phenomenologist, "Every performance of a musiccal work is a specific individual flow (process) which develops in time and which is uniquely situated in time. The piece begins at a particular moment, takes place within a certain measurable interwal, and ends at a particular moment."[3]
This is the first characteristic of a performed piece of music, as Ingarden sees it. The second characteristic relates to the fact that "every performance of a musical work is, above all, an acoustic process"[4]. The third characteristic is defined as a performanc „situated in space at the same time both 'objectively' and 'phenomenologically'"[5]. Here Roman Ingarden understands "objectively" to mean that the sound waves created during the performance of a musical work "separate from each other in space", and consequently take possession of "a certain part of space"[6]; "phenomenologically" in this context is interpreted as something coming forth in a certain space and being perceived by the listener. The fourth characteristic logically develops form the third. In other words, "every performance of a musical work is given to us through the process of listening, that is, a multitude of audible perceptions which uninterruptedly flow into each other"[7]. It is precisely these perceptions, Roman Ingarden considers, which constitute "the fundamental perception of a musical work" (its concretisation). The fifth

[3] Ibid, p. 476.

[4] Ibid., p. 477

[5] Ibid., p. 477

[6] Ibid., p. 477

[7] Ibid., p. 478.

characteristic of a musical performance is associated
with the fact that each performance of the same work
differs from every other performance of that work, both
in its qualitative characteristics and also terms
of the individuality of the performer, as well as its
situation in space and time. The sixth characteristic
of a musical performance refers to the fact that a musical
performance is always "uniquely positively determined"[8].

All six characteristics of a musical performance as
indicated by Roman Ingarden can, in our opinion, be
identically applied to the radio drama as a work of art.
All the more so because, on the basis of these
characteristics of a musical performance thus defined,
we are able to evolve some ontological definitions
of the radio drama as a work of art. In other words, we
can answer the question: how does a radio drama
exist?

In its very essence radio drama is heteronomous
phenomena. It is onticaly based in the fact that it exists
and lasts in time; from the moment the broadcast begins
to the moment it finally ends a certain time elapses.
Individual sequences in a radio drama last a cetain time,
new ones are joined on to them; these are in turn
replaced by others and so on until the stop button is
finally pushed. However, although the different parts
of a radio drama unfold in succession, in the order in
which the playwright and producer set them down,
the work as a whole exists simultaneously in an ideal
time model, being at every moment a final and
completed entity in itself.

The second existential foundation of a radio drama as
a heteronomous and completed entity lies in the fact
that a radio drama at the moment of its concretisation
(performance) – like the musical performance with
which, as we have hinted, it shares many similarities –
does not have "any determined location in space". This
fact, however, should be viewed with some reservations.
For the radio drama at the moment of broadcasting
cannot be said to have any space. Yet, given that it is
a Sign, accepting that the text abounds in different

   [8] Ibid., p. 480.

shades of meaning and ideas, it can be said to create its own space, by all means imaginary but space all the same, in the mind of the listener. What is more, it seems to us that in an important radio drama created by a talented writer and skilled producer, this space acquires almost physically tangible outlines. I say, "it seems to us" deliberately, for in real fact this is impossible. We must never allow ourselves to forget that the "space" involved is created by sound and the sound space of a radio drama is always illusory. It can never coincide with real space.

A radio drama, and this is its third basic feature, is always static in its written concept, yet in its essence it is dynamic. Every performance brings it to life in a concrete way and it reaches completeness through the aesthetic experience of the listener imposing on him the full witchcraft of its magical influence, in imagined space and time.

In the strict sense, the organisation of a radio drama as "an intersubjective aesthetic object" occurs during its performance. This is the fourth important feature of the radio drama as a work of art, its fourth vital ontological quality.

The concretisation of a radio drama occurs during its performance. The essence of radio drama is that it is performed on radio using means and methods which are only suitable for that medium (radio). Radio drama in its ontic definition only exists at the moment of its performance in its concretisation. Without this moment the radio drama would not be what it is – a story woven from life which happens for us and within us at the moment we perceive its meaning and message, and translate them into the language of our experience, ourselves experiencing catharsis in the process, as in Euripidean tragedy. Without its concretisation a radio drama would remain simply a text (drama) to be read. And it is at this point that it might be in order, methodologically speaking, to ask ourselves the question posed by Ivan Focht in his essay "The Ontological Limits of Art in Analyisng a Literary Work"[10].

[10] Ivan Focht, "Granice ontoiogije umjetnosti u istraživanju književnog djela", Teka, Proljeće 1977/8.

"Ontologically can we admit only what stands in
the texture, delving into the physical structure
of the work or does ontology also cover not only
everything that is physical but that which can be
imagined on that physical basis?"[1] In other words, and
slightly more down to earth, Focht's interpretation
of this question at another point in the same text is as
follows: "If, in fact, the ontological quality in a work
of art is only what that work contains in itself and not
what the perceiver sees in it, then it must be the primary
quality. If, on the other hand, this quality is only formed
artistically upon contact with the reader, viewer, or
listener, then it is not primary and cannot be considered
a characteristic of a work of art *per se*. But if this quality
is secondary, we must ask ourselves whether we should
consider it an ontic quality at all?"[2]

In order to answer this question, we no longer need
only analysis of the modal aspect of the ontological
qualities of radio drama. It has now become essential
to direct our analysis of the artistic phenomenon
of radio drama towards the instruments and methods
of consitutive analysis.

CONSTITUTIVE ANALYSIS OF THE RADIO DRAMA AS A WORK OF ART

At the beginning of our essay we defined constitutive
ontological analysis in investigating an artistic
phenomenon as an analytical penetration into
the structure of a work of art, into its "materia" in order
to find out what are onticarv defined constituent
elements of a radio drama as a work of art.

Firstly, it might be a good idea, within the context of this
paper, to define the idea of "structure". We feel that
the best definition is that suggested by Laland in his
Vocabulaire de Philosophie,', III. Laland states at one
point "Structure is a whole so formed by united

[11] Ibid., p. 320.
[12] Loc. cit.

phenomena that each depends on the others and can only be itself in relation to them".

On the basis of what has been said up to now, however, it is also necessary to ask, when discussing a radio drama, whether we should talk of a structure or structures. Singular or plural? In our view, where radio drama is concerned, and a definition of its constitutive ontological position among the arts, we must speak of structures in the plural, of levels of structures used in the construction of this, in many ways, complex aesthetic phenomenon. For, as the Esthonian structuralist, Jurij Mihailovič Lotman says, "An artistic text never belongs to one system alone nor to some unique tendency: legality and its violation, formalisation in the final analysis – automatisation and de-automatisation of the structure of the text are to be found in a permanent state of conflict. Each of these tendencies takes up the battle with its structural opposite, but at the same time only exists in relation to it"[13]

In agreement with what we already stated, we suggest that when trying to determine the important constitutive qualities of radio drama, three types of structures should be analysed:

1. the external structure – on the level of simple formal laws governing radio drama;

2. the internal structure – on the language and literary level,

3. the communicational structure – on the level of organising transfer of the message, i.e. the semiology of the sources.

1. THE EXTERNAL STRUCTURE OF THE RADIO DRAMA

By the external structure of a radio drama we mean those constituent elements which play an active part in constructing the "simple" formal laws of radio drama

[13] J.M. Lotman, *Struktura umetničkog teksta (The Structure of the Artistic Text)*, „Nolit", Belgrade, 1976. p. 145.

as such. According to Arnim Frank[14] these would be
the following factors: "word", "voice","music", "sounds
proper", "silence", and "space acoustics". Although these
factors have a formal nature, they do play an active part
in the creation of meaningful action in the radio drama.
It is even true to say that without them radio drama
would not exist. In other words, without "space
acoustics", "silence", "sounds proper", "voice" and
"music", a radio drama would be reduced to bare text
which, as such and very much simplified, could be
compared with an opera libretto. And finally, this fact
argues the point that any possible message which
the text contains is not communicated merely on
the basis of the laws governing a literary artistic work
but that the whole diapason of meanings contained in
the message is communicated on the basis of the laws
governing radio drama, that is "by the construction
of a model suited to the contents modelled."[15]

The text itself as set down by the writer and in the form
offered to the producer and sound engineer for
adaptation still does not communicate the whole
message. It is only at the moment of concretisation
(performance) of a radio drama that the presence
of sounds proper and sound effects, voice, music,
silence, turn the text or script into a radio drama; it is
only at this moment that it receives its identity as a radio
drama. Thus we have come round again to the assertion
made already in this study that the concretisation
of a radio drama is a "pure existential act".

2. THE INTERNAL STRUCTURE OF A RADIO DRAMA

At the moment a radio drama is concretised it begins to
become a work of art. In other words, the radio drama

[14] Arnim Frank, *Das Hörspiele Vergleichende Beschreibung und Analyse
einer neuen. Kunstform durchgeführt an amerikanischen, deutschen,
englischen und französischen Texten*, Phil-Diss, Frankfurt/M, 1962, Ed
Heidelberg, 1963.

[15] Novica Petković, „Principi Lotmanove strukturalne poetike" ("The
Principles of Lotman's Structural Poetics"), in J.M. Lotman, *Predavanja
iz strukturalne poetike (Lectures on Structural Poetics)*, Sarajevo, 1970,
p. 19.

establishes ontical contact with what we would call
the literary language level of radio drama. However,
and this only happens through concretisation
of the radio drama, we feel the presence of a spiritual
being which radio drama draws into the sphere
of the aesthetic phenomena. The organisation
of the literary language level of a radio drama, which is
the task of the dramatist, leads us to view a radio drama
as a model of a literary structure. And this view of radio
drama requires analysis of its internal structure.

According to J.M. Lotman "the composition of an
artistic text", in this case a radio drama, is organised as
a trail of functionally dissimilar elements, as a series
of structural dominants at various levels."[16] According
to him, "the literary text is divided into different levels:
phonological, grammatical, lexical-semantic,
microsyntactic (sentence) and macro-syntactic",[17] Radio
drama within the area of macro-semantics is the Sign. It
"models the world selecting certain specific elements in
it. This means that it structuralises material giving it
a new meaning denoted by a network of internal
relationships within the sign."[18] Moreover, this sign
(here radio drama) is polyphonic and multimeaning
and is constantly *in statu nascendi et moriendi* thus

creating what Julia Crysteva calls "an infinite polysign"
(polysémie infinie)[19]

On the other hand, the phenomenological analysis
of Roman Ingarden[20] which relates to interpretation
of the literary artistic work would assist to a great
degree in undertsanding the internal structure
of the radio drama itself.

[16] J.M. Lotman, *Struktura umetničkog teksta*, „Nolit", Belgrade, 1976, p. 357.

[17] Ibid , p. 357.

[18] Stefan Morawski, "Aesthetics and Semiotics", Radio Belgrade, *Third Programme*, Autumn 1976, p. 224.

[19] Julia Crysteva, *Théorie d'ensemble*, 1967.

[20] Roman Ingarden, *Das literarische Kunstwerk*, 1931

This Polish phenomenologist discovers in the structure of the literary work four different layers.

The first layer of the work is made up of words, voices and sounds. The second is composed of meanings of words. The third compreses objectification, in other words, a layer of portrayed objects (people, things, events). And finally the fourth level in the literary work is a layer of schematised aspects in which the object of the portrayal appears. For objects in a literary work are shown in mutual relationships in different perspectives, above all, in the perspectives of time and space. And they are fixed in this relationship. Yet, as objects themselves, they are not fully portrayed, but only in some of their aspects. They are portrayed the way the writer wanted and was able to show them, that is, if these objects were familiar and accessible to him. In this way, therefore, the object is shown in fact as only one scheme of aspects, not as a real and complete object itself. Now we must perforce ask ourselves the question: which of these layers of the literary work is onticaty rooted in the very essence of radio drama? Put another way, considering these layers which Roman Ingarden discovers in every literary work, we wonder what the existential basis of radio drama is, given that we are here discussing constitutive analysis of an aesthetic phenomenon.

The ontical basis of the radio drama within the framework of constitutive analysis is, in our view, rooted in the first and third layers. Or, as Ivan Focht would have it "what are objective and thus primary in literature are: sounds, words, sentences which are given directly, as well as their relationships which create the structures, lines, the architecture of the work – its herbartian form. The third level fully merges with the first in space and place so that, just as sounds and words exist objectively by themselves so their relationships also exist in the same medium, and both groups are presented equally."[21] Consequently, the aesthetic influence of the radio drama emerges from a synthesis of the first and third layers. This synthesis

[21] Ivan Focht, „Granice ontoiogije umjetnosti u istraživanju književnog djela", *Teka*, Proljeće, 1977/8.

of the radio drama, to our mind, creates what Roman Ingarden calls the metaphysical quality of an artistic work. In other words, the metaphysical quality of a radio drama is, above all, of a spiritual nature and is formed in the relationships between spoken words, sounds, music and the message. This then would seem to be that elusive feeling similar to that which we find in Joyce's "epiphany" or in the "spell" of Wlodimir Yankelevicz.

3. ANALYSIS OF THE COMMUNICATIONAL STRUCTURE OF THE RADIO DRAMA AS A WORK OF ART

Finally it remains for us to analyse the main features of the communicational structure of the radio drama as a work of art at the level of organising communication of the message, or "the semiology of sources".[22]

We obtain the simplest form of communication structure of the radio drama if we look at a radio drama as a simple Sign which must be transmitted through a medium (radio) to the listener. In this case we shall have the simplest form of a semiotic triad which can be shown by using Richards' famous triangle. This triangle is mentioned by Umberto Eco in his work *Culture, Information, Communication*. Thus we have an information source, a medium, and an information receiver. Or, if we use Charles Sanders Pierce's symbols for the same outline, we shall obtain another trivalent structure: representer, object, and interpreter.

However, since the object of our analysis is radio drama, hence, a work of art, things appear differently. For our remarks up to now have led us to expect a more complex communicational structure in radio drama as a work of art. A simple trivalent structure such as proposed by Richards and Pierce does not correspond to what we have discovered to be the aesthetic level of the radio drama.

At the moment of concretisation (performance) of a radio drama, the simple *informative* level of radio drama is

[22] Umberto Eco, *Kultura, informacija, komunikacija (Culture, Informa-tion, Communication)*, Nolit, Belgrade, 1973.

transcended. It is at this moment that the radio drama
"creates its own substance and in so doing emphasises
its inherent value and reaching what Roman Jakobson
calls the *poetic function of communication.* "The
dialectic algorhythm (Gremas' term) or the binary
contrasting character of the communication structure
of radio drama would precisely entail that raising
of the communication process to a higher level,
"a supra–informative level" – i.e. to the poetic level. And
radio drama is, as we quoted Serge Dubrovsky at
the beginning – "a form of the appearance
of the Other."[23]

Explaining the poetic function of radio drama in
the words of the expert in semiotics Charles Morris we
would say that the poetic function of the message is
significance, that is, the ability of a sign to achieve in
a fitting way the aim for which it is used.[24] The idea
of *significance,* namely of the poetic, acquires a deeper
meaning with C.B.Heyl. In his view *significance*
means "a wealth of meaning, dignity, the power
of the contents, as well as originality, and richness
of ideas."[25] In the final analysis the function
of the poetic in the communicational structure
of the radio drama becomes "constantly another text"
(Schaffer , creating in this way a multi-meaning message
(polysémie infinie) in the sense Julia Crysteva uses this
term[26] As far as we are concerned, we tend to think
that the above-mentioned metaphysical quality of radio
drama among other things creates a poetic level on
the level of communication structure too. And by this
we mean nothing more than that the poetic quality, in
the sense in which we have discussed it constitutes an
existential act.

It would perhaps be logical at this point to analyse
the radio drama receiver (listener). However, since we

[23] Serge Dubrovsky, *Pourquoi na nouvelle critique,* Mercure de France,
Paris, 1967, p. 55.

[24] Guido Marpurgo Tagliabue, *Savremena estetika (Modern Aesthetics),*
"Nolit", Belgrade, 1968, p. 45.

[25] Ibid., p. 259.

[26] Julia Crysteva, op. cit.

are limited by our title, we shall leave phenomenological investigation of the situation of the receiver (listener) at the moment when he listens to a radio drama for another time. In any case, the object we have analysed on the preceding pages, at least as far as ontological and phenomenological considerations in interpreting a work of art are concerned, and as Umberto Eco points out does cover "only the work itself as a message – a source"[27] Put another way, we have examined the essence, the *raison d'être* of the work and its "existence" without any need to "say" something to anybody.

In conclusion we should like to indicate what has been accomplished so far. It must be admitted that not much has been accomplished and from this point in time we seem still to be discerning the beginning. But, as we see things, that is probably the way it must be, at least for the present For the existential and phenomenological approach in interpreting artistic phenomena is by definition like that it always seizes hold of the source, the beginning of things, the essence and birth of of phenomena. The existential and phenomenological tendency within the framework of our study has, we hope, shown the effect of the existential foundation of the radio drama, the existential question as to how radio drama *exists*, and tried, at least in broad outlines, to define the constituent parts of the radio drama. We would only point out once again that we are aware that this is only a beginning. It seems that sum total of our analysis, an ontological and phenomenological vision of the radio drama as a work of art could be seen from what has been said. It is a vision of acoustic space transcending in the listener's mind into en Event which in turn with its own ontic existence and Spell conceives its own reality.

27 Umberto Eco, op. cit

Đorđe Đurđević
THE DRAMATICS OF HISTORY

The documentary radio drama, as in the case
of *'Forty-eighth (Četrdeset i osma)* by Krsto Škanata, is in
fact the formula of a new radiophonic development. It
powerfully interweaves and combines authentic
testimony about times and people, and is permeated by
a peculiar drama that subsequently springs and gushes
from all that has been preserved for posterity, in
the form of a written newspaper notice or report,
the stenogram of a court trial, a tape or film recording –
not in the imaginary museums of memory, but in
the museums of conscience and reason.

These museums issue a warning at the same time,
inasmuch as they confirm the old truth about history as
a stage on which humanity and inhumanity appear in
succession in the roles of people and brutes.

Since the recent abrupt burgeoning of the documentary
radio drama is an irrefutable fact, we must ask, in
the first place: what is it? what is its function? how is it
most fully presented?

Drawing on the experience gained in the most varied
kinds of dramatization and adaptation of prose and
dramatic writings, and especially what has been achieved
in producing original radio dramas, certain authors and
directors have fashioned authentic testimony in
the documentary fields into radio dramas in their more
and more frequent radiophonic experiments.

Different undertakings have been tried in this regard
– from the studious utilization of historical documents,
interviews with individual people, radio dramas bringing
to life various archive materials and confidential
documents, up to days-long recordings in the open, in
mines, factories, at river-sides, fairs, on the top and
the bottom of the sea, in upland hamlets and in
townships that stand at the end of the only rail track.

Many of these documentary radio dramas have met with exceptional acclaim and tribute in the broadest ranks of radio listeners of all ages. This is not surprising, particularly when we know how much, for example, serialized stories, memoirs, and the numerous, multilayered dramatizations of those pivotal moments in the life or death of some historical figure, the decisive flashes of creative inspiration in the work of a painter, composer or writer, or in the maelstrom of events that rock the world – how much all of this is at the centrepoint of the most rivetted attention of the times and the world we live in.

In the desire to bring bygone reality, or a reality that still persists, back to life in its way, which is to say using its particular means of expression, by multiple creative acts the documentary radio drama leaves behing something that is most closely, most intimately related to art, unlike many other, and not only radio drama, forms which as artistic disciplines interpret and depict corresponding aspects of reality as far as they can and are able.

The documentary radio drama, then, with its manifold expressive radiophonic tools, deals with life, takes segments or whole life entities and adapts them with compounds of speech, music, noises and other sound effects from real life. Sometimes these compounds are only an authenic recording of something that really took place at the given time and place – a routine part of radio reporting too – but most often they are edited reconstructions, made in the studio or laboratory, with the inevitable assistance of one of more technically sophisticated tape-recorders.

Covering broad range from productions resembling a striking radio report and right up to amazing radiophonic achievements in which some already bygone reality is brought back to life and transposed faithfully imprinted with the traces that remained behind it, documentary dramas and the so-called documentary programmes in general are becoming more and more attractive in the other mass media as well, especially television, causing the same curiosity and surprises akin to the way that science fiction is inciting contemporaries to

undertake the most dramatic quests to discover new knowledge and wonders that leave us wide-eyed.

Just as he has already done a number of times, using pictures, sounds and words to create outstanding documentary films, Krsto Škanata this time has used only words and sound to show and caution us about the causes and consequences of those pivotal events in 1948

Škanata's *Forty-eighth*, composed by above all subtle expressive methods, is reminiscent of a peculiar drama whose acts tell us about the rise and the fall of Stalin, his outrages which exceed everything that has been inscribed in the black annals of mankind, the devisers of the Cominform, about Tito's determined and thorough-going opposition to Stalinism, about the furious attacks on our country and its independence, the fearlessness of our people who, in those fateful days for all of us, did not lose their presence of mind.

In the space of sixty minutes Krsto Škanata dramatically resurrects many dates, circumstances, days and years of humiliation and struggle; he brought to life the pogroms, defiance and resistance, the staunchness of unshakeable decisions, everything that 1948 meant for Yugoslavia, politically, socially and morally.

Assisting Škanata in this extraordinary undertaking, lending their knowledge and abilities, were dramatist Daša Drndić, sound technician Petar Marić, music editor Nada Starčević, and narrators: Draga Jonaš, Miodrag Zdravković and Dejan Čavić.

Ljubomir Kocić

PUBLIC TASTE AS A FACTOR IN PROGRAMME ORIENTATION

In many works we encounter the term *'public taste'*. It is conceived and interpreted variously, and often discussions of public taste are attributed an importance and a function that are not appropriate to its nature. Most frequently it is equated with the *taste of the public* or *masses* – which in essence *it is not* – or it is treated as a product of *mass culture* – which *cannot* be accepted.

The fact is that the term *public taste* does designate a concept. A concept of *something*. Something we most often employ in reflections about art and culture. And this *something* that we call public taste has become embedded in the contemporary way of thinking. Although it is insufficiently clarified it is mostly used with regard to topics associated with the sphere of art. Perhaps this was what spontaneously lay behind the inclusion of public taste in the title of this paper, since the substance of the topic is from the sphere of the role of music in radio programmes – which makes it obligatory to begin with the exposition of a view of the conception and interpretation of public taste within the limits of the general and fundamental. So this should not be taken as an all-embracing theoretical discussion of public taste, because that is not the intention – but solely as an introduction to discussion that should examine all questions related to the orientation of RTV Belgrade's music programme. In the event that theoretical considerations are touched upon this is only to the extent necessary to construct a key to open discussion, to give it a foundation and guide it into the subject-matter of the topic which is highly complex and ramified.

Public taste exists in the life and being of music as a very complex phenomenon whose meaning and interpretation

is given most approximately accurately by sociologists
of the musical arts, for it may be argued that it is
primarily a sociological phenomenon in the musical arts
and not a phenomenon of the theory of music as an art,
and there is less chance of error if it is appraised from
the standpoint of sociology rather than aesthetics.

The following concepts may be used to give a simplified
definition of public taste – as a phenomenon of the
sociology of the musical arts:

   public taste is a continuous process;

   it is expressed in dialectical relation with the cultural
   traditions, cultural habits and cultural opportunities
   of a social milieu – according to the predilections
   of society to change them and subordinate them to its
   progress;

   it *grows out* of cultural traditions, is embodied in
   cultural habits, is created by cultural opportunities,
   shaped by the principles of a society's ideo-political
   orientations.

Conceived as the dialectical product of these relations,
public taste is expressed as a reality in the musical life
of a given social milieu. This reality is composed
of the musical life of people, which subsumes
a conception of musical life encompassing all forms
of activity through which people have direct or indirect
contact with music; starting from learning music in
the overall educational system and, further, creative
musical work, concerts of serious or popular music,
amateur pursuits, radio and television, music in
restaurants, disco clubs and the like, the production and
sale of gramophone records, workers' and people's
universities, publishing activities, the press, etc.

Living the musical life of a given mileu, the people
exhibit a very wide spectrum of all the characteristics
marking public taste. Thus public taste concentrates and
sublimates within itself all the idiosyncracies and
characteristics marking the state in musical life, defining
its own quality in this way. Accordingly, if we wish to
ascertain the quality of public taste, we will find its
truest picture in the state of musical life, in the

transposed sense of the popular adage "like musical life – like public taste". To avoid falling into a *perpetuum mobile* circle in the search for cause and effect, and crushing further deliberation against the millstone of its unceasing turnings, we may accept with ease (and without going into any specific demonstration) that the musical life of a milieu is the *cause,* and the public taste of that milieu the *effect,* which also automatically affirms the existence of a dialectical relationship in their interaction.

By its very nature public taste is a process and as such it can never be in a state of quiescence. Its natural state is evinced in unceasing change and formation of its quality. The quality of public taste is shaped by events in musical life and is marked by the state in musical life, which inexorably provokes constant restiveness in musical life.

This is convincing evidence that the quality of public taste is unstable, *labile.* Accordingly, public taste can never have an ossified, unchanging, enduring quality. This leads us further to the conclusion that public taste of a given quality can never be used as an epithetical concept to designate the typical features of say a social system, social milieu or some sector, as its enduring qualification, but only as a qualification typically expressed at a particular moment. Put more simply: what was typical of yesterday, is not typical of today, and what is typical of today is not typical of tomorrow.

With a little effort we could easily reach the conclusion in our thinking that there is no typical public taste, for if there were musical life would eternally be atoning for the sins of the forefathers. There is only public taste typical of a given moment.

If all that has been said is accepted, the next step in our deliberations may be relieved of the need for any specific demonstration of facts, for it involves reiteration by analogy of what has already been said. Consequently without fear of error, we may develop our subsequent premises from the following observations:

1. The typical features of public taste define the entity of the public taste of a given milieu at a given time;

2. The entity of public taste is evinced as an aesthetic reality. It may be evaluated by means of aesthetic criteria expressing the aesthetic value of the entity, that is, the value of public taste.

3. The value of public taste has an influence on musical life and the products of this influence are aesthetic and sociological. They stem from musical life's direction in line with public taste. This directing of musical life in accordance with public taste is achieved through content, which is the aesthetic consequence, and dynamics, which is the sociological consequence.

With all that has been presented so far we have come sufficiently close to the conviction that it may be said that public taste is a factor in the orientation of musical life. It takes part in the process of musical life only with *this* and *this kind* of function. Put in more graphic terms, it has the same function as the Northern Star in navigation on the high seas. It neither determines direction nor path, it is just used to check the position of the ship as a point of reference. This means that public taste is a check on all the consequences that activities in musical life leave behind as traces. The likely consequences are in effect an orientation for the future, and consequently by checking the present we build the premises of the future. In practice we do this by analyzing the state in musical life and recording the state in the social milieu. In our procedures we use surveys as an ancillary instrument to determine reality, and their success depend on the comprehensiveness of the questions asked.

The more data available indicating not only directions in affinities, but also the milieu's desires to develop the curiosity of their musical senses, the survey will unquestionably be more precise and clear in its arguments.

With its music programme Belgrade Radio is part of the process of the musical life of our social milieu, and in a framework that is broader than with all other activities. Accordingly, it has no special obligations towards musical life other than those that hold for others involved in it. It just has more of them because it is more

comprehensive than the others, and may be said to represent all activities in its programme. Thus, merely this addition multiplies its responsibilities and obligations. It does not seem necessary to enumerate them all. What may be set apart as a striking peculiarity of Radio Belgrade, is unquestionably the highly complex and stratified structure of the audience it addresses. This indicates that there is similarly a stratified and complex public taste by means of which it verifies its work. Several programmes are broadcast simultaneously by a single radio centre, while the number of regional and local radio stations is also rising steeply. They act upon their audience with their music, and with their undifferentiated programme content in the main they all address the same audience with the same music. This is a programme policy problem of course, and so may be considered to be beyond the boundaries of the present topic, but it is not superfluous to note that soon it will be a very relevant question. For now we can only reflect on it.

Prvoslav S. Plavšić

PSYCHOLINGUISTIC ANALYSIS OF THE NEWS ON BELGRADE TELEVISION

Along with its other aspects, social communication has a clearly pronounced psychological aspect, and if it is carried out by means of language, which is most often the case, then study of the role of language can be approached from the psychological aspect as well. In studying social behaviour, and the factors determining it or the forms in which it is expressed, contemporary social psychology necessarily takes linguistic aspects into account. By a sociolinguistic approach we subsume the investigation of the heterogeneity of use of language (television's) in society, which is determined by the nature of language itself, as well as the peculiarities of this form of social intercourse.

By means of an interdisciplinary approach, sociolinguistics manages to follow the interrelationships and changes in linguistic and social structures, wherein it is assumed that linguistic phenomena are socially--determined, that is, that there is a significant correlation between social and linguistic development.

Without entering into a discussion of the subject and scope of psycholinguistics and sociolinguistics, it is sufficient to note that television communication cannot be broached properly today without examining (its) language in the social environment. This applies, of course, to all the different forms of communication, especially where the informative function of a TV programme is accentuated, which is precisely the case with news programmes as a whole.

In the study of television language we advocate
a sociolinguistic rather than a purely linguistic approach
since it takes not only the characteristics but
the meaning and value of linguistic expression in
a given social context, or the meaning it acquires when
used to transmit this or that content and interpolated in
the provinces of particular social structures and groups
(from class, national-ethnic and religious groups to
residential and generation groups). Accordingly, then,
the methodology employed in this work does not view
language as a formal system but encompasses variables
related to the social context which influences the quite
specific choice of types of linguistic intercourse.
Analysis of the model employed, or one of its aspects
(e.g. the lexical, semantic) we arrive at knowledge about
the intentions and skills of the communicator (in this
case the TV staff) and the more or less immanent value
framework encompassed by the content examined.
A linguistic statement in the TV News, similarly,
necessarily reflects concrete social relations irrespective
of the degree to which it respects familiar grammatical
structures and language standards. The inclusion
of statistics in this approach makes it possible to discern
the predominance of use of the various correct and

understandable alternative forms, while taking various
cross-sections – that is introducing the time dimension
– allows insight into the meaning and direction
of change.

The investigations reported in part here, were conducted
by RTV Belgr. de's Research Centre from 1968 and 1969
through to today, although in varying scope. The lexicon
of the TV News using samples of programmes in two
years (1969 and 1974) was analyzed by Prof. Dragan
Krstić of the Philology Faculty in Belgrade, and Dr
Smiljka Vasić of the Institute for Experimental Phonetics
and Speech Pathology in Belgrade, and the present
author. The original programme of work calls for
repetition of this study of samples of the lexicon every
five years, so that, to maintain the continuity
of the investigation, a new study should be made.

Linguistic structures do not change so rapidly that
the results of the analyses made so far cannot be given

full attention. An exception with television news programmes is *change in the volume of use of certain key terms in different time intervals* which is one of the peculiarities of the TV News lexicon that results from its markedly *contextual character*. Another area subject to fairly rapid change may be the *phonetic image,* but given deliberate interventions (eg. in the selection, training and continual speech exercises of professional TV speakers). The former area, then, is influenced more by external, and the latter by immediate internal, television factors. Neither the one nor the other can be discussed in detail here.

RICHNESS OF POVERTY OF THE LEXICON

One of the principal findings of these investigations is the so-called *frequency vocabulary of the TV News* which, through analysis of the incidence of various words allows conclusions to be drawn on the 'lexical system' of the programme, as well as the socio--psychological, value, and ideological factors in this form of information. The frequency vocabulary contains data on all words used in descending order of frequency. The existing vocabulary was drawn up on the basis of more than 111,000 words and reveals that there are (only) 9638 different words in this corpus, including personal names, geographical terms and numerals.

About 43% of the words appear only once, 16% twice, 8% three times, 5% four times, and 28% five or more times. More concrete and precise texts are considered to contain fewer 'rare words' (with a frequency below 5). The number of these words rises in literary and other so-called 'open' texts. Words with a higher frequence of incidence belong to the *common or general vocabulary* (they amounted to about 6%), more than half of the words used belong to a *special vocabulary,* and 43% to *individual vocabularies* of the TV news programmes. The long-established rule was confirmed that the higher the frequency of use the smaller is the number of words with that frequency. In this vocabularly, for example, there is only one word in each of the first 30 frequencies. Common, general words, however, are not particularly outstanding in

the sentence, as distinct from clearer accentuation
of rarer and less wellknown words that are in the main
more significant for the messages conveyed.

The yardstick used to evaluate the richness or poverty
of the lexicon is the *index of word repetition* which is
the ratio between the number of words in the analysis
(111,000) and the number of 'new', 'different' words
(9638). Although it is a function of sample size (since
repetition is greater in longer texts), the repetition index
reveals differences between different types of statement.
In lexically richer texts repetition of words is less
frequent than in more closed and stereotyped ones
which are sometimes designated as 'lexically more
precise'. The index for the TV news is 11.56, which
means that for each new word there are 12 repeated
words. Comparison with the results of certain other
investigations here and abroad shows that somewhat
less repetition, that is the use of a somewhat greater
stock of words, could be expected, from the TV News,
as a thematically broad-ranging programme. It may be
observed, moreover, that in the second year observed
the language was a shade poorer than in the first which
had a lower index of repetition. Some foreign writers
argue that two different tendencies coincide here:
a) the speaker's – who attempts to say as much as
possible with as few words as possible, and
b) the listener's – who requires more hetereogeneous
words in order to better distinguish nuances in
the messages and to understand them better. Put in
more simplified terms, where there is great use of parts
of the general vocabulary (in the sense of frequency)
the interests of the speaker are served more than the
the interests of the listener. The ratio between new and
repeated words is simultaneously an indicator
of the diversity of styles which, judging from
the findings, is not particularly great.

Vertical organization of the lexical material in
the frequency vocabulary permits conclusions to be
drawn on features of the texts through an analysis
of the incidence of particular frequency strata. Thus it
is known that a great part of a text is made up
of structural grammatical words of which there are only

a few dozen at the beginning of the frequency vocabulary. The next zone is made up of so-called subjective-situational words which in the main express the relationship between the speaker and the milieu (these include personal, possessive and demonstrative pronouns, particles, etc.). Gnomic or basic words designate phenomena and have a full and determinate meaning (numerals, nouns, adjectives and verbs) and usually make up about 40% of a text. Thematic and technical words – nouns, adjectives and verbs – intimately related to the topic dealt with in the message usually occur after the first hundred or so in the frequency vocabulary. Typically, different forms of communication have different patterns of these semantic-frequency magnitudes – eg. in informative texts subjective-situational words give way to thematic and gnomic words. All in all, the most indicative are phenomena showing an expansion of words from the usually less frequent strata to the most frequent strata. This is easily apparent, in the case of the TV News, from just the following few examples. The noun 'president' appears in 18th place (in the body of materials examined, considering its constant and high frequency of usage, it could occur more than 19 times in each programme on average), followed by: 'country' (21), 'federation' (23, 'year' (24), the adverb 'today' (25), adjective 'new' (26), 'communist' (27), 'high' (28),

'Yugoslavia' (29), 'great' (33), 'council' (35), 'organization' (40), 'federal' (43), 'work' (45), 'Belgrade' (47), 'republic' (49), 'government' (52), 'assembly' (54), etc.

A quarter of the entire stock of words observed in the TV News is made up of the first ten most frequent relational words ('to be', 'and', 'in', 'to', 'self', 'on', 'which', 'for', 'that', 'this'). The auxiliary very 'to be' tops the rank order in practically all domestic and foreign vocabularies. In this programme it accounts for 6% of the total number of words. In this aspect of its structure the TV News does not differ from other forms of communication in our language, but the great incidence of pronouns (the impersonal and reflexive 'self', the relative pronoun 'which', demonstrative

pronouns 'this' and 'that') indicate lower
comprehensibility of the news as formulated.

DIFFERENCES IN THE RELATIVE POSITION
OF WORDS IN THE FREQUENCY VOCABULARY
OF THE TV NEWS

Comparative analyses for the two years observed
indicate a high level of constancy of usage of some
words and a great variability of certain others, which to
some extent indicates changes in editorial attitudes, as
well as however shift of emphasis to particular matters
at given junctures in social development. Although
the analysis cannot be carried through completely here,
for illustration purposes we will present a number
of words whose usage differed noticeably in the two
years. As an indicator we may employ the *rank order of
usage* which shows the descending order of incidence
of words with the same frequency. In the vocabularly
there was a total of 200 rank orders (or 200 different
frequencies). The lower the rank – the higher
the frequency of use and *vice versa*. Thus, for example,
the auxiliary verb 'to be' has a ranking of 1, while all
words with a frequency of 1 have a ranking of 200.

SOME LEXICAL ENTRIES USED MORE FREQUENTLY
IN 1974 THAN IN 1969

Entry and kind of word	Difference	Rank order 1969	Rank order 1974	Frequency of incidence 1969	Frequency of incidence 1974
1. soviet (adj.)	62	63	125	80	16
2. I (pronoun)	55	75	130	64	11
3. news (n.)	52	66	118	77	23
4. state (n.)	40	82	122	57	19
5. you (pronoun)	40	54	94	100	47
6. American (adj.)	38	69	107	72	34
7. some (adv.)	38	69	107	72	34
8. political (adj.)	34	45	79	113	64
9. enterprise (n.)	34	77	111	62	30
10. four (no.)	33	87	120	52	21
11. present (adj.)	32	87	119	52	22
12. nine (no.)	31	139	30	2	
13. 'li' (part)	31	91	122	47	19
14. group (noun)	30	97	127	41	14
15. at (prep.)	30	90	120	49	21
16. to think (v.)	30	88	118	51	23
17. plan (n.)	30	91	121	47	20
18. well-known (adj.)	30	102	132	36	9
19. united (adj.)	30	106	136	32	5
20. Germany (n.)	29	108	137	30	4
21. here (interj.)	28	101	129	37	12
22. representative. (n)	28	107	135	31	6
23. report (n.)	27	91	118	47	23
24. however (conj.)	27	72	99	69	42
25. meeting (n.)	27	95	122	43	19
26. Ribičič (pers.name)	26	107	133	31	8
27. three (no.)	25	72	97	69	44
28. but (conj.)	25	79	104	60	37
29. course (n.)	25	111	136	27	5
30. person (n)	25	112	137	26	4
31. Mitja (pers.name)	25	109	134	29	7
32. about (prep.)	25	48	73	108	71
33. after (adv.)	25	51	76	105	67
34. Split (n.)	25	110	135	28	6
35. court (n.)	25	115	140	23	1
36. West German (adj.)	25	112	137	26	4
37. child (n.)	24	110	134	28	7
38. simultaneously (adj.)	24	113	137	25	4
39. object (n.)	24	106	130	32	11
40. tourist (adj.)	24	114	138	24	3
41. number (n.)	23	91	114	47	27
42. discussion (n.)	23	111	134	27	7
43. China (n.)	23	102	125	36	16
44. Lokomotiva (n.)	23	116	139	22	2
45. last (adj.)	23	84	107	55	34
46. western (adj.)	23	104	127	34	14
47. plane (n.)	22	115	137	23	4
48. dollar (n.)	22	114	136	24	5
49. until now (adj.)	22	95	117	43	24
50. conflict (n.)	22	117	139	21	2

SOME LEXICAL ENTRIES USED MORE
FREQUENTLY IN 1969 THAN IN 1974

Entry and kind of word	Difference	Rank order		Frequency of incicence	
		1969	1974	1969	1974
1. associated (adj.)	67	136	69	2	76
2. self-managing (adj.)	54	124	70	14	75
3. community (n.)	54	105	51	33	107
4. Serbia (n.)	47	82	35	57	138
5. Montenegro (n.)	46	125	79	13	64
6. worker (n.)	46	90	44	49	120
7. task (n.)	44	123	79	15	64
8. people (n)	43	111	68	27	78
9. organization (n.)	43	68	25	74	208
10. communist (n)	42	60	18	85	275
11. work (n.)	42	71	29	70	179
12. secretary (n.)	42	102	60	36	93
13. development (n.)	40	80	40	59	125
14. note (n.)	38	136	98	2	43
15. delegation (n.)	37	96	59	42	96
16. socialist (adj.)	37	85	48	54	111
17. distant (adj.)	36	85	49	54	109
18. Italian (adj.)	35	100	65	38	82
19. working (adj.)	35	76	41	63	124
20. constitution (n)	35	137	102	1	39
21. production (n.)	34	105	71	33	73
22. presidency (n.)	33	108	75	30	69
23. socio-political (adj.)	32	122	90	16	52
24. Yugoslavia (n.)	32	53	21	102	245
25. worker (adj.)	30	125	95	13	46
26. social (adj.)	29	108	79	30	64
27. Slovenia (n.)	28	129	101	9	40
28. delegate (n.)	27	132	105	6	36
29. commune (n.)	27	111	84	27	59
30. election (n)	26	112	86	26	57
31. basic (adj.)	26	100	74	38	70
32. good (n.)	25	137	112	1	29
33. agreement (n.)	25	134	109	4	32
34. factory (n.)	25	107	82	31	61
35. Yugoslav (adj.)	25	76	51	63	107
36. conference (n.)	24	100	76	38	67
37. young (adj.)	24	116	92	22	50
38. province (n)	24	125	101	13	40
39. general (n.)	23	125	102	13	39
40. Kosovo (n)	23	110	87	28	56
41. people (n.)	23	87	64	52	84
42. people's (adj.)	23	105	82	33	61
43. union (n.)	23	40	17	128	285
44. each (pron.)	23	96	73	42	71
45. class (n.)	22	137	115	1	26
46. culture (n)	22	119	97	19	44
47. foundation (n.)	22	117	95	21	46
48. part (n.)	21	68	47	74	113
49. rain (n.)	21	125	104	13	37
50. committee (n.)	21	116	95	22	46

It is interesting that of the 9683 different words, about 3200 or 33% used in 1969 were no longer in use in 1974. As much as 60% of these are nouns, and very many that are usually designated proper names. About 29% of the total lexical inventory, almost another whole third of the words, was not in use in 1969 and was only in use in 1974. This means that more than 62% or more than three-thirds of the words belong in the special vocabularies of the two years and about 38% or somewhat less than two-fifths make up the common vocabulary. It too contains many more words (29% of the total lexicon of the TV News) that were used more often in 1969 than in 1974, while the reverse is the case in only 7% of cases (more frequent use in the second year). This indicates no small changes in the vocabulary used in the second period observed, but they will not be discussed at any length here.

The word lists presented are short but nevertheless a highly indicative fragment of the long lists of lexical entries we drew up precisely for this consultation to demonstrate the shifts in vocabulary that took place in a single five-year period. On closer examination of these two lists it is clear just what a good indicator the relative use of certain words is of change in our attitudes towards many phenomena which are, naturally, determined by events in socio-political life and in reality in general. We shall cite just a few examples, starting with the adjectives: in 1961 there was more frequent use of the adjectives 'Soviet', 'American', 'political', 'present', 'well-known', 'united' (in the name USA above all), 'West German', 'simultaneous', 'tourist', 'last', 'Western', etc., while in 1974 we encounter with greater frequency the adjectives 'associated', 'self-managing', 'socialist', 'distant', 'Italian', 'working', 'socio-political', 'workers', 'social', 'basic', 'Yugoslav', 'young', 'people's', etc. The shift in the focus of information is more than obvious when we take nouns as the case in point. In the first year observed we find, for example, 'state', 'enterprise', 'group', 'plan', 'German', 'representative', 'report', 'meeting', 'course', 'person', etc., and in the second 'Serbia', 'Montenegro', 'workers', 'task', 'people', 'organization', 'communist', 'work', 'secretary', 'development', 'note', 'delegation', and the like

The number of verbs in the lists is indeed small. For example, of the 100 words presented here there is only one verb, 'to think', and it was used more often in 1969 than in 1974.

The innumerable data and the open-ended analytical possibilities provided by the frequency vocabulary have not been described here by a long way. They are set out in *Language of Television Information (Jezik televizijske informacije)* a publication that has been prepared for printing. For now we shall restrict ourselves to mentioning some other interesting findings which are most revealing and easily understandable even without comment.

The first ten most common adjectives (their ordinal number is shown in the brackets indicating their frequency of use): 'new' (26), 'high' (28), 'great' (33), 'federal' (43), 'executive' (61), 'working' (65), 'good' (67), 'political' (70), 'Yugoslav' (72), 'socialist' (76).

The ten most common verbs: 'be' (1), 'want' (14), 'have' (39), 'be able' (42), 'tell' (51), 'be necessary' (59), 'say' (90), 'speak' (111), 'must' (130), 'begin' (136).

The ten most common pronouns: 'self' (5), 'which' (7), 'that' (9), 'this' (10), 'everything' (16), 'our' (17), 'what' (20), 'he' (32), 'oneself' (34), 'one's own' (44).

The ten most common occupations and titles: 'president' (18), 'worker' (74), 'secretary' (102), 'minister' (159), 'vice-president' (274), 'doctor' (279), 'general' (286), 'head' (305), 'producer' (315), 'ambassador' (349).

The ten most frequent domestic and foreign cities: 'Belgrade' (47), 'Zagreb' (293), 'Niš' (401), 'Split' (483), 'Washington' (486), 'Priština' (541), 'Sarajevo' (588), 'Ljubljana' (632), 'Titograd' (671), 'Bor' (678), etc.

Generally speaking, the absolute incidence of lexical entries is not the only gauge for assessing vocabulary because relative frequency is very indicative of the use of a word in various thematic and chronological groupings. Statements in the TV News are considered to noticeably bear features of written language expression and should develop the characteristics of spoken

language to a somewhat greater extent. Further, the News employs no small number of compound expressions and foreign words that are not sufficiently comprehensible to part of the audience. From an analysis of the frequency of use of grammatical categories it may be concluded that the so-called noun system predominates over the verbal (of all words used 35% were nouns, 15% verbs, 15% adjectives, 11% prepositions, 8% pronouns, etc.).

Separate studies of the vocabulary of the TV News have examined its *affective value* and *semantic orientation* as well as the *degree of comprehensibility of the lexical inventory* but owing to lack of space the results cannot be presented in any detail here.

Miroljub Jevtović

TELEVISION IN THE SERVICE
OF EDUCATION

and a Component of National, Political, Economic
and Cultural Development

Communication problems have been discussed at several
non-aligned gatherings. On such occasions, television as
a whole has been the subject. Here, we are interested
specifically in *educational TV*. Not until the Third world
conference on educational TV, in Paris in 1967, was the
the start being made on educational TV in our countries
discussed. A review of more recent documents of
international meetings on television shows a growing
body of information on the educational function
of television in a large number of the non-aligned
countries. Without going into the details of this
information, the evidence is of a major effort being made
for television to have an impact in education. This leads
us to place the focus of this talk on Yugoslavia's
experience in developing educational television.
The difficulties to television's better and broader, and,
hence, more effective use for educational ends will be
especially singled out.

A better appreciation of how we can best cooperate
needs, first, a good look at the question: *Are there any
problems in education specifically characteristic
of the non-aligned countries?*

Our countries are part of a world caught up as a whole
in a crisis of education. The complex educational
function of TV in any society cannot be adequately
understood, it has been established, except against
the background of the country's educational and
economic level. Evident everywhere is the immense

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effort being made to build up the productive forces of society. Better prepared and capacitated students are being asked of education at all levels. But the highest illiteracy rates are still in our countrieks. Furthermore, conventional school systems are not able to keep up with the rapid pace of advancements in all areas of research and school systems with limited facilities exist. To meet the educational job required today by society, the technology of education must be expanded, and here television is of first order importance. The crisis in education is barely touched on here but some mentions are needed to better appreciate the roots of the still low level of television's participation in education. The objective is to be able later in this discussion to formulate the question and problems each can undertake to come to grips with, both individualy in our home countries and through international cooperation, if the better utilization of television to be achieved in education. For some of education's ills, television may well prove to be an effective cure. And its full potential can only be realized when used by techniques and given a content appropriate to the medium and needs, and as an integrated part of the multi-media system.

Can we together investigate *the needs of television and educational television today* in our non-aligned countries? Experience has shown that television, instead of serving to accelerate progressive changes, can be abused to perpetuate the worst weaknesses in education. Those who are witnesses of this must rebel. Educational television, experience proves, could to a much greater extent be a catalyst of the changes sought in developing education instead of just supporting and reflecting conventional education. The shortage of classroom space and trained teachers is a complaint in the industrially developed countries as well. Television, obviously, is a necessity everywhere. And it is a necessity specially because the pressure to meet growing social needs is increasing faster than school capacities to meet them. This can be seen from qualitative and quantitative analysis of educational achievement at all levels, especially with regard to the illiterate millions still below the elementary level of education. In the absence of an

effort to introduce television effectively into education,
schools will be unable to develope fast enough.
The danger then enters of schools becoming a brake
retarding instead of a force serving national development
in general. Certainly, one is confronted by a vicious circle
here. But, unfortunately there is still another problem.
The cost per pupil of education is increasing rapidly.
The gap between the demands of education and
the possibilities of society cannot be bridged by
increasing investment in education because, quite simply,
nobody has enough money for education. This is a world
problem. At UNESCO meetings and in its documents,
the point is made constantly that no country has the
economic strength to provide the school systems
necessary for the education of young and old. Television
is a necessity.

The question may also be raised of analyzing
the difficulties in the way of introducing and using
educational television. Our answers will guide us in
working out the best approach to its development.
A further question is creative engagement of television
in improving educational processes in order to serve
the economy and improve our lives?

The educational impact of any television programe has
been demonstrated to depend in large degree on
the features of its audience: educational level, and
habits. But effectiveness depends perhaps even more on
the rescourcefulness and originality of TV programe
makers, the methods and manner used by television in
addressing its viewers. The first factor is beyond
the control of the TV studios, but the second depends in
turn on a society's ability to use television creatively and
in the best way. (The issue of criteria in programe
production for educational television is not being taken
up here although it is of crucial importance.) The studio
must have a feeling for the nature of the medium and
the needs of a program's viewers and this is
a requirement in all parts of the world.

Educational TV encourages teachers to break with
outdated teaching methods and turn instead to activating

the student in the educational process. And the student can be encouraged to adopt the methods of self-education in which both life and books in TV are sources of information, and his teachers – trained assistants.

Students at all educational levels would then become active components, instead of being passive objects, and certainly, in this role, more useful to themselves, their country and its progress.
Practice to date and endeavors among us to make television more effective in education generate the questions we need to ask. And in our discussion here, our objective is certainly to work out answers together. With the spirit always in mind of the non-
-aligned policy shared by our countries, our view of educational television is from the standpoint of the policy of becoming better acquainted with each other and fruitful cooperation.

The next part of this paper addresses three questions:

– How to organize educational programming to ensure its effectiveness in reaching the audience for whom it is intended;

– How to increase the variety and number of nationally-
-produced programs, exchanges with other countries and participation in co-productions;

– How to use television in educational processes.

A. *Organizing Educational Programming for Greater Effectiveness*

A number of variations and models for educational television exist in the world. They need not be listed here. What is important is that the model adopted will be determined by practice and the various answers available for the needs of a society and the understanding of the nature of the medium. These needs can be formulated as follows:

– in contribution to the overall school system,

– for advancing national social and economic development,

-- as an aid for the better adjustment of society, social groups and individuals to the constant and accelerating changes being wrought by science and technology, on-the-job and in life styles,

– as an aid for the physically or mentally handicapped members of society or for its members handicapped in a social sense by living in far away or inaccessible places or by poverty.

These are needs which are met by an enornmous variety of programs. Their focus can be grouped as follows:

1. general education and education in specific areas of social affairs;

2. agricultural and rural education;

3. the reduction of illiteracy (five illiteracy levels have been defined);

4. special training for teachers;

5. foreign language teaching;

6. the teaching of modern mathematics, biology and physics;

7. higher education for those unable to attend university classes regularly or for courses in common to different faculties;

8. the dissemination of culture and the arts.

Educational television can be approached from the standpoint of the audience for which it is intended:

1. educational level:

● preschool
● elementary school
● secondary school
● university
● the different levels of adult education;

2. type of audience:

● scattered individual viewers

- group reception under the leadership of a non-profesional
- a group teaching aid used by a trained teacher,

3. educational approach

- conventionial teaching methods (authoritarian)
- "active" involvement (in Yugoslavia, the spirit of of self-management)
- self-teaching
- permanent self-teaching

Educational TV in a variety of models is the history of this new human undertaking. It is the history of painstaking endeavors to arrive at the most suitable TV's participation in educational processes...

Have analyses of these endeavors been made from which we can determine the stage we have reached in our educational programming for television? In what direction are we moving? How can we heighten the impact of television? What are the obstacles to effective educational TV.

A study of the documents of UNESCO and regional meetings on educational TV will show the largest number of programs being made for classroom use and their most intensive use for anti-illiteracy drives. Many hours of TV programing worldwide are dedicated to teaching the basic skills of reading and writing. Television in my country has had a large part in awakening national consciousness to the importance of eradicating illiteracy and the need for large-scale engagement to this end. Television has a large number of notable achievements in this area, but, unfortunately, the illiteracy rate has not decreased in the degree we have sought and has, in fact, increased. Shouldn't we be able to find an answer in television to this growing need? Studies made of educational television programes and allied activity reveal a pattern of causes and effects. The body of information collected over the last ten to 20 years is considerable. It has been cited in numerous publications, especially those of UNESCO. Among the foremost conclusions reached is that television can only be effective if used as an integrated part of the multi-media system. Any real success depends on

the commitment of the decision-makers in program-
-production policy and the activity of those for whom
educational programming is intended. Among programes
for teaching reading and writing, the Italian, "Its Never
Too Late", and others from Mexico, Jamaica, Nigeria,
the Arab and other countries, including Yugoslavia and,
of course, the large-scale experiment via satellite which
made the written word accessible to thousands in
the villages of India, have attracted most note.

The body of experience available to us already allows,
perhaps, the following statement Television offers
the fundamental advantage of being able to place
the written word and fundamentals of science, culture
and art, work and daily habits, directly before
the individual. It is a mistake not to incorporate
television fully into social action as the main tool for
teaching reading and writing to adults and as an aid in
educational processes of all kinds and at all levels. TV
used only as a teaching aid for conventional classroom
methods leaves the better part of its real potential
untapped.

Experience has shown television useful for teaching
the isolated individual, including the basic skills
of literacy. But its success will depend, we have also
learned, above all on the kind of program used and
the methods chosen for addressing the viewer. The full
utilization of the power of this medium is a question
of the creative possibilities of a country to provide its
school ege and adult population with the right programs.
Certainly, by joining out efforts we would achieve more
und better results. One possible area of cooperation is
the functional teaching of basic skills by television in
collaboration with the multi-media system as proposed
by the project "Learning to Read – Learning to Live".
This is an example of an internationally made
educational series offering the possibilities for
presentation as a locally-adjusted series, with all
the color of local features. This is the goal set out by
this project It is there for us to study, if we so want, and
to assess the possibilities it suggests for our cooperation.
Similar ideas and projects could certainly be used in
other areas of educational television.

Our second major question is:

B. *How best to secure diversity in educational television programs*

The ideal would be for every educational TV producer to be able to meet all the program needs of his country. But is there any who can realistically aspire to this? Exchanges and co-productions for educational television are exceptionally necessary for us, the non-aligned countries.

1. *Program exchanges present various aspects*

a) the production and cataloging of program elements which can easily be used in any country;

b) exchanges of complete programs on generally useful topics such as physics, geography, ethnology (clothing, the domestic arts, nutrition, etc.), music, as well as agriculture and the other areas of the sciences, arts and technology;

c) in order to keep each other up to date, it would be helpful for production plans to be announced in advance, or, at least, in the preparatory stage of any specific program or series so that other educational TV planners be better informed of the possibilities in preparing their programming;

d) we could perhaps undertake to establish a library (TELETHEQUE) of programe sequences. If this seems feasible we would need to agree on the methods for collecting, filing, and distributing.

2. *Co-productions*

What are the possibilities for discussion and joint action here? Some comments follow:

a) Co-productions are necessary, and offer not just economic advantages but cultural-political as well for educational television in our non-aligned countries;

b) It would be advisable to start by exchanging program projects we consider especially suitable for co-production as a first step towards deciding and planning co-productions;

c) In co-productions, the parties concerned should decide together on the method of presentation intended for a program as well as its content.

3. *Satellites in the Service of Education*

Education via satellate already has an important precedent in the immense expanses of India. This is an extremely valuable experience, and it raised a number of questions and problems, among them the following: How to constantly fill this bottomless well of TV education? Certainly the new possibilities being opened by satellite broadcasting will spur us to improve our cooperation continually.
And finally, our third group of questions.

C. *How to Use TV Programs in Educational Processes*

Theory and practice are already able to provide some quite adequate answers to this question. I will not go into detail here. The point I feel appropriate to make is the need to work more seriously on fostering the art of viewing and listening to program broadcasts – the art of communicating by television. Experience in this area has demonstrated that aside from a commitment on the part of the viewing audience, TV broadcasters also have their needs, place and role. To help them, we should discuss the possibilities for cooperation in working out the methodology for using a variety of television programs in educational processes. Another need is to work out cooperation in the training of professionals for this work (for instance, seminars, summer schools, etc.).

What can be said in concluding this contribution to our discussion of educational television?
Over the last decade – and, in place, over the last two decades – since the introduction of educational television in non-eligned countries, major steps forward have been taken. Many different paths have undoubtedly been embarked on in this new method for teaching and learning which has now become indispensable for catching up with the forward moving pace of mankind. And now, I look forward to our discussion and quest for the most effective means for cooperation among us.

Jelašin Sinovec

ON THE ATTRIBUTION OF „TELEGENITY"

It is my opinion that he most precise and the most comprehensive definition of the television medium so far has been given by Igor Mandić in his essay "Mysterium Televisionis" (Review *Mogućnosti*, Split, 1972) in the part in which he discusses the "telegenity" of sports events and concludes that basketball, unlike football, has a telegenic attribute that I would name the "electrifying".

Basketball is ..."simple and mosaic-like, it is quivering and fiery, tense and capricious: all reactions are quick and electrical, all relations simple, but possible in infinite variations... in its nervousness and instability, its quiverness and variability – it is a clash of sparkling associations dashing through the minds of those of us that have not became too lazy yet", says the author (I. Mandić, op. cit., VIII Television and sports).

Television is an electrical medium. I will call it and mention it further as MEPS – Medium of the Electronic Picture Slide, projected into the distance.

What should, thus, the specific *iconoscopograph* – let us give this name to this arabesque specific to television – be in order to be "telegenic"?

What the quoted author lucidly remarked will guide our further definitions and penetration into the essence of the TV medium. The example of football and basketball transmitted through TV, contains the the postulation of the essential relation of *conditional and immanent* "telegenity".

While a football match, with its heavy mechanical instrumentaria, can only *conditionally* be "telegenic" –

when it is interesting and exciting (Yugoslavia – Greece 1972!), basketball has a cybernetic, electro-mosaic, intellectually elegant, vibrant flickering, which represents the *immanent* telegenity of the MEPS.

In the field of our interest, the presentation of scientific contents on TV, per analogiam, will also have its conditional and immanent telegenic aspects.

A speaker, for istance, who attracts by his good looks, charm, way of presentation – very subject which is so new, so unusual, so infinitely captivating, enriching with new and unexpected discoveries, which advances us to a higher degree, – will be comparable to an interesting and exciting football match, and any intervention of the medium itself may be left out to a certain extent or altogether. However, the *conditional* telegenity is evident in this case.

A similar simulation of the telegenic is being aceomplished by perfectionistic use of the expressive means of other non-electronic media, most often the *mechanical* media of the film art, whose attributions

are – uniform, continuous and sequential, where the editing, cuts, camera movements, the composition of the moving image, play the same role as *conditional* telegenity. So that the "real television" would usually be replaced by a number of mechanical impulses of different shots, something that would eventually resemble electric fiery shocks, but all of it is far from the real attribution of telegenity.

Such simulations regularly lead to an erroneous engagement of television production into a specific "decadence" of the television expression.[1]

Just as in the scope of other media, painting for istance, something developed that was later taken over by film, similarly, within the mechanical medium of film art a seed was born that will fertilize and essentially define the television immanence.

This point in the film art was attained by Sergei Mihailovich Eisenstein and his "Montage of Attractions" (here it is conditionally named by this theatre postulate of Eisenstein but is, in any case, unifying for all that he elaborated later as a "violation of conventional means of treatment of the plot" where "out of muchanical fusion, plastical synthesis, the attempt develops into a *thematic* synthesis"; here we racall the ways of his "emotional content of dynamization", as well as the stated problems of digression of "literary parallelism" etc. which directly lead to his conception of *ideograms* and "intellectual film").

When we set aside the mere illustrativeness of the subject (somebody pronounces Galilei and the image of Galilei appears on the screen, "starry sky above me" – and we see a starry sky, the word "universe" – the image of the galaxy, etc.) the question remains: what corresponds to telegenity and the MEPS?

Accordingly, we shall differentiate *quantitative and qualitative* dynamics. Quantitative dynamics include all film-expressive, i.e. mechanical impulses which we have quoted, as well as illustrativity. To illustration and other quantifications we shall oppose the *creative association* as a qualitative dynamic category. I would even call it the "double" creative association, i.e. both on the imaginary and the active side.

[1] We are not discussing here the film production for television. It is sufficient to understand that the film production (creation, realisation) on television (and such distinct tendencies exist) means the degradation of television as a media and reduces it to a simple mechanical reproduction of a complex but primarily mechanical media, where, practically, the electronic TV devices are being used only to transmit the material of another media. The economist should calculate the consequences of producing films on television without a classical corresponding distribution net of cinemas, with an uncertain possibility for inter-studio or international exchanges, repetitions, doubling of capacities etc., while Averti's or Marti's specifically television creations, made hundred per cent electronically, make possible the exchanges we mentioned.

Naturally, this does not apply to exceptions of "exceptional" projects which will always exist, but in a stricter selection and which, as usual – only confirm the rule.

However, all these are just something television has to go through, and this is not what we are discussing.

The "double creative association" will be such a stroke
(I would not say impulse, rather *generator)* which in
the fusion of two symbolic images (individual carriers
of meaning) creates a *higher concept,* a meaning
of a second – higher – order ("from the essence
of the first order, towards the essence of the second and
third order", V.I. Lenin "Philosofical notebooks").

This would mean that $a + b = c^2$

On the active side this will reflect as the *regenerator.*

On diagrams 1,2 and 3 examples of such interventions
are shown. It is easy to conclude that the "electro-
-efficiency"[2] is present and will not be missing and that
it is fiery, that it is a "clash of associations dashing
through our mind", the synapses of our brain.

It is the aliquota that by its "electrifying" property
corresponds to the MEPS.

It is the attribution of the telegenic the embryo
conceived in the individual practice of the formation
of scientific contents on television, but which by its
general character of telegenic, electrifying (simultaneous
and instantaneous), diverse, original, unique and
irreplaceable, electronic and electro-iconal diffuses
the line of specificity thrown in the distance
of the image of the MEPS, the specificity of the
telegenic iconoscopography.

M a t r i x

Diagram 1

$a + b = c$ Is modern man facing the Sphynx
of the computer or is the computer man's
ally facing the Sphynx of the future
(or existence).

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[2] to electrify, fig., to enthrall, enrapture, captivate, excite; thus electro-
-efficiency, efficieny in creating such reactions.

Diagram 2

$a+b+c = d$ "in put" labyrinth "out put"

Diagram 3

$a(b_2)+b(d) = c(e)$ Mythical labyrinth (serpent, trap,
system) computer tape in associative
form

The matrix (diagrams 1,2 and 3) have, quite
understandably, the archemeaning of what has been
said and exposed above. The examples given are from
the domain of the thematization of informatics.
A similar associative charge is possible in very different
carriers: from the organization of space, structure,
luminiscent, luminous and other light, tonal or coloured
phenomena, drawings, special effect, animation etc.
whose use depends on the richness of the imagination
and the strenght of the intellect.

However, this can simply be lost and dilluted in
the ocean of talkativeness in educational programmes,
i.e. real programmes of educational television with
pupils, specialists and a commentator – and that is why
all means of *quantitative* dynamics are not excluded and
rejected, they are subsidiary but not essential – which is
necessary to be understood and differentiated at this
point.

However, it is a matter belonging to the composition
of each programme, from case to case.

IT IS IN THE NATURE OF THE FILM TO BE
UNWINDED AND OF THE TELEVISION TO BE
SWITCHED ON AND OFF

Not only do the external, technical aspects
of the beginning, the course and the end of both
the media of film and television correspond to the given
attributions of "unwinding" and "switching on and off",
but in these apparently unsignificant traits can be
discovered and recognized the essential aspect and
model of these media.

With a view to this, during the film projection, the tape really unwinds itself and each TV programme begins by switching on and ends by switching off the television set.

If this code is the carrier of essential definitions of these two media, let us see what lies behind these facts.

The event transmitted by film will always be arbitrary, a chainlike construction in a multitude of possible points depending on a conscious orientation, strictly regulated courses in one direction (a point and a straight line) or uneveness in a series of "Rashomon" suppositions. In any case, the plot will unwind itself in a more or less fortunate direction, depending on the author's thesis, his ideas and aesthetic preoccupations, his attitudes, desires, opinions...

Most of this will be present in the phenomena of the television (ideas and aesthetic preocupations, attitudes, desires, author's thinking...), however this does not essentially differentiate the unwinding of the film from the television's switching on and off.

The "cinéma-vérité" will also be unable to achieve the instantaneousness of the immediate inclusion in and withdrawal from the event, which is a property of the TV media only.

No matter how far the "cinéma-vérité" went in its search for the "truthful" (other mimetic media – classical theatre and film – also strived to create an illusion, "a sensation that all is happening before us – that very moment – that it is being created before our eyes") only the real television will have this authentic property, this advantage of the electrifying, instantaneous – simultaneous – truthful, which in the direct and its directness has the character of instantaneous, i.e. the truth *hic et nunc! – ad ibi* ...from the moment we switch on its electronically illuminated image till the moment we switch it off.[3]

In order to clarify and make evident the matter, we will use a number of examples. Here is the first one: the last moments of a very sick man would be shown on film

by a reconstruction – the factographic material would be gathered, the facts, the witnesses, the statements, the case history of the illness would be examined – all moments important for the process – and all of it registered in an imaginary sequence, liable to change according to suppositions, doubts, certain unclear possibilities, which remained half-said, half-witnessed. All of this would then be released in one or several alternative (à la Rashomon) directions to unwind itself. Details like: the patient was transferred to the shock room in a serious state, was given oxygen and it ameliorated his condition, after that he felt a certain way (did he get morfium also?) – all of them leading to the coma (what was it like?...the treshold of losing consiousness is not an unimportant detail) in which the vital functions gave in, certain organs stopped functioning one by one, the heart, the pressure... Finally, was he in a coma?

The supposition is that he died conscious but what happened in these moments, what did he say, what did it look like...These are data that have a selective character for the film i.e. alternative, one of the possible, supposed (construction of the parallelogram of forces).

Second example: The complicated murder of a well--known lawyer. His wife's lover is a possible murderer (triangle). But the wife has a second lover, almost parallely, with which she emmigrates to a distant country at the end of the story. (It is not known whether

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[3] Let us mention here a conception which I would call "TV – integralistic" and which generally comprises such views on television according to which all it transmits has the quality of an "authentic event" – whether it is an important film work, theatre show, concert, art exibition, sports, politics, animation etc., and the only problem lies in the choice and editing of the programme which should have, in spite of being "second hand" a certain quality of the authentic. We could also include here the super i.e. supra-integralistic conception which makes no "specific" media difference, except the difference between "good and bad". So that all programmes differ only by the quality of the aesthetic phenomena (disregarding the genre: art, information, education) in certain works shown on television.

While the first conception exclaims "all is life – all is the event" in which one can recognize the practice of most of our contemporary televisions, the second one is more in the ambition of the "most ambitious" yet still very rare lone wolves of the television.

lover No. 1 had a mistress No. 2) One victim, one
accused, four in the game: the husband, the wife, the two
lovers...The film could show the same plot in an infinite
series of variants (like a chess game) including
the possibility of suicide...

Trird example: traffic accidents.....

The film would in the first and the second (and
the third) case unwind (unroll, uncover) the plot
according to a most logic key, respecting a certain
(Aristotelian) dramaturgic consistence etc., etc.

What would the television do?

The real television would offer both of these events
(and others) devoid of all incertitudes, alternatives and
possibilities.

The course of the illness in its last moments would be
followed continually, with precision, without any blurry
suppositions, from the moment of the switching on
of the TV-cameras (or the television sets) to the moment
of its switching off.

Similarly, "the complicated murder case" would follow
the direction of real and non-ambiguous motives,
circumstances and the accomplished act. The real image
of the events would be given by the television having
the property of showing the momentary truth in
the interval between its switching on and off.[4]

And while the film will permanently mechanically
unroll its roll and direct the possible directions
of the events (re- and constructed), cut them up,
anticipate, stop, start in the desired or assumed

[4] This second example has a rather emotional importance highly
influenced by assumptions that could almost be the reflexions of Jacques
Bergier (editor of the Parisian review *La Planete*, and author of the well
known *Limits of the possible*) - is it possible to record history?...
even as close in time as a traffic accident. However, here our research
goes in the direction of postulating a possible TV paradigm - the ideal
formula of a telegenic television and it is in this sense that it should be
understood.

direction, creating dilemmas, return again and merge (linearity, Euclides), the television will, by its light sonde, electrical switching on and off, electronic flows of direct inclusion in the event, always be in a direct relation to its context of life itself and its uniqueness.

Toma Đorđević, Ph.D

THE TV PRODUCTION AND ITS FUNCTIONS

The TV Production

An analysis of the TV Production and its functions does well to remember from the beginning that each communication media is defined by its way of translating the data of given realities into corresponding symbolic equivalents. In other words, the presentation of a message, and of a production in particular, determines audience, whether individual or group, impact.

If this axiom serves TV analysis, then a first conclusion is that the distinctiveness of TV is defined by the electronic signals by which its message is disseminated. The electronic picture formed differs, in turn, in structure and technology from all the other pictorial representations to whose imagery our senses can respond. From these at first glance strictly technological differences derive differences in sensory perception and perhaps deeper more psychological differences in the process of communicating the presentations of TV pictures as compared to the presentations of related media – films especially. In view of all these levels of differences, our first job is to determine what there is in common, at the functional level, for all pictorial representations, all imagery, and, therefore, may be considered a feature of the TV picture as such. The TV picture, just as the film picture, the theater stage and radio's audio presentations, is:

1. the design for perception of an analogue of the reality represented, but

2. the TV design is an electronically drawn picture and can therefore organize symbolic presentations –

productions – of wide scope and great complexity to communicate human experience and ideas.

What makes TV unique where productions are concerned and in comparison to films, the theater or radio, is the televizing phenomenon of direct transmission of events being experienced. This is TV's only advantage over the other communication technologies but it is an advantage of such exceptional importance as to set TV off in a mass communication class by itself. Television technology is in this sense beyond competition from films, theater, radio or any other of the communication media where the production is a vehicle of message presentation.

This advantage of TV over the technologies of all related communication media leads to the most distinctive feature of the TV production: the direct relationship established between the presentation and the raw material of the presentation – the event being experienced through television transcription. This

distinction of the TV production as compared to all other media productions determines all the other possible distinctions derivable by applying the terms of a production to the case of the TV production in particular. But the very fact of a TV production by direct transmission and the condensation of the relationship between raw material and presentation imposes a series of questions: how can symbolic distance be established between the TV presentation and the reality being represented? Where will the evocative power of the TV production come from if this requires a level of metaphoric presentation capable of bringing to mind in the TV audience by symbols the ideas suggested by the structure itself of the presentation?

In answering the questions we have formulated, our endeavor will also be to provide an answer to the question: what are the structural features of the TV presentation dictated by the electronic picture and its role of sensory analogue of the living experience being reproduced? Or, what are the implications of the symbolic presentation created by the electronic

transposition of living data for the act itself
of communication and its socio-psychological
dimension?

A fundamental of our answers to these questions must
be that the TV picture is the determining agent of the TV
production and the TV production is a symbolic
reproduction of a specific reality – living events; for
this reason the TV production can appear in the role
of a timely news presentation. This consideration focus
focusses our discussion on the assertion that the vehicle
of an entertainment production, in the case of TV as in
no other medium, can provide, aside from the aesthetic,
an up-to-the-minute political and cultural experience.
This is, of course, our main thesis. If it can be verified,
we will have demonstrated as well that the invention
of television made it possible for the first time in media
history for entertainment productions to serve as
vehicles for informing mass audiences on day-to-day
political, economic and cultural events. No other
communication technology can do this. Up until
television, news coverage of current political and
cultural events took place exclusively through the press,
including the spoken press of radio transmission, and
the press is a vehicle of interpersonal communication,
unlike the entertainment production which is the vehicle
of filmed events, theater shows, radio dramatizations,
etc.

The appearance of television opened a whole new
dimension of possibilities for entertainment productions
or shows in the realm of news and information. Before
the invention of television, the show as the vehicle for
the dissemination of information or knowledge required
the "middleman" of simulation, involved
the reconstruction of reality. The show as the vehicle for
communication between a mass audience and reality
could go no further than reconstituted reality, and that,
we know, is only a derived level of living reality. The TV
production makes a break with established experience
in regard to the show as a vehicle for man to address
reality. Direct TV transmission meant establishing
a direct relationship between the active act
of communication and the living reality which is

the object of TV presentation. This means the TV
production can do without the "middleman"
of simulation, reconstructed reality. And in
the reconstruction of reality aesthetic rules certainly
prevail over living experience. In contrast, the design
of a television presentation produced as a symbolic
representation directly related to the reality being
experiences does away with two-step communication.
The audience is related directly to living action with
its real configurations and actors, people who actually
and not theatrically play given roles and are witnessed
doing so during the precise duration of the TV
production.

Consequently, with the appearance of television,
the entertainment production as a vehicle for
the dissemination of information changed fundamentally
and was incalculably enriched. By eliminating
reconstruction from the design of the TV production,
the "middleman" between the event and its symbolic
representation disappeared. The distance was reduced
between real and representation and the TV production
provided the form for a regular flow of living events.
Mediation disappeared between an event, whether
involving the action of objects or senses, and its
symbolic representation, and the relationship was
established of actual events at one end and their
symbolic representation at the other, but with the actual
events conforming, as we have said, to the rules
of living not imaginary experience.

This it makes it very unlikely that the TV production
will ever suffer what is regularly the fate of filmed or
staged productions when the reality presented by
the show is to such an extent a complex of derived
realities as to preclude the inclusion or even suggestion
of certain of the most authentic aspects of the reality
being represented. In TV representations, reality is most
often revealed and recognized directly, thus avoiding
the danger of symbolic discrepancies in meaning and
the raise obstacles these can raise, in many cases
of metaphoric, symbolic representations, to
communication with a wide audience. This is the basis

certainly for the conclusion that the TV production is not only an aesthetic presentation but a current, political and social news presentation as well.

In contrast to the traditional mass media, TV by direct transmission makes possible information in all forms. It can transmit information not only as factual news presentations but in more complex and symbolically very evocative structures – the TV production even when the object is current political, economic and cultural events taken in their living reality.

Our conclusion then is that the show is as much a possibility for television by direct transmission, by electronic transcription of living events in corresponding symbolic equivalents, as for theater or film. The TV production can lay claim to all the features inherent to any show presentation and therefore aside from the informative has a definitely aesthetic component. The organic fusion of symbolic representation with the object or event represented keeps factual data, within the structure of the TV production, always on the side of the event itself. The event, by the laws

of television transcription, is no more than a fact to be cast in supra-empirical form: the TV picture. And the TV picture is an organized symbolic presentation. Thus the TV production as distinct from theatrical and radio--drama productions, is divided within itself into the two components, informative and aesthetic, and they never achieve the synthesis generally achieved in the structure of pre-television, mass media productions, in film above all. The two components in a TV production by direct transmission always co-exist. Where they interfere with each other it will be because of the constant tendency of the factual-informative to subordinate the aesthetic to its functions. There is a deeply entrenched tendency in TV technology to reduce the symbolic structure of its presentations from the metaphorical to sensory analogues for reproducing living data. But the aesthetic component of the TV production has the all important function of providing an emotional buttress for the factual data which is in its entirety given over to current political, social and cultural occurrences. Yet for the TV

production, the aesthetic component is only a latent possibility and its assertion – as will be seen later – is in strict correlation with the possibility of the TV director to intervene at the metaphorical level of the TV picture, building TV sequences in terms of the overall TV production. This, of course, involves a great many difficulties. The aesthetic concerns of a presentation are one thing and the laws of living experience quite another, and the TV production is entirely a function of specifically current, political, social and cultural experience, the living moment.

The Factual Level of TV Presentations

The factual level of communication by direct-transmission TV presentations is the province of elemental symbolism denoting the conceptual level of literal meanings. It follows than that a presentation by direct TV transmission can reveal its communicative value at two levels:

1. the level of the literal meaning of the TV presentation and the reality it represents;

2. the level of symbolic interpretation formulated by the TV production.

An apriori level of understanding of TV presentations exists by the fact alone of TV transmission. It is structurally ensured by the simple, mechanical duplication of living events in sensory analogues. The more complex conceptual level of the TV production requires the addition of the aesthetic component.

In the first case the TV presentation is formed by direct transmission, and the TV electronic picture, the material substance of the presentation, retains its status of pictorial representation or sensory analogue of living experience. The TV picture or the picture-built sequence is a substitute for but not a symbolic equivalent of living reality. This makes the TV presentation descriptive; a non-symbolic version of the most immediately obvious aspects of the actually occurring event. The deeper

semantic strata are relegated to the background. They
can be brought forward only by decoding the messages,
of a direct-transmission TV presentation, provided the
directon has been capable of creatively organizing
the presentation and handling its symbolicsm; capable,
in other words, of putting together a TV production.

The factual TV message is entirely equal in substantive
terms to messages communicated discursively, as
the simple description of one or another aspect of an
event. There is no attempt to enter into a broader or
deeper interpretation of the event. In this case, the TV
picture does not exceed its function of denoting reality.
The tendency inherent in every pictorial representation,
and the TV picture is no exception, to raise itself from
sensory analogue to simbolic imagery fails to prevail.
There is no signaling or metaphoric suggestion of an
event's hidden meaning. And unless this inherent
function of a pictorial representation finds expression
within the context of the presentation – in this case
the TV picture – the communicative value
of the presentation remains denotative; a sensory
analogue obtained by TV electronic transmission,
a pictorial representation. It is a message devoid
of the essential aesthetic component for establishing
symbolic distance from the living event. And without
this dimension there is little possibility of transforming
the TV event from reproductive-factual into a values-
-enriched, both aesthetically and politically, evocative
message. Finally, the transformation sought from factual
presentation to TV production must be by complex
interventions to inject connotations into the message.
The right interventions can impart "extended
significance" to the TV production and TV picture, and
this means reproducing the factual data of a living event
while at the same time associating its details in
meaningful relationships. The transformation of the TV
picture or more extended sequences achieves in this
way the transformation of the TV event overall, and
the sensory analogue can become a semantic
representation in the conceptual sphere.

Throughout, the sensory-analogue bond between TV event and living event remains, of course, the primary relationship established by the TV presentation. But it is insufficient for a deeper grasp of the living reality which is the subject of television transcription by a TV production.

To illustrate these affirmations we can use the direct TV transmission of any event in public affairs which has elements of entertainment in its own structure. This category of events includes public meetings, political demonstrations, cultural manifestations, sports events, official ceremonies, etc. Any of these can serve to test the possibilities of a TV presentation at the communicative levels we have discussed.

If what we want is the factual level of a TV presentation, then it will come by keeping the camera trained on the event as if it were following, blindly, the movements of the ball in a soccer-football match. The camera simply "follows" what goes on. There is virtually no creative intervention on the part of the director at this level of TV presentation and communication. The camera is strictly subordinated to the facts as they occur on the field, whether political or athletic; the camera is no more than the means of simultaneous electronic duplication of an event or thing. The job of the TV picture is to register data, and its expressive possibilities are reduced to the minimum. The TV presentation is the TV picture, the reproduction of reality by analogue. An event is transferred electronically from one place to another simultaneously with its occurrence; there is transference in space with time held constant. The time dimension in the case of a strictly factual TV communication remains without sufficient impact. The condensation of time and experience in a TV presentation can heighten meaningfulness only if the presentation is structured by taking advantage of the features TV as a communication medium makes available for coordinating all the elements which define a production. The show production in addition to its informative component has acquired the component essential for the emotional

support required for human experience – the information source – to be verified in terms of values. It is necessary therefore, if there is to be successful passage from the elemental analogue to a more complex symbolic presentation for each pictorial statement to be given structural symbolism and the framework within which the TV picture – just as the film shots of a film statement – can set in motion its inherent features: expressiveness, evocativeness, transferrals, etc.

This, we believe, is possible despite the difficulties involved in structuring a presentation by direct TV transmission. The problem is the electronic, organic fusion of the symbolic and empirical, leaving no room for subsequent intervention and the addition of a metaphorical dimension to the TV picture and the overall TV presentation, no room for a TV production. As earlier noted, the process indeed of superseding the strictly factual in direct TV presentations is extremely complicated, but it is possible despite all the limitations already cited imposed by TV technology.

In continuation, a more concrete look at this process is offered.

The Symbolic Level of TV Presentations

For a factual TV presentation to communicate at the symbolic level of a TV production it is necessary to overcome in the production process itself the limiting features of direct-transmission TV. The TV director by his creative intervention at the point already of elemental symbolic duplication of a living reality must dilute the electronic ties between the TV presentation and its object, the living experience. Not until this seemingly inseperable combination of living event and its image is split apart can the semantic distance be intensified between the different strata of a living reality and their symbolic denotation. This is the requirement for transforming a factual message into a more complex evocation of meanings, into a symbolic communication, a TV production.

If this is achieved, the essential has been achieved also in terms of the function of a show production in general. The TV production must be the vehicle for putting across, aside from the elemental literal message of the TV presentation, deeper and more complex messages.

There is an almost insurmountable difficulty in any TV presentation by direct transmission in going from factual to symbolic statements. Direct transmission extablishes a uniquely television subject-object communication relationship. The TV production speaks the "language of real life" but at the same time gives an "electronic picture of the world" at any given moment. Symbolic representation, in other words, is organically fused with objective, living experience. This explains the apriori tendency of direct transmission to duplicate mechanically and by sensory analogues reality and the greater difficulties involved in shaping a TV production than a film, for instance.

The fact is that it is virtually impossible to use the tools and techniques accessible to film director in producing a film in the process of creating a TV production by direct transmission. Cutting, for example, is not a possibility for the TV director, denying him the act of intervention to organize the symbolism in the discursive material of direct transmission. This means remaining without a major tool of film, theater and other productions and without, as demonstrated earlier, those other derived "key interventions" which bring a production to life and endow it with a language and voice of its own. How, then, can television succeed as a show medium if we know the TV director is denied the aforementioned tools and techniques and has only the "camera eye" to work with. The director's intervention must be simultaneous with the process underway of pictorial duplication of reality. His effort must be to re-organize the mosaic of the event appearing in the TV picture and sequences obtained from the numerous cameras by which he, as TV director, is in communication with the living reality unfolding before him And each TV camera is providing the director with a techologically defined electronic, organic and instantaneous (a condensation of good and bad)

pictorial duplication of reality. The initial relationship
between TV presentation and its empirical foundations
is in the province of factual transcription, but
the objective of a TV production is to order the entire
mosaic of sequences by which living reality is set out
and to do so in accordance with the rules for
the symbolic reconstruction of experience. This is
the creative act of television. The director has before
him through the intermediary of TV cameras living
events, an entire mosaic of sequences being emitted by
TV cameras. The selection of these sequences for
inclusion or exclusion must be simultaneous with their
emission and must be based on their symbolic value in
appearing on the screen. It is up to the TV director as
he shapes the TV production, under pressure of each
subsequent instant and with the symbolic material on
hand at each given instant, to intuit on the spot
the relationship between the different TV sequences and
the code or language he wants for the TV show. He is
not allowed conscious value judgements of existing TV
sequences or the conscious sequential organization
of the TV picture; he must depend on instantaneous
intuition to achieve a more complexly stated whole
clearly expressing the symbolic distance between
the television event and the actual happening.

What is involved is the "metaphorization" of the TV
picture, the extension of the sensory analogue with
the strictly denotative function into a visual symbol with
connotations. Without this transformation, television
cannot meet the requirements of an artistic medium nor
the TV presentation, of a show. Having admitted
the difficulties of TV as a medium in establishing
the symbolic distance of a presentation from living
reality, it must also be admitted that every direct-
-transmission TV presentation cannot reach the heights
of artistic transformation, will not necessarily meet
the qualifications of an artistic production. This however
does not challenge the fundamental claim that television
is inherently an artistic medium. Namely, all the products
of the film arts are not necessarily artistic creations and
the failure to reach attainable standards is a possibility
in television creativity also. Nobody, however, because
of the possibility of failure denies films the status

of a medium for artistic communication, and television is likewise entitled to this status.

It is, in fact, an advantage of television over films and the other media of representative communication that the process itself of direct transmission frees television presentations from the danger of ever being entirely sterile. When TV appears in the role of the medium for a production to communicate living political or social experience, then everything presented by the uniquely television feature of direct transmission will meet the requirements at least of factual communication and this is itself important. Productions by the other artistic communication media, film, theater, etc., cannot offer this minimum guarantee.

But how is the complicated act of transformation achieved in the case of the factual TV presentation so that it can become a higher and more complex form of symbolic communication of an objectively given reality, so that it becomes a TV production? How is the TV picture or, more broadly, the TV sequences generated by direct transmission organized in well- -conceived figurative statements when we know direct- -transmission TV imposes a linear descriptive course in the TV picture's presentation of reality? How can TV editing, the TV director, break this mechanical procession of TV sequences dictate by the iron logic of the simultaneousness of the TV event and the living event, and it must be broken if the production is to be given its indispensable pace. How, finally, can a TV presentation be endowed with all those aesthetic and ideological values and evocations we have discussed when each TV sequence is only a sensory analogue of experience, a pictorial duplication, and no more?

The shortest answer would be as follows: All the very complex problems which appear in the process of a TV production by direct transmission must be resolved by the TV picture and its metaphorization and by the ordering of sequences in broader contextual blocs from which can surface not only the denoting and connoting values of the TV picture but its symbolic

substance as well. The metaphorization of the TV picture and of sequences then transforms the television presentation from a strictly sensory analogue of specific living events, into a symbolic structure by which is revealed the semantic strata of a message, and the process itself of conceptualizing the message is

transferred from the level of sheer sensory perception to the level of meaningful communication, and this is the level of conscious and subconscious thought. At the level of specifically meaningful messages and not just sensory analogues of living events, a grasp of the events taking place is possible in terms of their vital components and of the TV message in terms of its deep and meaningful complexities.

Because each TV picture or sequence can be no more than a simple pictorial reproduction from a different angle of the given event, the director, to shape the TV event, must *manipulate angles* instead of pictures. A mixture of different cross sections of a living moment or event can achieve the metaphorization of the overall TV event in terms of the symbolic representation of each individual TV sequence. Each special facet, entertaining aspect, indication of staged or spontaneous effects, etc., brought out by a TV sequence from a different angle tells something about the event; each sequence highlights, in the context of the living event, different possibilities for a still more sharply focussed symbolic transcription of the event. The TV sequences selected in this way when incorporated by the director in wider conceptual wholes "speak" and take on life as if they were the symbolic epithelium ripped off the elemental foundations of sensory analogues. In contact with each other, these symbolic bodies all released in like manner produce a TV event with clearly expressed sxmbolic distance between the living occurence and its television transcription. This distance is now expressed to the point of creating, despite all the limitations inherent in TV transpositions, a television event changed in face at least partly, as compared to the living event, by translation from empirical to supra empirical reality. In the TV event and by mixing different cross sections of the living reality,

the configuration of the overall living event has been communicated changed and a condensed structure and clearly expressed meaning achieved. The television event – the TV production – has, furthermore, itself achieved an internal organization and structure in which the living event is no longer simply represented by a sensory analogue but is symbolically specified and conceptually clarified.

If in the context of these considerations we turn more fully to the technical side of the question, the technological possibilities of the TV medium for producing messages in the form of TV shows and the outlook for television in future communication practice in general become clearer. The possibility to be singled out, certainly, is that of utilizing computer technology in the editing of a TV production and handling of symbolic material as it comes in by direct transmission. Cumputer memory to store scenes already played out in real life, and in the TV picture, allows subsequent and reiterated replays of key sequences to underline the evocative buttress of ideas inspired by living events or to play up the aesthetic component of the television event, the TV production. Computer banks offer possibilites for visual illustrations in support of specific point: to accompany a spoken text, for instance, at a public meeting; by replays of a TV sequence of cheering as an emotional manifestation of support for the event or the ideas being set forth

publicly. A capable director can use such details to make an entire TV event exceptionally effective. The potential here is very much akin to that of the chorus in the Greek theater of antiquity. Its function, according to many authorities, was to explain, set in motion or cheer on the main character, to support him in his intentions or moral stands,get him to act or stop him in time; what their presence on the stage did for the overall symbolic structure of a drama is well known. Another noteworthy technological possibility are double exposures – full face and profile – of a given person, and the almost unlimited other combinations open to simultaneous shots. And there are many possibilities in close ups with their potential for enlarging to incredible degrees.

The "object" of the TV presentation, for instance, can be brought more intimately before the viewer through one super-enlarged detail – the eye – pouring forth love or hate...as the case may be.

This amounts to no more than a casual mention of the possibilities for joining technology and direction in TV productions and meeting all the requirements for turning a presentation into a production in terms of the symbolism and value judgements essential to this transformation.

And finally, in addition to all these technological possibilities for TV productions by direct transmission, barriers, must often of social origin, also exist and must be overcome. The job of overcoming these is not always easy because they have most often been raised by political-ideological considerations. Technology, however, is a factor which, once successfully applied, has its own weight and is hard to restrain. A TV production by direct transmission to evolve in full comfort within the context set by the author requires a TV audience, TV critics and a public climate accustomed to TV communication in the vehicle of a symbolic- -informative production. What is necessary, in fact, is the "metaphorization" as well of public expectations with regard to TV presentations, that is, an accomodation of public expectations to TV technological-symbolic possibilites. Finally, these possibilities must be put into the hands of capable – and totally loyal to a self- -management socialist society – professionals, who will know how to transpose the living into the symbolic without deforming the ideological message being carried, how to impart to every TV presentation the character of a message in which its subject is dealt with from the standpoint of a general, and, in a self-management society, elaborated values-ideological commitment – a Marxist view of the world and socialism.

The extent to which this is our approach to TV and its communication potentials, to the television medium in its corresponding communicative practice, will determine the extent to which the communication act

in the vehicle of the TV production will equal, in all its features, those of the other vehicles of artistic production: film, theater, radio-drama, etc.

The TV Communication Act

The appearance of television expanded the possibilities of message communication to include productions by direct transmission. The communication act realized by direct TV transmission enables a hitherto impossible process for communicating to the public messages on current political, social and cultural events. Communication productions are apriori aesthetic messages. They are the vehicle for communicating the experience, ideas, and knowledge of the communicator, at the creative focus, to the recipient and use imagery. The communication act is completed following or in the process of the aesthetic experiencing of the content of communication and is made possible by two specifically socio-psychological mechanisms: identification and projection. These two mechanisms do not enter into the process of communicating semantic messages organized in the media of written communication – the press. When they do occur in relation to a communication act whose subject is a semantic message they come after the act and never in the province of elemental communication. They are in that case auxillary elements of sensory perception in the intellectual reconstruction of the logically conceived event which is the subject of the semantic message.

When the vehicle of the communication act is a production, TV or otherwise, the message is imparted an aesthetic dimension and the two mechanism – identification and projection – are inseparable components of the socio-psychological phenomenon known as decoding. Television with its technological possibilites has shifted the earlier accepted boundaries of the communication world and provided a medium for artistic communication in the service of on-going political social and cultural informative practice.

Communication productions came into being with pre-
-television technologies and could not be made to serve
on-going political information practice for all the reasons
already discussed at length. Television, therefore,
brought something new of cardinal importance into
communication as understood within the bounds
of traditional concepts of communication practice.
Television appeared and revolutionized communication
practice, altering the definition of the communication
production, the show or aesthetic message. TV
productions today communicate the content of living
political, economic and social events.

Specific mention has been made of the two social-
-psychological mechanisms, identification and projection,
because these are the mechanisms which establish
communication between the recipient, on the one side
and the TV event and its actors, on the other, at
the level of subconscious and rationally uncontrolled
communication. A message experienced in this way has
different implications for the conduct of the subjects
of the communication act than those resulting from
the reception of semantic messages disseminated by, say
the press. This is the key link in the chain of innovations
brought by TV as a communication technology. TV
technology gives communication a framework allowing
interpretations of political economic and social events
which are actually happening with the expectation that
the value judgements involved will flow into
the consciousness of and be absorbed by the recipient,
whether he wants it or not, through subcounscious
mechanisms, subliminally. This is the reason why TV
can be considered a "dangerous invention" as well,
a communication medium of immense possibilities and
powerful impact on the behavior of the subjects
of communication practice. But this is not the occasion
for a deeper discussion of this area. It remains for us to
conclude that TV is one more medium for the production
of artistic communications but the only one of these
mediums which can also be incorporated into
the processes of day-to-day, on-going political and social
communication, living communication. This was never
a feasible combination for earlier communication
technologies.

Radomir Putnik
FILM AND TELEVISION DRAMA

The experience of a television playwright allows, to some
extent, some generalizations in regard to a specific form
of television expression which is most similar to theatre
or even radio drama, i.e. these types of drama have a lot
in common. This assertion is based on some elements
which belong to dramatic writing in general and which
are expressed in a specific way within the frame
of television creative work. There is no doubt that
common characteristics of acted dramatic forms are
involved as well as the differences which occur due to
the specific nature of television. Therefore, the specific
dramaturgy of television drama can be discussed. This
type of drama lays down quite concrete and relevant
laws within dramaturgy as a specific television
profession.[1]

If we accept as the basis of this discussion the fact that
television is an autonomous medium which has
established some laws which make it different from
other media during the short period of its existence, we
can enter into the current discussions about television
and its real meaning.

These discussions are actually numerous assertions,
mostly of our television critics who have been trying
for years to place television into their narrow schemes
and categories. They use arbitrary terms in such
discussions trying to reduce the complex character
of the television medium to some medium characteristics.

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[1] However, there are different explanations regarding the television
medium. All these explanations (D'Alessandro, Green, etc.) start from
the assumption that television is substitution for films or the theatre. It
seems that, although there some assumptions referring to the natural
inheritance of the experience which television gains from films and
the theatre regarding are relevant, television has its own regulations
the relationship of words and pictures. These regulations require more
detailed explanation.

Thus, they say that television is "communication", "direct broadcasting", "a service", "information" and they do not accept television as a way of thinking.[2] We mention all these assertions in order to point out that *a priori* predilection of a viewer for television is limited. Numerous articles written by our critics basically argue in favour of such attitudes. Special explanations referring to television drama direct us to discuss characteristics of this television art form in more detail. The experience of JRT obtained during the last few years in the field of analysis of this television genre must be taken into account.

When television drama is involved, at least as far as drama in the Belgrade studio is concerned, it should be said that it has gained both tradition and continuity. This is especially obvious from 28th August 1959 when the drama by Miodrag Đurđević SLUČAJ U TRAMVAJU (Incident in the Tram) was broadcast. Since that time, television drama has been constantly finding its own intrinsic ways of development and has been developing along the line dominant in European television drama writing.

The circumstances denoting the tendencies of European television dramatic development were determined to some extent by the experience gained in large television centres. They were also determined according to the theoretical implications of some television writers from Europe and the USA.

The characteristics of this research period in the field of television drama as well as the characteristics of of general research in the field of television are to be found in the domain of analysis of the relationship of words and pictures, their interpenetration and conditioning. It seems that two aspects are important in drama writing during this early development of television: the aesthetic and technical aspects. The aesthetic aspect is defined by means of some basic theses referring to principles on the basis of which a "story" is invented, i.e. the subject of a television

[2] This certainly does not mean that these opinions should be accepted.

drama. The "story" or "plot" in the Aristotelean sense, has undergone a lot of changes. The subject of a television drama is no longer the analysis of high flown ideas, characters and their tragic guilt. The subject of a television drama now is an event of small scope and importance and a hero deprived of heroic premises. In Aristotelean drama "heroes are lead to the very nadir of man's destiny, we watch them being quite alienated from other people and the world. The final agony is that of the hero".[3] In a television drama such a hero gives way to a hero who is recognizable, to the man in the street, the man next door whose microcomos is everyday life. In order to characterize a television hero we can apply a definition given by Sergio Turconi referring to surrealism; Turconi thinks that the "essential aim of surrealism is the need to examine and discover everyday life, the everyday problems and worries of various classes of people and the need to express a moral judgement on a way of life"[4] Certainly, the essential characteristic of new television drama cannot be found only in reduced forms of classical drama; it is not justifiable to take the stories and destinies of so-called little people as the main subject for television drama, although it seems that this was the tendency of writers and television at one time. As far as subject matter is concerned, a television drama cannot possess and inaugurate a radically new and non-existent form of dramatic events, as the subject of a dramatic story was and still is Man, from ancient times up to the present day, but Man subject to vital, universal problems. However, television allows a different and as yet unachieved approach. Television requires a new

form of expression within the existing laws of drama. Therefore, a new "television approach to old dramatic subjects is involved".[5] It is obvious that this basic assumption about a television approach to drama can

[3] Jan Kott, *Jedzenje bogow / Jedenje bogova*, Serbo-Croat trans./, „Nolit", 1974, p. 45, Beograd.

[4] Sergio Turconi, A foreword to the book *Nadrealizam u italijanskom filmu*, Beograd, "Kultura", 1961, p. 6.

[5] Vasilije Popović, "Televizijska drama – kratak uvod" ("Television drama – A short foreword"), to *Antologija TV-drame, (An Anthology of TV drama)*, I, Beograd, RTB, 1969. p. 12.

still be considered relevant. It has assumed its place in the patterns of television drama which are topical and suitable now.[6]

When television expression began to be created, the technical aspect dominated the production side of the drama programme. Some aspects of the technical character of television activity were emphasized. Drama programmes were broadcast live before the appearance of video tape, i.e. they were shot and broadcast at the same time. Therefore, television drama from this period can be considered as a form of theatre drama.

The difference between a theatre and a television drama lay in the following: a television drama possessed available studio cameras (two or three) which filmed the action. The second difference lay in the fact that a television drama did not have its public. However, continuous television drama directed actors towards a theatrical form of dramatic expression in which the advantage of television inherited from the cinema was not used. This advantage, the close-up, had to be avoided on purpose in order for the action, to be followed in continuity. Therefore, the early period of television drama can be considered an extension of the theatre. Theoreticians of the new medium try to convince us that "television cannot and must not be just a mechanical broadcaster of some other medium, especially not the broadcaster of theatre. It is not just a technical toy but a special form of expression and a part of the new surroundings of our century: it includes us in the processes which it shows and tries to do so in a completely convincing way".[7] Due to such reasons, the early period of our television drama can be described as a period in which one medium was put in the service of the other media, while fully unaware of it, because there was no experience or theory which could have directed it towards a better solution.

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[6] Especially when television series are being discussed such as: humorous, drama, entertainment, etc.

[7] Igor Mandić, "Mysterium Televisionis", Split, *Mogućnosti*, 1972, p. 23.

The appearance of the magnetic tape meant new, unimagined possibilities for television drama, at least as far as the techological process and recording were concerned.

Thus a new period in the history of television must be linked with this development. The part played by the magnetic tape in filming is inseparable from the creative value of a television programme.

STUDIO DRAMA

A studio drma, i.e. a "real" television drama should be observed as a final, completed literary work. Its aesthetic category is implicated. A television drama shot in the studio means a completely finished script which mostly pertains to the duty of the director. A studio drama offers a greater choice of visual solutions. The director has two or three available cameras. Their movement offers an unlimited number of shots, shooting angles and other solutions. This assertion covers both the creative and technical participation of the director, cameraman and mixer. An unlimited choice of shots enables the active participation of the cameraman in searching for the best and most effective production shot. Directors who have experience and a feeling for the visual composition of a shot often advise cameramen to look for and compose shots independantly just for this reason.
They also advise them to bring them into the best balance as regards both pace and composition.

On the other hand, studio drama is in delicate collision with the actors. In other words, a continuous form of acting is involved; therefore, studio drama is "eminently suitable" for showing continuity of emotions; it is able to direct the emotional charge of actors towards gradation. It enables maximum concentration. This characteristic brings it close to the theatre. It also succeeds in achieving dramatic tension within a shot due to the long sequence which it uses. This means that editing does not have to be used in order to create

the required atmosphere. It is certain that the existence
of several cameras and the mixing of shots even leads to
purely cinematic solutions: close-ups, details,
countershots, etc. On the basis of all this it can be
claimed that studio drama possesses all the elements
necessary for the achievement of total artistic
achievement.

Plays written for television differ significantly from
scereen plays. Actually, a TV drama allows a literary
approach and dialogue which is not reduced and
therefore not forced into eliptical abbreviations.
A studio drama even requires skillful and well written
dialogue. Dialogue in a play has three functions: "to
transmit information, emotions and to aid development
of the plot".[8] A television drama, like every television
programme, requires that the situation is concrete, as
well as the character and action. Therefore, a television
drama is first and foremost literature and then a picture.

Television drama dialogue is the chief factor in
the action unlike the cinema where information and
emotions are transmitted in parallel by means of words
and pictures.

The picture, sound, music, and lighting are necessary
factors in a drama but the most important factor in
a drama is the dialogue.

Another characteristic of a studio drama should be
pointed out. It is the efficiency of shooting, the quick
way in which a drama can be shot in the studio, using
magnetic tape which can immediately reproduce
the shot. It can actually reproduce the shot immediately
after in has recorded it. In a few minutes, a whole shot
or sequence can be seen again. Its quality can be
estimated and an eventual decision taken regarding
the shooting of a repeated shot. The technology
of studio filming is such that it allows really quick and
rational work. A correction to a shot can be made
immediately. The shooting technique anticipated

[8] A.D'Alessandro, *The TV Script*, Beograd, Academy of Art, 1970. p. 51.

experience from film shooting and theatre production. Therefore, a television studio is a synonym for efficient and effective work. Certainly, such a tempo does not allow for polishing if the director has not previously worked out the shooting script in detail. All the elements of film shooting (framing, editing, laboratory work, etc.), are replaced by the magnetic tape in the studio.

FILM DRAMA

All the misunderstandings regarding the difference between a television and a film drama result from some opinions which, often on the basis of supposition, consider a television screenplay to be a priori one of the operational possibilities, judging only on the basis of external indicators. It is more than certain that this attitude hides basic misconceptions which once had their strongpoints in principal differences between film and studio drama. The scene of the action, i.e. interior and exterior, had a decisive character when distinguishing these two dramatic forms. The second supposition referred to the number of protagonists in a drama. If there are a larger number of characters in a drama then it is immediately a film drama. If there are a smaller number of characters in the drama than it is a studio drama. It is obvious that this sort of mechanical choice of technique and *only of technique* was neither sufficient nor justified, although it once had its reasons in actual production.

The difference in surroundings absolutely affects the choice of filming technique. However, this difference has not been decisive recently as it is possible to shoot a drama "outside" – a drama, that is, which takes place "outside" – by the use of a TV car, i.e. using an exclusively television technique. The objection that outside cameras are not mobile enough can be rejected since small, portable electronic cameras can be used. Their weight and size do not exceed the weight and size of film cameras. Therefore, neither the shooting technique nor the mumber of characters in the drama is affected by outside shooting. But crucial importance is then attached to the script of dramatic text.

A screenplay is not written as a literary form and it does not have the premises of a drama. In most cases it is written in the fragmented form and includes numerous short sequences with situations described through pictures and eliptical dialogue which often gives only a hint, and does not speak directly nor explain anything. The director's role is quite different from the director's role in a studio drama. A person who directs a film drama is obliged to build on to the screenplay, to give it an artistic and formal structure and to bring it into balance with the ideas implied in the subtext of the dialogue as well as in the description of shots. Thus, the director explains the writer's ideas and in some lucky cases succeeds in explaining them in depth. The laws governing cinematic expression and language are often of vital importance for the final result. "A well writen television drama represents a finished work of art, a work unto itself, while a script written for a television film covers only half of the job which must be artistically completed by the artist (director)".[9]

Regardless of the various explanations of the relationship between a television drama and a television film, it is possible to guess the way this television form will be developed in. Research into this question is relevant from both the theoretical and practical points of view.

This is even more obvious since everyday achievements assure us that television drama genre is developing in the same direction in which television itself is discovering new forms of expression. There are many examples in the TV programmes. The development prospects of television drama are mostly visible to the careful observer in those countries in which television passed out of its initial stage of development long ago. The reviews of television achievements, festivals of various denominations (art, commercial, etc.) make us avare that television expression has vast new possibilities. A television drama is already branching out. Those forms which are increasingly to the fore in

[9] Vasilije Popović, "Televizijska ili filmska drama", ("Television or Film Drama") a foreword to *Antologija TV-drame (An Anthology of TV drama)*, III, Beograd, RTB, 1975, p. 8.

our television programme should be mentioned. First of all, documentary drama, then fantasy, and experimental drama, where new elements (documentary shots, archive material, plays within plays, etc.) are added to previonsly dominant pattern. Bearing in mind these trends we are inclined to think that television drama is increasingly turning to the discovery and explanation of the problems of mankind in an authentic and modern way. If this is true, all problems of a technical nature – whether to shoot with a television or a film camera – will be pointless since this question will then be considered to be just one of the possibilities of a purely formal nature which will not decisively influence the final artistic achievement. Improvements in television techniques lend credence to this view. We believe, for example, that television techniques will be able soon to achieve even artistic perfection in the TV picture, which is at present the prerogative of the cinema.

Svetolik Jakovljević

SOUND THIEVES

"Today, France has six million active sound thieves.
They are the owners of tape or cassette recorders." This
is how the Franch weekly *Le nouvel observateur*
humourously begins a serious article in one of its
issues on a new development in music distribution
that is disquieting record producers, concert
organizers and musicians, who feel they are being hurt
in various ways. It identifies three categories of pirates:

Amateur pirates operate at home or at friends', and
solely for their own personal benefit. Radios and cassette
recorders are the most common weapons in the crime,
for there is nothing easier than recording a concert on
the air. And they are abetted by the manufacturers
of sound reproduction equipment who think
of everything and fit the radios and tuners with every
necessary recording outlet. This does away with
the need for microphones and gives a technically very
decent recording. Recordings can be made from records
and cassettes borrowed from friends. A blank cassette is
used for this, which is half the price of a pre-recorded
cassette.

What has the French society of authors, composers and
music publishers (S.A.C.E.M) to say about this?

"At one time family gatherings were recorded, the
child's first cry. Now, in 88% of cases, artistic
productions and most often popular music is recorded,
and of this two-thirds from records and cassettes and
a third from radio programmes. Music composers in
France lose 37 milion francs a year this way through
piracy. We are demanding compensation on the basis

[121]

of artistic property rights, some kind of tax to be paid by
tape and cassette buyers".

Melomaniac pirates operate where music is being
performed live, in concert halls, theatres...This is
the most interesting form of piracy. They even
contribute to the conservation of the artistic legacy.
Some unforgettable interpretations by Maria Callas are
owed to them, which despite the relatively poor technical
procedures, or maybe because of them, have an
authenticity that highly commercial records often
overlook. The tenacity of these pirates, their desire to
preserve high points in the history of music has helped
broaden the catalogues of a number of firms. Of course,
these pirates are not always devoid of profit motives.
Some extremely impassioned collectors, who are growing
in number, put more importance on the significance of a
recording than its musical or technical quality. These
pirate records rarely go over a circulation of 500 copies.
In the main they come from the USA where legislation is
still vague in this domain, or from Italy where there is
no legal protection despite the international convention
recently ratified by 34 countries. Many recordings have
been made from old 78 recordings whose patents have
run out. Here the artists are hurt the most. But,
intriguingly, most of them do not complain, as if they
were flattered by all the attention. Maria Callas is said
to have collected every pirate recording.

The Assistant Director of the Paris Opera says in regard
to this: "All recording is prohibited at our place, but it
is difficult to search the members of the audience. After
all, most pirate recordings are made over the radio. If we
find someone in the auditorium with a mini-tape-
-recorder we confiscate the tape. However, the number
of radio broadcasts is rising and so there are more and
more pirate recordings. In principle, music shops are not
allowed to sell these recordings. But still, they do. For
the performers this is sheer robbery because they get no
compensation whatsoever. To cope with this a tax
should be levied on tape-recorders and tapes, and
the returns should be placed in a special fund. A similar
proposal was rejected in Parliament two years ago."

Pirate-forgers engage in pure forgery, true theft and
fraud. They make copies of records or cassettes on sale
commercially and sell them at a lower price. This is
beyond the pale. A copying machine does not even cost
as much as a modest automobile, and it can turn out
re-recordings at the rate of 40-50 cassettes per hour. In
the Far and Middle East, modern machines make up to
500 pirate cassettes an hour. It is reckoned that 80%
of the Arab music on sale in France comes from pirate
sources.

The National Guild of Phonograph and Audio-Visual
Publishers (S.N.E.P.A.) is plain: "Pirates exist as
a parasitic affair at the expense of the professionals.
Their activity is an ongoing form of economic crime.
Article 2 of the Convention on protection of phonogram
producers from unauthorized reproduction of their
phonograms cannot be reiterated enough. It states: Each
signatory state undertakes to protect phonogram
producers that are nationals of the signatory states from
reproduction without the producer's permission.
Likewise from the importation of such copies when they
are produced for the purpose of public sale, and from
the sale of these copies to the public".

PIRACY ON A WORLD SCALE

France is not an isolated case.

"Piracy is the biggest problem in the world gramophone
record industry. Some progress has been made in
England and the USA, but in the rest of the world
the picture is pretty gloomy." This was the message
delivered at the opening of the International Music
Industry Conference (IMIC 78) held in Venice. Seven
professionals in this field, who are at the same time
leading experts, reported on piracy in the USA, England,
Italy, France and Asia under the subject-title "Piracy –
the Cancer is Spreading".

Italian Minister, Carlo Pastorino, the emissary
of the host country's Premier, said in his introductory

address that the Italian government is drawing up new legislation and police instructions to curb these activities which they consider criminal acts. One draft law provides for sanctions of up to two years imprisonment and fines of from 500,000 to 4 million

lire for performing recording, reproducing, or selling copies of someone's work without permission. Culpable by law are the importation and distribution of works made abroad, making recordings of radio or TV programmes, selling recordings of public performances made without permission. The penalty may be increased by up to half of the above-described if the violation is committed with respect to another person's work which is not intended for public performance, if someone assumes ownership of another's work, changes or imitates registered trade marks, falsifies the names of authors or performers, omits names or symbols required by law, changes or damages a work or artistic interpretation, or makes alterations damaging the standing of an artist or an original recording.

Two topics pervaded the seven experts' reports: counterfeiting – illegal production, and home recordings.

In some countries pirate cassettes can be ordered. In Istanbul they cast 1.25 dollars, in Taipeh 80 cents. (Retail prices of cassettes with recordings of music range around 20-25 marks in Germany, around 50 francs in France, and around 7 dollars in the USA). It is estimated that the annual production of pirate recordings in the USA is worth 250 million dollars. The Federal Government has passed some regulations against piracy but it is seven years behind England in this matter. The situation in Italy, Portugal and Greece is very bad. The weak points are the north African countries and the European Mediterranean area, from Turkey to Portugal. In one EMI branch area in Southeast Asia with a population of 285 million, 46 million legally-produced cassettes were sold in 1977 compared with 242 million pirate cassettes.

The market value of the legal cassettes was 102 million dollars as against 207 million for the pirate merchandise.

In Thailand pirate goods make up 90% of the market, and in Malaysia, Hong Kong, Singapore, Taiwan, and South Korea the percentage is also very high. Some of the governments show little interest in combatting piracy because the factories are foreign-owned.

Home recordings constitute another form of this cancer. The figure of 252 million dollars has been mentioned as having been lost by US manufacturers as a consequence of home recordings. The British government is appraising the feasibility of levying a tax to compensate for the lost earnings. To satisfy those concerned, the tax would amount to 30% for tape-recorders and between 175-200% for blank tapes.

The conclusion was discouraging, for not even the developed countries consider piracy a criminal or civil violation. It was proposed that advisory bodies be formed in the various countries which would cooperate with the International Federation of the Phonographic Industry (IFPI) – the international organization for the protection of phonograms and videograms. At the 1970 IMIC meeting governments were called upon to take action against piracy. A year and a half later an international convention making piracy illegal was signed. Positive progress in this direction has also been achieved in cooperation with Interpol and the IFPI.

The general conclusion reached at the 1978 IMIC was: the world record industry is urged to destroy the piracy disease before it becomes omnipotent.

LEGAL PROTECTION OF RECORD PRODUCERS

When pirate cassettes with music by Yugoslav music producers appeared in F.R. Germany certain facts emerged showing that the rapid technological and commercial development of this industry outstrip by far its organization and protection.

There is no efficient organization of record and cassette producers in Yugoslavia, other than occasional gatherings of their representatives to deal with some

problem that has arisen, or merely on paper at the chamber of commerce. In other countries there are various organizations and institutions financed by the industry which work for the national group: promoting the technical base, legal protection, awarding annual prizes, etc.

There are no legal provisions in the Yugoslav legislation protecting phonograph manufacturers (the initiative can only be expected to come from the manufacturers concerned) and since our country is not a signatory to the appropriate convention it does not enjoy international legal protection either.

The legal representative of the Yugoslav producers concerned invoked the provisions of the law on unfair competition to halt further production and sale of the pirate cassettes, which was legally possible. The cassettes produced had been registered with the German association for the protection of copyrights and the pirate-producer had thereby fulfilled his obligations. The original producer and performers were both done harm, but the former is not protected by law and the latter were a long way away.

It was only after this that Yugoslav record and cassette producers became interested in the IFPI, an organization that had vainly been trying to get into contact with Yugoslav firms. The materials they sent, in foreign languages, usually ended up in the files because the foreign department staff were not acquainted with the matter while the legal department did not understand the language. The boom on the domestic market did not allow them any time to reflect on the possibility of damage on the foreign market. Invitations to attend expert meetings were not considered at all, because ineffective and inert SOKOJ – the copyright organization, was able to follow developments in this area only incidentally its primary concern being protection of the rights of authors and the implementation of international treaties on copyright.

There is another pitfall for Yugoslav phonogram (records and cassettes) producers – their own performers.

Every popular performer in demand on the foreign market can record abroad, or can produce his own recording on record or cassette in the country. As the owner of the recording he can sell or cede it to any foreign producer he chooses. In doing so he violates no legal regulation, only any exclusive contract he may happen to have. Yet, he harms the Yugoslav producer because, amongst other things, he has blocked his only way of earning foreign currency, through export.

The IFPI is the international federation of the phonographic industry which seeks to protect the rights of the producers of records and other sound recordings. Its seat is in London and it was founded in 1933. It is the sole international body (a non-profit organization) representing record producers and it has an advisory status in the work of the UN Organization for Education, Science and Culture (UNESCO) and the World Intellectual Property Organization (WIPO).

The Federation represents the phonographic industry in non-commercial matters, primarily in regard to legal problems impinging on the industry as a whole, with special reference to legal regulations pertinent to the rights of record producers and their protection from unauthorized copying and public use (conventions and treaties).

The IFPI represents the record industry at meetings of the Berne Convention and the World Convention for the Protection of Copyright, as well as at all meetings dealing directly or indirectly with questions related to the industry; and similarly in relations with authors' societies and the international organization that brings together authors' and composers' societies (CISAC); it is a mediatory in negotiations with the BIEM standard contracts for the phonographic industry (the latest dates from 1975).

The IFPI has taken part in the conclusion of two important international conventions:

1. The Rome Convention for the Protection
of Performers, Phonogram Producers and Broadcasting
Organizations (1961);

2. The Geneva Convention on the Protection
of Producers from Unauthorized Reproduction of Their
Records and Cassettes (1971).

GENEVA CONVENTION ON THE PROTECTION OF PHONOGRAMS

Piracy, the unlawful reproduction of phonograms, is
growing unabated and causing serious harm to
phonogram producers, and it is contrary to intellectual
property rights in general. Since it is a plague
of international proportions the battle against it should
begin with an international convention. In 1971
the Geneva Convention was adopted with the primary
intention of prohibiting unlawful reproduction,
importation and distribution of phonograms while
leaving the ways and means of this protection to be
defined by national legislation.

The following acts are considered unlawful:

a) Reproduction – the fact of reproduction for
the purpose of sale is sufficient. Nothing else need be
demonstrated in court proceedings.

b) Importation – proceedings may be initiated against
an importer provided it is shown that phonograms in
his possession have been reproduced without
the producer's permission.

c) Sale – the act of distribution is sufficient cause for
initiating proceedings against a wholesaler or retailer.
The fact that the phonograms are stored in a warehouse
or store and have not yet been sold is not adequate
defence.

Although the ways and means of protection are left to
national legislation, the convention cites four
possibilities:

a) Copyright (in Anglo-Saxon countries) establishes the phonogram producer's right to its recording and only the producer has the right to reproduction.

b) Related rights (particular rights) are distinguished from copyright in the case of breach of performance rights. Copyright enables the producer to prohibit public performance of his phonogram, while related rights, in accordance with the Rome Convention, entitle him to just recompense.

c) The law on unfair competition is not sufficiently effective protection since it requires proof of injury, misleading the public, etc.

d) Inasmuch as they exist legal sanctions are the most effective.

The problem exists around the world and has become prevalent here too, not just as an occurrence but as a likelihood that they have already felt. Facing them, and others concerned, is serious work on studying, monitoring and undertaking measures for protection against piracy.

Božidar Kalezić

TELEVISION –
FORTRESS ON WINGS

(Televizija – Tvrđava koja leti)
Essays

Television director and publicist Božidar Kalezić had
a book of essays on television published by
The Čirpanov Press of Novi Sad at the end of 1978.
It was edited by Boško Ivkov, and reviewed by Professor
Ratko Božović, who also wrote the foreword – *Towards
Real Television.*

Kalezić's quest for the nature and function of television
is presented in a string of essays which, like a 'sequence‹,
run on from chapter to chapter in this latest book on
television.

In the chapter on *System of Averting Reality* the titles
are: Green Grass of My Home, Tiger in a Cage with Low
Bars; Flying Housewife, Averting Reality. In *Accidental
Reminder:* Emotive Definition, Accidental Reminder,
Forms Substituting for Events, and Fortress on Wings
['TV–bad‹, a pun with the Serbian 'TV-rdjava‹
(cf. tvrđava), was a variant brought up in a discussion
of the book at the Student Town Tribune]. *Fridge in
the Bedroom* is the title of the next chapter and its first
essay, next come: Against the Visual, and Between
Thought and Action. *Limits of Space* consists of one
essay, *A* Close-up Total, with 29 appendices. In
the chapter *Between the Visual and the Tactual* Kalezić
reflects on Television between the Visual and the Tactile
and on the Complex of Tight Living Spaces. Finally

there is *Visual Sequence* – Alice's Magic Mirror, composed of short pieces and an unusually eloquent 'photo-essay'.

Those of our readers who read the interview with Kalezić published by Zoran Sekulić in NIN on 7 January 1979 will probably make sure they get a copy of this book. In that interview Kalezić said:

"...I'm not doing much to change anything in telelvision, because anyone who wants to do wonders [Television Wonder *(Televizijsko čudo)* is the title of a brochure written by a group of authors and published by NIP Politika, in a circulation of 25,000 copies in the first edition in 1978 – writer's note] turns out weird, not to mention something even worse. I just have the impression that some of the theoretical knowledge

I have arrived at does not seem necessary for on-going television practice... After all, don't be sure that television wants to change itself at all... In that area now, it can be said, everybody picks the position that suits him best, in line with his particular power in the management structure."

While the printing ink was drying on the text of this interview *something,* it seems, had begun to happen *in* and *around* Belgrade Television.

M.

Radoslav Đokić, Ph.D.

INFORMATION AND COMMUNICATIONS

Dr Toma Đorđević, *Theory of Information –
Theory of Communication, (Teorija informacije –
teorija komunikacije)*, Belgrade, "Partizanska
knjiga", 1979.

Information and communications are vast forces long
emerged from their historical cocoon and now
successfully escaping final control by man. An attempt to
tame and master them is reflected in the effort of modern
theorists to grasp their basic characteristics and explain
their essence. In his latest book, Dr Toma Đorđević has
joined the group of contemporary researchers
intrigued by this problem.

Aware of the underdevelopment of the scientific
discipline concerned with research into the phenomenon
of information and communications, Đorđević cautiously
but flexibly develops his approach and seeks out
insufficiently (or not at all) illuminated areas of this
phenomenon. He focusses on the founding of a special
science – communicology – which would take
the research done so far and the results achieved and
postulate the problem in a way relying on more highly
developed scientific disciplines and their methods –
cybernetics, linguistics, esthetics, philosophy, sociology.
On the other hand, information theory would concern
itself with collecting empirical facts, factual material
serving as the groundwork for various insights into
practice, and the place of individuals and groups in it,
through the formation of symbolic substance on which
rest information, the act of transmitting information and
the art of receiving the message contained in information,
as well as the influence of these messages on the overall
behaviour of the people the messages reach.

Stressing the universal character of information and communications, Đorđević looks at the world of information and the world of communications, of which the first constitutes "an immeasurable range of newly-acquired knowledge which will, like all previously acquired perceptions, at least for a time comprise the subject of communication and information practices"; these, in the study by this expert on the theory of information and mass media, shape up as a comprehensive human activity. Knowledge about it can be gained and it can be conceptualized if it is "logically, linguistically interpreted, that is, interpreted by appropriate symbolic practice outside the bounds of the social area where the empirical experience is encountered". Certainly this does not mean that the theory of information fences itself off into its own theoretical model, that it is sufficient unto itself and that it runs away from an infinite number of "encounters with empirical experience" which in the final analysis must be surmounted by the theoretical efforts of communicology, or, the theory of information.

In part owing to the underdevelopment of this scientific discipline, and partly due to the requirements of university teaching, Đorđević was compelled to present a closer definition of the very concept of information and in doing so to refer to the founder of cybernetics N. Wiener. Also he had to go into greater detail in explaining the structure of information, factual messages and messages formed at evaluation level. Taking the message as the central category of his research, Đorđević has given quite a detailed and precise explanation of it, noting the truthfulness and objectivity of a message, its intention and type, while insisting on semantic and aesthetic messages. In analyzing this phenomenon, he shows such erudition that even his oversights can be justified; erudition that, spontaneous rather than intrusive, is traceable to the author's thorough knowledge of the material in question and of the theorists working on the problem. Đorđević shows consideration for the opinions of everyone he deals with and is ready to honour even arguments not quite compatible with his own opinions and arguments.

The first and concise section on the theory of information is followed by a second one paying appreciably more attention to the theory of mass communications and reflecting Đorđević's conviction that these two theoretical fields are closely allied and have numerous features and inherent characteristics in common. As in the first section, here, too, social practices are the general basis for a theory concerning mass communications. In order to set up this science which he feels would be effective in yielding knowledge of and explaining practices in communications and information, he subjects to analysis interpersonal communications, mass communications and their functions, the communicative act of intermediated communications, two-way and two--tiered communications, and mass media: the press and the mental and psychological, as well as the semiotic and meaning mechanisms of its action, radio, film and film presentations, television and its presentations.

Đorđević's is a many-layered book, segments of which are highly condensed and contain a concentration of descriptions of various kinds of experience found thus far in this field. However, there are other segments where more experience could have been incorporated. This applies particularly to the parts on aesthetic messages and linguistic elements in the system of communication and information.

Consulting, for instance, Aristotle's *Organon* would have enriched not only the historical dimension of Đorđević's work but also the semantic sphere, otherwise very present in this book. Or the experience of Ernst Cassirer on the linguistic structure of informative practices, to which Susanne K. Langer, whom Đorđević mentions and comments on in a number of places, is also indebted. A similar case is Arnold Gehlen's, who saw language as a singular kind of communicative activity, or Umberto Eco to whom Đorđević owes the most in view of his basic starting point, that of seeing in the openness of works special possibilities for the openness of information, interpreting here works in a very broad sense, including television productions. Eco in his later research went even further and virtually equated culture

with information and communication, as does Edward T. Hall in his book *The Silent Language*, repeating and elaborating Arnold Toynbee's attempt to develop a grammar of messages capable of lasting several hundred years.

There is a special importance in some of the more recent investigations among which the work of Agnes Heller, while not alone, is very indicative from the standpoint of studying this problem. She introduces the concept of everyday communication that links us with an earlier experience – the experience of Marshall McLuhan with all its controversies. Mrs. Heller took everyday communication as the basis and reflection of social relations, also the departure point of Đorđević's thesis on the relationship between communicative and social practices which the author in review avoids the blunder of equating. Mrs. Heller's experience is valuable because she takes into account a number of inter-elements filling the space of everyday communication, of communications practice. Extremely useful here would be the findings of a number of Soviet and especially Polish researchers, in the first place those who introduce a sociological dimension in the study of language and culture, as a starting point of sorts in communications practice. Đorđević's new investigations will certainly take this into consideration, thus enriching our theoretical thinking in the information field and adding improvements to it just as this book has done.

Slobodan Canić

ELECTRONIC MONTAGE AS
A CREATIVE ACTIVITY

Živojin S. Lalić, *Elektronska montaža – video-*
-miksovanje (Electronic Montage – Video-mixing),
Radio-Television Belgrade, TV Program ming and
Production Unit, Belgrade, 1981.

The note "for internal use" on the inner cover of this
smallish book, admittedly neutral in formulation and not
too visible, usually has a special significance depending
on the occasion and also because of the variety
of functions it serves. We are not sure what its
significance here is, but in view of the book's contents,
would prefer to have it read "for wider use".

In the still, for our cultural scene, too small a choice
of books by national authors concerned in part or in
whole with television (while those that treat the subject
are slightly tiring with their variations on similar themes,
generalizations and translated quotations) Živojin Lalić
takes a stride, sometimes perhaps irresolutely, toward
a specific field calling explicitly for personal research
experience and theoretical consideration. His basic idea
is to stress the dimensions of electronic montage and
video-mixing making them at one and the same time an
independent and constitutive act in the process
of television production or, if you will, television
creativity. The author succeeds in indicating the special
features of the esthetic-artistic and technological-
-manipulative aspects of the montage procedure. For
him, naturally, the greatest significance attaches to
expressive possibilities, although a number of practical
observations, technical descriptions and instructions

justify the intention of the book – that of a handbook of montage.

Lalić does not limit his thinking only to video-mixing elements and problems directly connected with them. When he incorporates mixing into the integral process of television creativity, he tries to see the process itself in the frame of a wider view of the nature of television communication. This way of presenting the material, coupled with the description of some of the dilemmas encountered in an appreciation of television communication, gives the concrete evidence more general meaning. Rightfully selecting formulations of theoretical premises relevant to the basic concept and subject of consideration, he does not assume a decisive critical stance toward them or distance himself to the extent such a position permits. This does not mean facile rejection, nor does it mean a superficial approach. Lalić deals with wider postulates in the measure the book's structure allows. Nevertheless, choosing tacit restraint in criticism would indiscernibly lead, if we were to try to develop the offered concepts further, to a path of straight-line eclecticism in the face of authorities with different conceptual starting points.

The division of television presentations into those involving audience contact with events in progress (direct transmission) and filming for later transmission, is behind Lalić's idea of two fundamental dimensions and even categories of video-mixing deriving from such a division. Like many others, Lalić finds authentic television expression above all in direct transmission, but he shows in a number of ways that drawing such an overall difference is not simple or definitive: his warning about the conditional nature of the authenticity of such transmission in view of the actual quality of direct experience by the senses and the physical presence; the limitations of transmission in representation and meaning as well as the many-layered creativity of montage of transmissions (for later screening) with explicitly cultural and aesthetic properties.

To define the specific features of video-mixing the author had to make a comparison, otherwise fruitful both conceptually and in terms of experience, with film editing. Unwilling to remain within the limits of mere comparison, he presents the essential elements of video--mixing as he sees them and, since television has always relied on the achievements of films, and used its techniques, he explains the reverse influence and contribution of electronic montage, thus bringing us closer to the founding of a – to use a pretentious term – theory of montage as a universal creative principle of audio-visual presentation.

Hence Lalić's basic idea of presenting electronic montage as an integral creative whole and in its inter-relatedness with other aspects of television production on one hand, and on the other as a specific technology answering needs ranging from immediate tasks to individual psychological demands. While no objections can be raised to the technical and illustrative survey, especially since, with technical inventions following each other in close succession, it is virtually impossible to achieve insight into every aspect of this sphere, we feel the lack of a closer definition – on the assumption that one is important – of the relationship between video-mixers and directors as creative personalities, and between the roles they play. A confrontation is implied in this relationship not only as regards organizational authority but also the aesthetic and artistic qualities of the final joint product.

With his fitting illustrations, technical explanations, instructions, and additional terminology, the author has given those less in the know material for a better understanding and an introduction to the handling of montage procedures. Wider premises on the other hand make the book useful also for those who have already mastered the technique of video-mixing. But more reliance on personal experience of the kind intimated in many places, even if in the form of anecdotes, would make attractive reading and provide readers of every category with more information.

Many chapters of this book have already been published in the magazine *RTV-teorija i praksa (RTV Theory and Practice)*. There is no need to enumerate them as doing so is of no significance for evaluating the book. We simply mention it because, now, objections can be raised to certain shortcomings in sharper form than would be the case had such publication not occurred. The fact that material is printed gives an opportunity for verification by the public and the perception of obvious shortcomings. The mention of other authors should have been done in the usual form, because the way Lalić does it makes the reader's work more difficult. Careful editing would have done away with unnecessary repetition that makes no essential contribution to inter-relating the positions set out.

In terms of critical observations, these formal ones suffice. This book, reflecting truly professional interest in the subject under consideration and an effort to transcend the level of widely known information, is a promising one and Živojin Lalić, an author whose writing deserves to be encouraged.

Mirko Lukić

THE TRANSFORMATION OF MASS MEDIA

Dr. Mario Plenković, *Demokratizacija masovnih medija (The Democratization of Mass Media)*, Center for Information and Publicity, Zagreb, 1980.

The author of this book, thus far the most substantive one on the transformation, in terms of self-management, of the mass media (radio, television and the press) has empirically and otherwise confirmed Marx's familiar thesis that the ideological sphere is the last to change. In his analysis, Plenković establishes that in the material sphere of socialist society here, the frameworks statism started being abandoned little by little two decades ago, and that social relations started changing on a parallel basis. In a word, according to the author, to date all society has changed on a self-management basis although relations in the field of public communications have remained virtually unchanged.

The author has set himself the task of analyzing the possibilities for transforming mass media along self--management lines for unless this is done, as the author rightfully states, it would not be feasible to implement fully the work begun by Yugoslav communists of emancipating the individual and society in a socialist social community of self-management.

Since any serious and scholarly discussion of the problem of public communications is impossible without an explanation of basic positions, Plenković in his first chapter looks at the problem from the standpoint of contemporary communicology and subjects to analysis three main concepts not only of communicology but also

of the practice of public communications: information, communications and the media. In defining the concept of information, the author gives all the important definitions formulated to date and by immanent analysis indicates their advantages and drawbacks. Today, under the impact of cybernetics, the mathematical theory of information is the most widespread, although the author points out its shortcomings for determining the essence of information. Mathematical theory is better for explaining the problem of transmission of information between one person and another, that is, its communicational aspect, than it is in defining the substance of the concept of information as such. Since information is the highest concept for thinking about and determining the theory and practice of communicology and since it is impossible to describe it by systems inferior in structure to its own, the author declares it best to stay with a descriptive definition to the effect that information is the substance of what is being communicated, that it is perception and freedom preempted through man's work and creativity. We can therefore approach information best heuristically, by asking *what?*, and this is a problem of cognitive theory and semantics. That it is the synthetic departure point of the author is clearly revealed today in the findings of human communication, particularly in its scientific and artistic variants. For a better distinction between the concepts of information and communication, the author points out that it is communicologically speaking quite wrong to use the term "inform" in the sense of communicate because this confuses the issue of levels and spheres in communicological practice. If information is the substance which is transmitted in the process of communication, then it is far more correct to speak of information being intermediated, of its being communicated through the various media used throughout history.

The author therefore defines communication as the process of information passing from the state of *per se* to the state of *per nos* which always happens in the field of hardware adopted throughout history (different media). The author singles out for special

attention the concept of communicating, for he is aware how dependent on democratic communication is the structuring of a society of self-management which, as stated by Edvard Kardelj, is effected by consensus and the modalities of arriving at it, by harmonizing viewpoints and consulting together to reach agreement.

Starting with these conceptual delimitations, the author notes that today a socialist society of self-management, and even a higher type of public communications, could not be developed without the attainments of modern communicology. One of the highest communicological achievements is the insight that class societies have developed a model of public communications that puts across the will of the ruling class (concentrated in information it wants disseminated) to the people, to the lower classes. Popularly speaking, the essence of the authoritarian model of public communication is: the wise leaders as the creators or selectors of all the information to be disseminated, the press as the transmitter of the selected information and the people as the recipients who must on the basis of information intermediated for them decide how to behave. Such a model is obstructive for a self-management society because it makes it possible to constitute society on the basis of former relationships. It therefore needs to be replaced by the self-management model of public communications starting from inductive positions, that is, those which will treat every citizen as a participant in the process of public communication. In striving for such a democratic model of public communications in this country, the term "deprofessionalization of journalism" has come into use of late and the author points out how erroneous and harmful for society it is since the concept of deprofessionalization means reducing an activity to lower levels. As this is hardly the intention behind the socializing of public communications in a society of socialist self-management, the author stresses that the word "deprofessionalization" in this context should be replaced by "democratization". How essential democratization is for the transformation, on self-management lines, of public communications is evident from the author's having given his book the title it has.

How can this democratization of public communication
be implemented? The problem is a crucial one, not only
for communicology but for the whole of self-management
society. The author rightfully notes that a self-
-management model of public communication cannot be
structured out of only one sphere of the social body,
regardless of the components of this sphere. As we
know, the initiative for transformation on self-
-management lines of the mass media was taken by
revolutionary social forces. However, without some
serious thinking about communication, as well as
knowledgeable, scholarly analyses the aforementioned
socio-political aspirations cannot be achieved.
The author therefore proposes comprehensive
engagement by the whole social community in building
a new model of public communication in the self-
-management society. Creative practice in all spheres
of social relations is responsible for arriving at and
structuring information in the sense of its truth and
usefulness and the advisability of its being made
available to all members of the self-management socialist
society. This means that the scientific, artistic and socio-
-political communities must be engaged to a greater
degree in this sphere so that society may surmount
a situation in which journalism is a singular kind
of ideological opium for the people, as Marx defined
this activity for all class societies. If this problem is
solved, many others will also be solved in the sense
of establishing a model of public communications on
self-management lines, resting only on the authority
of truth and rational arguments.

M. Plenković's whole book is actually a reply to
the question of how to structure a model of public
communications in a socialist society of self-management.
Avoiding voluntarism, which leads either to utopianism
or, worse, to old ways in new self-management clothing,
the author says that modern mass media (radio,
television, and the press) should be positioned in such
a way that they serve and are a function of work and
creativity, that is, the vital needs of all citizens. In
contrast to the role of notifying and making public,
discharged by the press in class societies, mass media in

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the author's opinion must be so structured that they are a tribune where citizens gather and, on an ongoing basis, exchange experiences so as to be able to make decisions on how to behave overall and also a tribune enabling the individual to fit into all spheres of social and private life. This means that every citizen must have guaranteed to him by the constitution the right and duty of communicating with other citizens. But as the boundaries (spatial and temporal) of communicating are always set by history, account should be taken of the technical, the communicational possibilities of the media. Overall, media hardware today has such transmissive power that practically everyone can communicate simultaneously over the entire planet. And technologically this is the point that supports the idea of transforming public communications on self--management lines.

Starting from these positions regarding the dialectical conditionality of public communications and their dependence on software and hardware systems, the author in the fifth, sixth and seventh chapters presents a model of public communications in a self--management society. The model consists of seven sub--systems (the informal public communication of citizens; public communications in work organizations, local neighbourhood communities and communes, regions, republics and provinces, and the federation, as well as communication between the entire Yugoslav community of nations and nationalities, and other nations and the whole world) which are interlinked horizontally and vertically. In the inducing of public communication, the direction is always from the citizen to general information that is transformed into decisions and guidance for immediate practice. Every sub-system in the model has the role of a democratic filter of information, that is, in every sub-system, by the method of harmonization of interests and achievement of agreement, one arrives at information as the synthesized experience of many citizens. By the same token, information is subjected to constant rational criticism also at higher levels of public communication. The ideal of direct democracy expressed in the well--known maxim of *Vox populi, vox Dei*, is thus realized.

For this system to exist and function in practice, it is imperative in the author's view to democratize all editorial staffs in radio, television and the press. As he sees it, only councils made up of scholars, artists, political activists and citizens' delegates can stand up to the technical managerial staffs in the press who will always have pretensions to being the final arbiters in selecting and disseminating information. However, in contrast to the present councils which meet only a few times a year and arbitrarily approve the program structure of the mass media, these councils would have to be completely operational and act not at the level of management but at the level of all program units.

As regards the structuring and functioning of his model of public communications on a self-management basis, M. Plenković suggests new ways of evaluating information from the standpoint of assessment in terms of information, communication and practice.

It bears mentioning in conclusion that the author has also dealt with the theory and practice of genres as expressional forms adequate to every individual medium of public communication. In contrast to the monologue genres that dominated in the so-called notification and authoritarian model of public communications, the author states that the general role of communications in a self-management model of public communications is that of a *dialogue* that should also imbue all other genres.

Also noting that the author has not forgotten the futurological aspect of public communications which will constantly develop and permit man to surmount the eternal wall between himself and others, it may be observed that M. Plenković has, as stated at the beginning, substantively elaborated a vitally important scientific, artistic and socio-political field, the field of public communications, of interest to all people, and a condition for progress in all spheres of social and private existence. This is especially applicable to the affirmation of the socialist society of self-management as an association of direct producers

solving all their problems in democratic discussion as they harmonize their interests and consult to achieve agreement. The book will therefore be welcomed by communicological theorists and practicians as well as everyone interested in the building of a model of public communications in the Yugoslav socialist society of self-management.

Ildi Ivanji

CONTEMPORARY SOUND DESIGN

Vartkes Baronijan, *Muzika kao primenjena umetnost (Music as Applied Art),* Univerzitet umetnosti, Belgrade, 1981.

This book by Vartkes Baronijan, *Music as Applied Art,* seems at first glance and at first reading to be a handbook for working with the tools of an ostensibly new craft, recently emerged and developing in step with electronic and electro-acoustic technology in this century. But it transcends its original intent by reason of the elements inherent in it of a fresh and unusual view of the world and life seen through the prism of a craft now grown into a champion of the art of sound. At the same time, the masters of this craft are ranked by the author as equal partners with others engaged in musical creation. The latter is all the more significant as it is clear that today the wrapping often sells the product no matter what the product is called. Consequently, workers whose duty it is to ofer music to the consumers of the mass media must achieve social (and artistic) status if their product is to be accepted in a way that corresponds to its original evaluation. Regrettably, the snobbish belief is still extensive that it is a "greater experience" to listen to music at a concert; that music illustrating a picture is a second- or third-rate – and also subordinate – part of the whole product; that commissioned (special- -purpose) music is short on "inspiration". In his book Baronijan shows with arguments that music can be experienced much more deeply in the unbroken silence of a private room; that most frequently in the picture- -and-music symbiosis it is precisely the picture that is, through atmosphere, tempo and associations, absolutely subordinated to the music and that many masterpieces admired for centuries were the product of commissions,

works ordered in advance for a fixed price and not always paid for at that.

The author has split the material he wished to communicate into two lengthy chapters. In the first, entitled "Applied Music", he has carried out a division of all the media through or alongside which music is listened to today, encompassing a chronology of the whole of sound design. In the second part, entitled "Music and Technology", he explains and analyzes the technical aids imperative for music, covering great distances, to be able to penetrate to the numberless places and numberless units where people await it. At the same time, Baronijan acquaints readers with all the transformations and also creative possibilities of electronic technique that helps to generate the new sounds that are invariably an accompaniment of pictures today.

This book has confirmed one thing of extreme importance for music as an art, for those who play it and no less for the public, and that is this: music in all its genres (and the author places an equal value on all of them!) has from time immemorial very flexibly adapted itself to the times; it has, in a way, at least at the moment of its emergence, most frequently had the role of applied art with a special purpose and only with time have some of these special-purpose, or we might say *applied*, "handicrafts" acquired the patina of an absolute art.
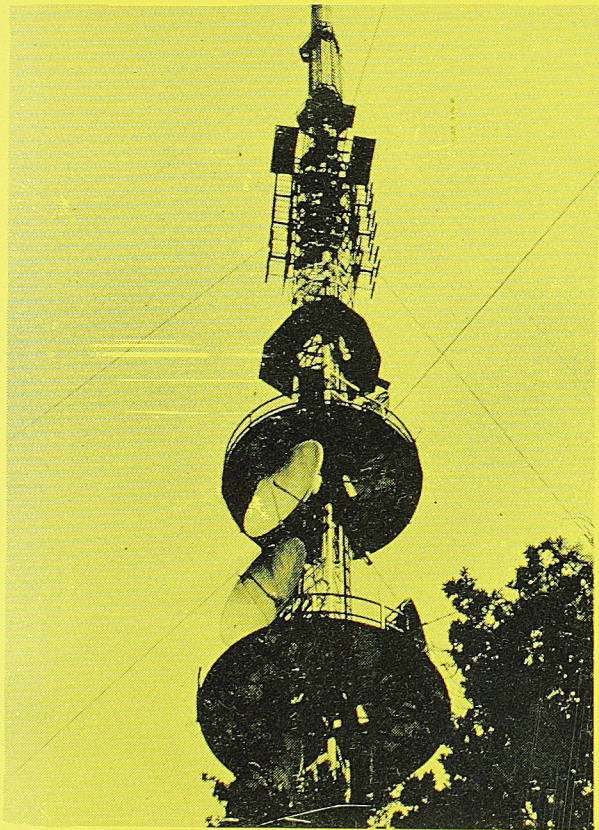
Yet another thing: the book has appeared at just the right time. Although there is great interest in this subject, not many people have dealt with it and it is possible that it is (certainly in this language area) the first book devoted exclusively to this field. Students of the dramatic arts (theatre, film, radio and television) will certainly find it helpful but so will every inquisitive consumer of mass media products who feels like getting a glimpse of the mysterious kitchens where his daily serving of art is prepared.

Transmitter RTB