

THE ROLE OF CONTEMPORARY RADIO AS A MEDIUM IN SOCIAL PROCESSES

Radmila R. Čokorilo¹

Independent University Banja Luka

Abstract: Radio is present everywhere. We hear him: in a car, in a shop, offices and factories, on the street, in the park, on the mountain and on the beach; and at any time of the day: morning, noon, at night ... During his entire history, he worked successfully to prove that he possesses an extraordinary ability to adapt to new social, economic and media conditions. The subject of research in the paper is whether the radio stations will survive, in the flood of “new media”, or will they quit? The key advantages of radio, compared to other media, are usually related to information programs that are faster, cheaper, more accessible at all times of the day and night, at any place (transistor technique). In that sense, radio did not have any information in the sphere of information, and today there is no point, especially when it is able, besides facts, to offer and gain the impression of presence or participation in the event (live broadcasts).

The aim is to show that professional and high-quality change of program contents can survive on the media sky. In contemporary radio programs, documentary, informative, educational, dramatic and artistic, musical and entertainment elements are intertwined. That's why modern radio becomes “radio for everyone,” not just “radio for everyone”. On the future of the radio, however, there is no decisive influence on technology that enables communication by means of radio waves, but there is a “society”, ie, listeners who search for a radio station on the radio.

Key words: radio, society, media, listeners, social processes, ..

INTRODUCTION

The quantitative development of radio in the Republic of Srpska was not accompanied by qualitative changes in that medium. On the contrary. Fragmentation, material and personnel poverty and the fact that anyone could establish a radio station resulted in a situation in which radio lags behind what this medium entails in developed environments in the 21st century. That is why the social role of contemporary radio in the Republic of Srpska is significant, but insufficient. There are fewer objective and more subjective reasons for this. Radio, as a medium, has, among other things, the task of covering the entire territory of the Republic of Srpska with its signal, acting in accordance with the constitutional and legal order of this entity. In addition to the political role, the role of radio is also economic, educational, social, in a word - social... Any change in the constitutional structure of BiH will affect the position, possibilities and destiny of Radio of Republika Srpska. As a public medium, radio has the task of satisfying the interests of the public with

¹ vrbasvrbas@gmail.com

various programs, respecting professional standards, editorial principles and rules of the Communications Regulatory Agency (RAK). It happens that the interests of the public and the rules conflict. Within the Public Broadcasting System, Radio has a dual role. It first develops its basic comparative advantage (speed of information, adaptability to different situations, accessibility to everyone, even an illiterate listener...). The radio program then complements the television program and vice versa. Both electronic media form the whole of the public media service. Radio, therefore, acts both as part of a functional media unit and as an independent unit. The social values that the radio program promotes are partly regulated by legal norms (Law on RTRS, Law on JRTV System of BiH), and partly by international law, while partly they arise from the sphere of civil society. The way all these different interests and values will be harmonized depends on the editorial ability. As a public medium, radio functions in a complex process of two-way communication from the media to the public and back (feed back). Selected representatives of the society have the legal and democratic right to influence the program in various forms (suggestions, remarks, adoption of the program scheme, public debates, criticism, adaptation of shows to certain groups of listeners, active participation in the program - involvement...). The influence of the media on the public and the influence of the public on the media impose a new practice in the analysis and evaluation of programs, as well as in the type and quality of shows, genres, program blocks. Radio of Republika Srpska is conceived as a compact and programmatically elastic entity that can change in the process and adapt to new situations, (not) questioning editorial principles and professional standards. Radio-television of Republika of Srpska (RT RS) is one of the three equal broadcasters within the Public RTV system of BiH, whose function is to inform about events, primarily in Republic of Srpska, placing in its programs all relevant information of interest to citizens. The population of the Republic of Srpska, which by paying the RTV tax also finances Radio RS, should have a greater role in the creation of the program. The radio program should be arranged in such a way as to encourage competition in the creation of the highest quality and not the greatest number of shows. In reality, the program is created as if the main motive is quantity, not quality. Therefore, it can be concluded that the quantitative development of radio in the RS was not accompanied by the expected qualitative changes.

Modern radio, as a public broadcaster, implies the creation and broadcasting of diverse and balanced programs. The same applies to contents that are marketed via the Internet, and to other modern methods of disseminating information. The assumption is that radio programs would have to meet high professional ethical standards, as well as the expected quality standards of the represented media genres. It is expected that employees, at a modern radio station, that is, in a public broadcaster, produce programs in accordance with the highest professional criteria. It is up to them to protect media freedom and exercise the right to comment and criticize. Their personal preferences, or belonging to certain social groups should not affect their objectivity in reporting. This means that editors and editorial bodies should respect the creative and artistic freedom of journalists and authors. Editorial policy in the modern radio program of a public broadcaster, that is, editors, journalists and authors should be independent from the interests of political parties, political authorities and their holders, as well as social groups. Modern public radio programs should be based on democratic principles that represent all parts of society. "The

simpler a society is (small number of parts), the smaller the possible relationships between them. And on the contrary, the more developed society is, the more complex it is in terms of the number of parts and relationships that can arise between them.” (Čupić, 2002:15) According to the documents on the functioning of the radio and the realization of programming principles, journalists and editors of the public contemporary radio should respect the following professional standards: accuracy (of data), impartiality (of media representatives), independence (of media), fairness (of all actors of media communication), diversity (respect for the right to it), the right to answer (in accordance with legal provisions), decency and civility (in dealing with interlocutors, listeners, among themselves)... employed at Radio of the Republic of Srpska (Radio RS) is currently (according to internal records) around eighty people, of which 56 are permanent journalists and 19 are fixed-term journalists. It is evident that the number of journalists in Radio RS is too high compared to other radio stations, especially compared to private radio stations. “Journalism is one of the professions in which there are the most worried and disaffected people, rebellious or cynically resigned to fate, a profession in which everyone (of course, especially those subordinates) feels anger, nausea and discouragement before the reality of work that continues to be lived and which is still valued as “a job that is not like all the others.” (Burdije, 2000:55) Owners of private radio stations are not forced to respect high editorial and legal criteria like Radio Republika Srpska. They can, at their own will, reduce the scope and quality of the program. The number of journalists engaged in Radio of Republika Srpska, however, seems disproportionate in relation to the volume and quality of programs that this medium produces and broadcasts. Through the program and editorial policy of Radio Republika Srpska, numerous interests, principles and factors confront and permeate each other. It is necessary to identify and analyze good, mediocre and bad program contents, as well as to profile the programs - in terms of content, personnel, structurally, according to the way of leadership, organization, functioning - which will enable the researcher to define the overall production by pointing out the most important programmatic, personnel, and technical elements problems. Regarding the social role of contemporary radio.

THE SOCIAL ROLE OF MODERN RADIO

The role of the media is to convey what is happening in society in general, what is happening in the immediate and wider environment, what is the influence of whom, how power is distributed and the like. The media influence the formation of public opinion according to how it unfolds, whether public opinion is formed according to some events, actions, decisions, political attitudes, the attitude of the Government, the development of some problems in society, the progress of society. Also, the media has the role of being an intermediary in the transfer of information and knowledge between whoever produces that information and the audience, as well as being an intermediary between all events and the understanding and understanding of that event. One negative function of the media is evident, and that is that the media is often manipulated. Different centers of power in the Republic of Srpska, especially political parties, political leaders, and some other centers of power such as various tycoons, economic centers of power, private companies carry out manipulation by presenting things differently than they are. The most prominent role of the media is to convey what is happening in politics. The media has completely devoted its

role to politics and it has become one-sided. In all media, one only listens, reads or watches politics, political events, political leaders and political debates. The matter has become simplified and complicated to such an extent that it is enough for journalists to follow a politician, a political action, a political party or a political event and it becomes news for them. Of course, such a situation is not good because too much time and space has been taken up by politics and political events, and everything else that is very important in society has been suppressed. In the Republika of Srpska, as well as in Bosnia and Herzegovina, the social role of the media is not well understood or they have not understood it well. The media are becoming less and less free channels for the flow of information, and more and more a tool in the hands of the political or economic powerful. The media can never get rid of its two biggest enemies: politics and money. The life of modern societies is impossible without the media, and the fact that the media “gets out” from under the control of society is the fault of society itself, which is becoming disinterested in this type of control. The social role of modern radio should be:

- true, complete, impartial and timely “informs the public about political, economic, social, health, cultural, educational, scientific, religious, environmental, sports and other events in the country and the world;
- encourages democratic processes, ensures appropriate representation of unbiased news and programs on current events;
- the highest quality program will be available to the public of Republika Srpska;
- ensure a diverse and balanced program, which meets high ethical and quality standards, respecting human life, dignity and physical integrity of the person, and promoting democratic freedoms, social justice and international understanding and peace;
- respects the national, regional, traditional, religious, cultural, linguistic and other characteristics of the constituent peoples and all citizens of BiH; (http://www.rtrs.tv/comp/zakon_rtrs.php)
- affirms the cultural and other needs of national minorities in Bosnia and Herzegovina.
- “The functions that the information and communication system has in the global society were systematized by Harold Lasswell. He basically defined three such functions:
 1. supervision of the environment;
 2. connecting parts of society and directing their reaction to the environment;
 3. transmission of cultural heritage from generation to generation.” (Radojković, Stojković, 2004, p.218)

In addition to performing several functions for society as a whole and for one or several subgroups, radio also meets the needs of smaller groups and individuals. Society often uses media to gain new experience or to verify what it thinks it already knows. Radio is a term that can mean:

- radio station for communication via radio waves;
- apparatus for listening to sound via radio waves;
- mass media that uses radio waves.

SOCIETY AS A MIRROR OF THE MEDIA

The media is a mirror of society - theorists said for a long time ago. This assessment is very close to the reality to the extent that the society is democratic and ready for openness, to that extent the public media are versatile and open. Vice versa. But that doesn't mean it's always like that. It would be disastrous if the media could not be different from the general climate of society, so that one had to wait for a change in the general climate for the media to become more professional. It is certain that changes in the state of society contribute to changes in the media, but it is no less true that changes in the media can often help change in society. This is the secret power and (in)power of the public word. The exchange of information, ideas and entertainment in words and images, achieved through the press, radio, television and the Internet, only became important with the development of radio. "In fact, it was only in the radio era that scientists began to understand how important oral communication was in ancient Greece and the Middle Ages." (Briggs, Burke, 2006:10). It is precisely in this double role of the media that the complexity of modern radio as a medium lies in. Speech, words and voices are present in all radio programs. The program of a radio station contains almost only words. In other stations, there is an equal mixture of speech and music. Even in the shows of music radio stations without established rules, disc jockey interventions, news, exact time, weather forecast and traffic reports are inserted. Speech serves to organize the program and represents the context within which music appears as entertainment with a specific purpose. The music features are arranged around the correct time broadcasts, newscasts, traffic and weather reports, interviews and disc jockey stories. Without such program editing, music radio would not only lose its meaning but also its form, and the identity of radio programs and radio stations would be unclear, because it would be determined only by music (eg classical music, rock, country music, jazz, etc.). One jazz radio station would sound the same as another jazz radio station, whether national or local; a classical music radio station would work like any other radio station of its kind. The whole day's program would be the same from start to finish: jazz in the morning, afternoon and evening, only with a change of tempo to differentiate the time of day. Such a program would, without a doubt, be complete, but it would also be meaningless and spiritless.

In recent years, the role of speech in radio programs has become increasingly important. In the 1980s and 1990s, the main trend was the increase in the number of broadcasts based on speech, especially those with the involvement of listeners. One of the reasons is that music programs are becoming more and more expensive, and there is a need to save. It is a fact that shows with phone-in listeners are among the cheapest, because participants in the show who call in by phone are not paid any fee. However, these shows are often on the program for reasons that have nothing to do with savings. For example, on all radio stations they agree that broadcasts with telephone connection allow them to establish close and mutually active relations with listeners. At the same time, the frequent broadcast of listeners' voices allows radio stations (especially local and regional ones) to establish clearly defined identities that correspond to the communities they broadcast to. Speech is a key element for realizing the recognition of a radio station and its special image. It can be used to create a radio station's identity and help it attract a certain type of audience. Listeners may choose to listen to a particular radio station or program because of the type

of music it broadcasts. But even then the speech is important and perhaps decisive for the choice of the radio station. All radio stations have realized the importance of speech in winning over listeners. Most radio station directors today are fully aware of the need to carefully monitor the use of speech in radio programs and to make well-measured decisions about its content, style and manner of use. Program editors and directors of radio stations pay special attention to the content of the speech on the radio. The type of audience and its values and beliefs have a decisive influence on what is considered a suitable topic for discussion on a radio station's show. The decision to talk about certain topics in the show largely depends on the needs and interests of the station's listeners. Youth programs are one example of how the use of certain words and phrases can contribute to gaining or losing a target group of listeners. The same applies to shows whose goal is to attract certain groups, because all these groups have a special language and style of expression, which radio stations that make specialized shows should take into account. As radio strives to attract ever more compact market segments, its choice of means of expression and type of communication with listeners becomes ever wider. After determining the content of its speech broadcasts and the way of expression in them, the radio station must also pay attention to the realization of the speech, especially whether a certain way of speaking corresponds to certain types of broadcasts. A news show will usually require a different speaking style than a rock music show, a phone-in show, or a cooking show. Since each show obviously requires a different way of speaking - different in terms of tone, pitch, speed of speech and accent - the goal of the radio station is to establish a general style of speech that will be used, to a greater or lesser extent, by all presenters while working for that station. This, of course, is not easy to achieve completely. The presenters have to use their own speech style to express their special personalities, and at the same time impose the speech identity of the radio station they work on. Speech on the radio is, compared to ordinary speech, "more fluent, precise and organized, with fewer words and no tautology". (Krisl, 1992:58) Consideration of the power or (lack of) power of the media is very complex. A plus or a minus does not have to have the same weight in all circumstances: something not yet achieved in another's environment could mean long ago overcome, while one's own long-passed step could for another mean a desired goal not yet reached. The impossibility of absolutizing the concept of power or (lack of) power of public speech is also discussed in the Report. The UNSECO International Commission for the Study of Communication Problems, the essence of which is contained in the title: "Many voices, one world!" - "Means of communication have such a strong social influence that they can make their audience think and behave in a certain way. There is no doubt that the means of mass communication, the press, radio and television, really have the ability not only to maintain, but also to form opinions, and to play a role in the formation of attitudes. Many observers think that these means produce an unreal image of the real world instead of offering him a wide range of knowledge and a choice in understanding things." (Tadić, 2002:11) In a situation where for many citizens a television screen, a radio program or a certain printed media (newspaper, magazine) the only source of information, the influence of public media is not negligible in the least. There is still an opinion that something is so just because it was written in the newspaper or broadcast on radio or television. Therefore, better evidence of the importance of public media and its impact on

listeners, viewers and readers may not be necessary. Without the opportunity to be timely and fully informed about everything and without the conditions to feed back on events with his word, the citizen is, regardless of the proclamations, condemned to be an eternal episodist and passive observer. Things would be very different if there was criticism, both from the media and from the public - society. "Even when it's good, it's never so good that something couldn't be repaired and refined." (Tadić, 2002:39) Relationships between people are a living organism, constantly changing, full of contradictions and conflicting interests, a complex being that requires continuous checking and airing. Daily criticism of practice, with a wider and freer introduction of fresh ideas and visions, can only benefit, but this is exactly what is missing in lagging societies. This knowledge is neither new nor epoch-making, but it should be remembered again and again. This is exactly the area where the media is kindly forgiven for not adhering to the proclaimed principles. If there is no engaged criticism of public speech, there can be no talk of a modern democratic society either. Nobody and nothing can be a priori exempt from criticism. In the Republika Srpska, there is a widespread understanding that now is not the time for criticism, that the situation is serious, so why make people's lives miserable by sorting them out by difficulty, which will benefit the enemy, etc. What are the possibilities for the penetration of new ideas if there is no critique of practice?

Will the problems disappear by themselves simply because we turn our heads away from them, or cover them with a veil of self-delusion?

Can, and should, a sharper critical word against a phenomenon or an individual be immediately qualified as an attack on the system and foundations of this society?

So how can we believe the positive things that are said in the media?

"If someone is not allowed to rebuke, then even the praise that comes from him has no value." (Tadić, 2002:40) Radio today has a significant, but insufficient, role in the territory of the Republic of Srpska in creating a civil society and mutual understanding. As at one point he had a negative role, so now he tries by all means to show and broadcast relatively objective information. The radio program is not just news. The radio program is both music and reportage, interviews, education, advertising messages... We should not forget that each of these segments can be the subject of listener manipulation. According to statistical data, today the average urban listener listens to the radio for three hours a day, and in smaller and less culturally developed areas the listening time is up to five hours a day. There is no doubt that radio as a medium will continue to exist in future times. His role in social processes will continue to be under question.

RADIO AS A (IN)SECURITY FACTOR

From the beginning of radio to today, as a medium, there are several examples where the content of radio programs has affected the safety of listeners. Throughout its long history, radio as a medium was a tool that was also used for (non)security purposes. Broadcasting of certain content caused fear, i.e. jeopardizing security and a sense of insecurity among listeners. The radio drama "War of the Worlds" was so suggestive that it compromised the security of the US population. Every sixth resident, out of six million, who listened to this radio drama thought they were listening to a broadcast of a real event. It is necessary to state precisely what is meant by the term security. "In the Serbian language, safety means the absence of danger,

harmlessness, a state in which no danger is felt. As Barašin states, “dramatic social changes that in all spheres of human existence, both at the global and local level during the last few decades, have led to a situation in which events are taking place that have significance for national security.” The feeling of insecurity that oppresses a person has never been stronger, despite the fact that the security system has never been stronger and more developed.” (Barašin, 2021, p.206)



Orson Welles during the radio drama “War of the Worlds”

The following is the story of how the radio drama “War of the Worlds” threatened the safety of listeners in America. “Very quickly, radio stopped relying only on names shouted from movie screens and theater boards. He also started creating his own stars. One of them was remembered for all time... Voja Antonić on the pages of his book “Are there things that do not exist?” recalls one of the most exciting events in the history of radio: on an autumn evening, October 30, 1938, at exactly 8 p.m., the radio drama “War of the Worlds” began on the program of the American radio station CBS, based on the novel by the famous science fiction writer Herbert George Wells. Although in the original part the story is set in Victorian England, screenwriter Howard Koch moved the whole story in the radio adaptation to modern America, in tame New Jersey. Well, the “bad guys” in this story are the Martians: they arrived in monstrous war machines from which they slowly but thoroughly destroy not only thousands of people, but also all the living world on Earth with heat rays and poisonous gas. Tension and panic mount as the enemy approaches New York. There is every possibility that the end for the human race will be tragic, but in the denouement of the story, the Martians are still defeated and destroyed. Humans and their weapons were responsible for this, but bacteria and viruses, for which the Martians did not have a developed immune defense system. The director and main performer of this drama was, at the time, a young and ambitious actor and announcer, Orson Welles. The story was original for that time, unlike anything seen before, but all that was not enough for the restless spirit of 23-year-old Orson Welles. He tried to make the show not look like a story, but presented it in the form of radio news! The effect exceeded all expectations. Across the country, people ran into the

streets in panic and fell into despair, afraid for their own lives and for the fate of the world. Of the six million people who followed this radio drama, one in six thought they were listening to a broadcast of a real event. This means that the result of this joke was a million people scared to death! Some of them came out with weapons in their hands and shot at street lights and water towers. The police even registered suicide attempts, because there were unfortunate people who would rather die by their own hand than by the weapons of the Martians. Well, such was the suggestiveness of radio in its early days, and the "fuel" for this panic was (still widespread today) belief in the other world. All it takes is one genius, like Orson Welles, to light the fuse. A bizarre event in 1938 made Orson Welles an unprecedented star. Regardless of the series of inconveniences and lawsuits he had to endure after his historic show, the doors of fame, and soon Hollywood, opened wide for him and gave him the chance to become one of the most famous film actors and directors of all time." In Germany, the Nazis recognized the power of radio very quickly, so even before they came to power, they demanded radical changes in the program and method of financing. Joseph Paul Goebbels (1897 - 1945) was one of the most educated Nazi leaders who joined the NSDAP in 1924 putting his mind at the service of the party, especially for propaganda purposes. In 1929, Hitler appointed him as a party director of propaganda. Goebbels' idea was very simple: if the radio program is among the main means of propaganda, then the population must hear it. For the first time in the history of radio, the Nazis took advantage of all the possibilities it offers. Radio was the focal point of Goebbels' propaganda strategy. The radio program that was broadcast was a combination of "bombarding the mind" with a radio program and actual aerial attacks.

CONCLUSION

Throughout its entire history, radio as a medium has successfully demonstrated that it possesses an exceptional ability to adapt to new social, economic and media conditions. The consideration of the power or (in)security of a radio is very complex. A plus or a minus does not have to have the same weight in all circumstances: something not yet achieved in another's environment could mean long ago overcome, while one's own long-passed step could for another mean a desired goal not yet reached. The impossibility of absolutizing the concept of the power or (un)safety of public speech is also discussed in the Report of the UNSECO International Commission for the Study of Communication Problems, the essence of which is contained in the title: "Many voices, one world!" - "Means of communication have such a strong social influence that they can make their audience think and behave in a certain way. There is no doubt that the means of mass communication, the press, radio and television, really have the ability not only to maintain, but also to form opinions, and to play a role in the formation of attitudes. Many observers think that these means produce an unreal image of the real world instead of offering a wide range of knowledge and a choice in understanding things." (Tadić, 2002:11) Life in modern societies is impossible without the media, and the fact that the media "get away" under the control of the society, the society itself is to blame, which becomes disinterested in that kind of control.

REFERENCES

1. Barašin, O. (2021). *Sociologija u vremenu nevremana*. Banjaluka: NUBL.
2. Brigs, A., Kobli, P. (2005). *Uvod u studije medija*. Beograd: CLIO.
3. Brigs, A., Berk, P. (2006). *Društvena istorija medija*. Beograd: CLIO.
4. Burdije, P. (2000). *Narcisovo ogledalo*. Beograd: CLIO.
5. Čokorilo, R. (2009). *Radio kao medij*. Banjaluka. Filozofski fakultet
6. Čupić, Č. (2002). *Sociologija*. Beograd: Fakultet političkih nauka: Čigoja štampa
7. Skenl, P. (1998). *Govor na radiju*. Beograd: CLIO
8. Šingler, M., Viringa, S. (2000). *Radio*. Beograd: CLIO
9. Tadić, Lj. (1996). *Nauka o politici*. Beograd: BIGZ