

SPECIFICITY OF RADIO ENVIRONMENT, ITS POTENTIALS AND THE ISSUE OF SURVIVAL

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ABSTRACT

Radio survives despite the opinion that it is an outdated medium that is rapidly losing its audience. It is forgotten that radio is still a medium that addresses the widest layer of the audience. The fact that the audience pays attention and time to the Internet leaves only additional space for the development of increasingly popular forms of web radio that appeal to the younger generations. The radio journalist has

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changed his status and is becoming multidimensional, ready to go to the field, record, edit and address the audience. Radio may have lost its original form but with its convergent abilities it has a new chance to become among the media of first choice because young people in their loneliness increasingly appreciate intimacy, someone's imaginary presence and the warmth of a voice. We will especially analyze radio area in Bosnia and Herzegovina which is still awaiting the implementation of radio digitalization in order to keep pace with changes in the world and the environment. During that time, it is necessary to provide all the preconditions for overcoming technological limitations.

Keywords: style of journalist reporting, radio journalist, radio survival, radio digitization.

RADIO ENVIRONMENT AND RADIO UN/CERTAINITY

Specificity of radio environment and arguments from the scientific literature are almost as a rule being discussed in relation to television. It seems unjust, given that we are weakening radio's significance in a scientific and practical sense by comparing it to television, and by putting radio in the context and correlation with television. Many scientists are aware of the problem of the impression that radio in his original form is pre-undermined and that his future is uncertain (Pease, 1995; Ala-Fossi, Lax,

O'Neill, Jauert, & Shaw, 2008) which should not be the case, therefore our duty is to continue observing it as long as it remains present on the media scene, delivering its program to the listeners, whereas careful and impartial studies of its role and the position can help us follow the process of radio preservation over time and through different segments, and we can say that for the time being, radio's future is evident. By comparing it to television, we will intensify its dependence on television as a channel for the promotion, while the survival of radio will be increasingly questioned. Radio is often perceived as the television's brother, but they have incomparable range and influence, which is why it seems that radio is constantly striving to accompany television and seldom do we separately observe them in a scientific sense. That is why the objective of this paper is to highlight all practical and theoretical particularities of radio and its potentials, which we believe are not utilized sufficiently. This paper will be less of a comparative, but more of an analytical nature, which aims to thoroughly elaborate on the reasons as to why radio should have an advantage over television and why it has its own audience which remains loyal to it. The goal of this paper is to prove that radio will rather have to adjust and change its forms instead of disappearing irretrievably. The radio is nowadays more listened to online via online streaming than on the air, and we are of the opinion that thanks to its speed and adaptability, and especially due to the „simplicity of signal capturing and device mobility“ (Mučalo, Šulentić, & Jugo, 2020, p. 105), it will be able to adapt itself to digital changes.

A similar “dark future” was predicted for the press too, however we believe that the death of the press relates rather to its original form, as it has managed somewhat to adapt to modern times with its digital form and digital editions; however, according to Supadiyanti (2020) it is truly ending its existence as a result of apparent signs of the reduction in the number of printed copies, marketing profit decrease and the loss of loyal readers. We talk about

the press in the same context we do about the radio, meaning the press is no longer struggling with the relevant competition, but is competing with other media to which the audience entrusts more attention, especially young generations who are more inclined to consume internet content, which is quite understandable and acceptable given that the amount of content which internet offers to youth is unrivalled, and it is just a matter of manner in which young people consume such content. According to the UK communication regulator, Ofcom, the time people spend listening to the radio goes up as people grow old, so people in the age group from 35 to 64 years of age listen to the radio almost 20 minutes longer on average than the year before (The Office of Communications [OFCOM], 2017), while younger population more often listens to the music via streaming services, given that such services allow for the music listening to reach a new dimension, where the listeners opt for hearing individual songs without any order (Ajduk, 2018). We can understand that rarely will any teenager choose to turn on the radio instead of opening „YouTube“, „Spotify“, „Soulseek“ but this does not mean that the reverse would not happen if the radio and its content underwent a transformation that could satisfy the interests of young people. Surely, it is important to analyze radio consumption by young people if we are to draw a conclusion as to how long will radio remain listened to and which generation will see its end, but nevertheless we should not neglect others, i.e. other classes and the current generation breakdown, where globally speaking radio remains the media that is capable to reach the widest audience. This is shown by the results of the 2019 report according to which AM/FM “radio reaches more Americans each week (92%) than any other platform” like smartphones, television and computers (Audio Today, 2019, p. 2).

Still, it is wide-spread opinion that radio has lost most of its audience with the delivery of television to every household. Petar Ljubojev (1996) highlights that as a consequence of the television emergence,

regional radio stations were compelled to introduce more dynamics into their program, while national radio stations had to introduce novelties into their programming scheme (especially that of a drama and documentary nature, but also to introduce contact of the radio hosts with the listeners). Ljubojev also accentuates that according to famous Bodo Marković, it was necessary to change “over dimensional iconoclastic appreciation of words” and to shorten the text (Љубојев, 1996, p. 141) The research conducted by the Institute for Social Research of the Banja Luka Faculty of Political Science speaks in favor of the claim that the truth of displayed image is often valued as the only referential framework for the interpretation of reality, that this truth is indisputable, and that the power of television is unquestionably stronger than the power of radio, where according to the data of this research, television is daily being watched by 97% of respondents, who spend 2 to 3 hours a day in front of the TV screen, whereas radio is still listened to by just slightly over 19% of respondents (European Journalism Observatory, 2015). It is quite obvious that the visual component is predominant on the television screen, but there is a visualization on radio too, just in a different form, since the listener, through his imagination, visualizes what has been said at the moment when it is said. Therefore, visualization on radio is accomplished through a combination of imagination and fancy, while television-related visualization is more than apparent and is implied by itself. There is a similarity between radio and television visualization, which is a short-term memory of the sequences and sound, with such visualization being even of less duration and of less intensity in case of radio given that the listener’s attention is dispersed and divided, since different activities and tasks engage his other senses at the same time when he is listening to the radio.

In order to watch the television, the recipient needs to activate several senses, because the nature of the television sound is such that it compels the listener to

simultaneously be a spectator too. This difference in relation to the recipient’s engagement is exactly what divides media into hot and cold. McLuhan claims that “people adjust to a new surrounding by balancing their senses” and based on a “sensual dedication and the engagement in consuming a medium” media are divided into hot, which are “sensually rich” and demand less effort for being consumed, as is, for example, radio, and into cold, like television (Bogdanić, 2016, p. 103). The message conveyed through radio or television might be the same, but will not be experienced equally, because, in this context, human perception changes depending on which technology is used as a medium. What is specific here is the fact that radio, as a hot medium, contains in itself speech as a cold medium of a “low definition since it gives so little, and requires so much to be supplemented by the listener” (McLuhan, 2008, p. 25). This is what makes radio so special, because by emphasizing speech and its cold dimension, it encourages the audience to participate and to interact (which is a reason why contact shows still exist), yet preserving its warmth and enabling the listener to do something else at the same time.

Much of the radio warmth comes from the intimacy of the radio which Karathanasopoulou (2015) associates with the individuality and privacy, explaining that radio is intimate because of that the radio listening is a solitary act of listener in which he has a feeling we are addressing him and only him. As a result of the repetitiveness and regular radio listening, a listener, through his daily routine, gets the impression that he is becoming more and more acquainted with a broadcaster and with the world of radio, thus intimising himself with that media more intensively through a live broadcast or a recording which is being broadcast live in case of traditional linear broadcast and through a feeling that we, as listeners, are connected not only with the broadcaster but with everybody else who we do not know personally, but with who we share our listening experience (Karathanasopoulou,

2015). Therefore, radio is a unique medium because it creates a strong sense of togetherness, but also offers an individual experience from the aspect of the deepest privacy. It is almost always that we listen to the radio alone, unlike the television, where a typical image is the one with the entire family gathered in front of the television screen, or at least this was the case in the early beginnings of the television. Radio is the most authentic, the most intimate medium and the medium of trust, which is substantiated by the 2020 research results, carried out by the Ofcom, demonstrating that children aged 12 to 15, apart from their families trust radio the most (The Office of Communications [OFCOM], 2020). According to the European Broadcasting Union (EBU) research, „Market insights, trust in media 2020”, the citizens of Europe (perceived as a whole) also have the biggest trust in radio (Speck, 2020). Thus, we may draw a conclusion that one of the advantages of the radio is a great confidence citizens have in it as a medium, and this actually opens up space for the radio to prevail in the race with other media, which are gradually losing citizens' trust, television in particular; as for the social media, one can say that the citizens have never trusted them fully, given that virtual sphere is not perceived as equal to reality, and because online and offline “characteristics and particularities are undoubtedly different – for example, a smile in the real world is surely not the same as the exchange of emoticons” (Čejko, 2018, p. 80).

RADIO JOURNALIST AND THE SPECIFICITY OF STYLE AND PRESENTATION MANNER

“Radio is a medium that advocates for oral culture and dialogical, that is, polylogical form of communication” (Baraković, & Mahmutović, 2013, p. 7) and also a medium which is “specific by its auditory content and diverse journalistic genres” (Jurčić, 2017, p. 132). As a result of new technological advancements and

adjustments in the era dominated by internet, certain genres that used to be strictly defined have assumed hybrid forms, while convergence and cross-platform content production caused frustration among many journalists who felt that their special skills were much less valued than before (Jorgensen, & Hanitzsch, 2009), major changes took place in the journalism profession too, since the journalists, until recently, were expected to produce the content intended to be broadcast on a certain media, while nowadays they are compelled to adapt their products to new sales points, production structures and the work rules. Journalism profession is being transformed in the sense that journalists have to make the news more fluid and convergent, to continually update them and to increase their flow, including their multimedia diversity, journalists themselves have new work tools and do almost everything from their office, concerns journalists again in it that the editorial office is now more decentralized and flexible, while the editor's role is reduced as a result of the side pressures, public is now more informed, almost as much as the journalists, thanks to a global access to the worldwide news at any point in time, i.e. a clear border between journalists and the public that the journalists are addressing no longer exists (Pavlik, 2001).

A radio journalist is just one of the professions which we connect with the radio, given that newsreaders, reporters, moderators, sound technicians, DJs and others partake in the creation of radio content. In the modern newsrooms, radio journalists have lately assumed the roles of all enlisted professions, and they are requested to produce multimedia content and expand the competences they have had before, which primarily relates to the new forms of literacy, especially digital literacy. A radio journalist has to carefully assess when he should speak, when he should remain silent, when to speak very phonically and what to say, how to find interlocutors, topics (although the topics are in most cases assigned by the editor), has to be familiar with the editorial policy and the

sentiment of the editorial office, has to be ready to go to the field at any moment, choose adequate interlocutors, record a statement, bring it to the editorial office, listen to it carefully, cut it, edit it, insert voice-over, check if everything is written according to the language rules (despite the fact that the proofreaders will also check it), make sure that everything that is written abides by the main principles of the journalism profession, i.e. fairness in the representation of interlocutors having opposite views, accountability and other main journalistic principles, possibly lower the sound volume and remove any interference, record voice-over in the studio and read the entire reportage. In traditional radio and television systems, journalists are expected to ensure dual usage of his product, because they often need to forward their reports and adjust them to television or portal format, but in modern radio-television systems exists mutual and integrated news desk (radio, TV, web) and access to servers from all locations, so the mounted radio package is automatically available to everyone for further exploitation so that there is no need for its further redeployment and delivery.

On the other end of the radio there is a radio listener who always has a certain feeling of uncertainty and is faced with the adrenaline rush, just like when consuming the television program, never knowing what will follow the spoken words or an image. But unlike the television, where certain frames are still predictable, helping the spectators assume what might happen over the next second, radio listeners can never imagine in any way what comes next and how long it will last (except for the certain regular shows with defined duration, for which there is a pattern based on which they can predict to a certain extent what is next to come). As the listeners are unable to predict what comes next, and they have no visual presentation which is accompanied by tone, radio journalists are obliged to announce every statement and every interlocutor, as well as a transition to new interlocutors and statements. The journalists have to introduce their guests in the studio

several times, and to repeat some thoughts of the guests, so that those listeners who subsequently join the program could follow the program. This means that a radio journalist, apart from all his journalistic duties, is also obliged to guide the listener through a story he is presenting in a very careful manner, since the program recipient does not have in front of him any text that he could follow or any picture which can supplement the words that have been uttered. On the one hand, the listeners over time become more familiar with the type of the program, and uncertainty thus decreases to a certain extent, while predictability increases at the same time, but nevertheless the level of surprise is still relatively high in the sense that the journalist has enough freedom to improvise in some of radio formats, much more than on any other media. Surely this does not mean that the radio journalist does not have to prepare himself for the show, but the freedom of creativity in terms of the deviation from the written text is much broader and depends on the emotion which the journalist believes should be passed on to the listeners at a certain moment, in order to compensate for the lack of picture. The effort and the improvisation are crucial characteristics of every radio journalist.

Newspaper audience, at the very beginning of the story, and based on the lead, text length and the headlines, may decide whether they will consume a certain content or not, while in case of radio, it takes only a couple of words for the listener to make a decision whether to continue listening to a program or not. At certain instances the tone of voice, voice color and emotion which a radio journalist sends out might be crucial for such a decision, and this is a matter of several-seconds long assessment. Deutsche Welle, in its rules for radio writing, outlines that the fact that every word that is uttered on radio can only be heard once which is why it is important that the radio text be written very clearly, and to leave the space between the lines so that the journalist who is reading this text on the air would not mix the text lines and would not lose time deciphering the

words, while at the same time it is a must to avoid the words and phrases that are difficult to pronounce (Writing for radio, Deutsche Welle Akademie, n.d.), because speech is the only means for conveying the message, and consequently the text has to be: "sketched, moderate, connotative, direct and simple" (Schingler, & Wieringa, 1998; according to Baraković, & Mahmutović, 2013, p. 16).

CONVERGENT OFFER AND NEW RADIO FORMS WITH NEW POTENTIALS

Instead of insisting on the process of replacing old media with the new ones, Danijel Labaš (2009) insists on the process of integrating one media into another. Therefore, we can say that each new medium in some way upgrades the previous ones, taking over the good aspects, and correcting the observed shortcomings which used to be a specific feature of a particular type of the medium, where numerous theorists nowadays notice that by correcting shortcomings of a certain medium, it becomes almost impossible to make a distinction between different media, to make a clear separation between them and to accentuate their particularities since internet has grouped them into one common unparticular (particular) category - accessibility in the place and at the time as per the recipient's preference. Marina Mučalo in her book highlighting that we should be aware that different forms of the internet radio to some people doesn't seem like real radio (Mučalo, 2010). However, whether we see these new forms of the internet radio as an advantage or disadvantage, the process which is currently taking place is the process of convergence which shall not be stopped. Holliman (2010) defines convergence as an integration and inter-operability. That integration implies "integration of tools, spaces, working methods and languages that were formerly dispersed, in such a way that journalists produce contents that are distributed through numerous platforms,

using the specific languages of each of them" (Salaverría, et al., 2009, p. 113). According to Kuyucu (2019), convergence enables listeners to expand their experience by means of enriched content. Since our primary interest in this paper involves radio as a medium, Nur Aini Shofiya Asy'ari (2019, p. 207) lists all forms of the convergence of radio, which are: "website, radio on demand, radio streaming, video streaming, android application and social media". According to Jedrzejewski (2009) and Wolk (2016, p. 43), internet radio can offer the following services: radio stream, web stream, radio on demand, e-radio, i-radio, blog-radio, podcasting (Engl. personal on-demand narrowcasting), which is what we first think of when new radio forms are mentioned, and the outcome of this convergence process is that the radio has finally been granted a visual component.

Just to clarify, a podcast is a personal request for a certain content, which we can then store at the place of our choice and listen to it at the time of our choice, "being suitable for those who spend a lot of time in the cars, as well as for the blind and partially sighted people" (Mučalo, 2010, p. 192). The podcast expansion is happening as a result of specific requests of the listeners, who are no longer satisfied with the traditional radio broadcasting. Some of the reasons for the podcast expansion is that the "consumers view traditional radio as having too much advertising and listeners perceive a traditional radio as a space with too many commercials and listeners are frustrated with the homogeneous nature of traditional radio programming" (Crofts, Dilley, Fox, Retsema, & Williams, 2005, pp. 3-4). The art director of the "Studio Podcast Montpellier" points out that a podcast is more popular than other platforms since it enables discussion about any issue, without hesitation and prohibition, and because it allows the listeners to bypass that information and themes, they are not interested in (Novăceanu, 2020). Lindeberg (2019) is of the opinion that the radio broadcasters perceive podcasts as the way to attract

younger population, which is substantiated by the results of the latest researches, showing that over 23% of youth and children have been frequently listening to audio books and podcasts especially over the period of “lockdown” in pandemic time. (Best, & Clark, 2020) highlighting this as one of the best solutions for suppressing the stress and anxiety (Best, & Clark, 2020). This shows that young people can for sure keep their attention on something for a longer period of time, although the conflicting opinion also has to be accounted for, and it is only the content that should be arranged differently by inspiring the introduction of new genre forms and restoring the emotions and the feeling of closeness to others.

THE PROCESS OF RADIO DIGITALISATION IN BOSNIA AND HERZEGOVINA

For the radio to survive, it is first and the foremost necessary carry out the specialization of radio programs, i.e. to adequately coordinate the satisfaction of interests of the most general media audience with the audience which is more specific and narrow focused, given that the 2015 Ipsos analysis of the radio market demonstrates a strong desire for new programs – almost 36% of interviewed citizens express a high demand for the initiation of a sport radio, more of 40% of the respondents highlight a need for introducing a radio of the community, while the establishment of a specialized, narrowly focused music radio is what close to 40 % surveyed citizens wish for (Ipsos Connect, 2015).

Apart from the program specialization, it will be necessary to bring the radio digitalization process to an end, that is to move to a digital broadcast. DAB standards include DAB, DAB+ and DMB (Spalević, Jakšić, Petrović, Milosević, & Smilić, 2014). Certain technological restrictions of the DAB technology have been rectified with the DAB+, which first of all implies spectral efficiency, because in order to

transmit “a maximal number of different programs at the speed of 192 kbit/s, with the level of protection 3, six programs can be transmitted within 1,536 MHz”, and further “this means that one stereo program takes up approximately 256 MHz of the frequency band”, showing that this is not such a great progress in relation to the FM (Modlic, Grgić, Kos, Šišul, Cvitković, & Bojanjac, 2010, pp. 51-53), but there are still advantages the DAB+ standard offers, which are:

better spectral efficiency, the possibility of broadcasting 12-18 radio programs within one frequency block, the introduction of additional services and options for the citizens, the provision of information about the traffic and road conditions ensuring more secure network of roads for the citizens, the creation of a broadcaster's brand (broadcaster' logo, banners), visualization (basic information, transmission of a still image, which is accompanied by the radio news, CD cover), greater coverage and the savings in terms of a lower usage of its own broadcasting network, new sources of income, provision of a part of the frequency spectrum for the radio stations, lower costs for every station, the possibility for having a content diversity, much better offer for the listeners, wider choice of stations, versatile program content, improved sound quality, easy settings, better and advanced information about traffic and travel, interactive visual radio (Zlatanović, Gaćinović & Stanković, 2018, p. 234).

DAB+ broadcasting would therefore enable Bosnia and Herzegovina to have a greater utilization of the radiofrequency spectrum, better reception conditions, more efficient broadcasting and improved sound quality with no interference. However, speaking about the sound, it will for sure be free of interference, but its quality can sometimes be poorer or equal to analogue broadcasting, since one of the transmitters has to transmit a large number of stations within one multiplex. The fact that the analogue TV signal is still being transmitted in Bosnia and Herzegovina speaks for itself about the progress of the digitalization

process in our country, where this process should have been completed in 2015, as this was an obligation of BiH as the member of the International Telecommunication Union (ITU). Given the poor results of the 2020 report regarding the Review of the Effects of the TV Signal Digitization in Bosnia and Herzegovina, where BiH is referred to as a country at the forefront of the non-efficient introduction of the digital terrestrial broadcasting, it is to be expected that the radio signal digitalization will not take place in the near future. Since the relevant institutions, as stated in the Review of the Effects of digitization of TV signals in Bosnia and Herzegovina, "Council of Ministers, Ministry of Communications and Transport of Bosnia and Herzegovina and Communications regulatory agency, have failed to ensure timely implementation of the TV signal digitalization activities in BIH, all set deadlines for the finalization of the TV signal digitalization in BiH have been broken" (Tvrtković, Pilica, Krsman, 2020, p. 18), it is very unlikely that these institutions are to assume greater responsibility in the introduction of the DAB+ standard. We can find positive examples from practice in the countries of the region regarding both radio digitalization and TV signal digitalization. DAB+ broadcasting is mostly applied in Slovenia, while in Serbia, which is a country closest to us in legal and cultural sense, the radio digitalization process and the allocation of frequency block project have commenced, pursuant to the "Strategy for the Switch-Over from Analogue to Digital Broadcasting of Radio and Television Programs in the Republic of Serbia" ("Official Gazette of RS" No. 52/09), "Decision on Amendments to the Strategy" ("Official Gazette of RS" No. 18/12) and to the "Radio Frequency Band Allocation Plan" ("Official Gazette of RS" No. 99/12) (Zlatanović, et al., 2018).

However, we should not delude ourselves because there is evidence from the countries applying DAB+ refuting the initial enthusiasm with the Eureka 147 program. That program developed by the European Consortium, founded back in

1987 (Kozamernik, 1995), and supported by the partners around the globe, the number of which is on a constant rise. One of the main reasons why certain countries are not speeding up radio digitalization is the fact that this procedure requires infrastructural investments and leads to the dropout of audience due to a need to purchase new receivers (Mučalo, 2010).

CONCLUSIONS

Radio, along with its two main life lines – internet and new technologies - will still have the opportunity to join the race for possibly becoming a medium of choice, assisted in this by new convergence modifications, requiring the cohesion of text, sound, video and editing. Stuart Allan (2006) highlights that the old media, with this conversion, seek to adapt to the new environment, still maintaining their recognizability thanks to the process of divergence and separation (Allan, 2006 according to Obradović, 2020). Most of the analyses point at the fact that the radio has lost its media audience with the appearance of the television, but that the television has also lost its own media audience with the emergence of internet; on the other hand, though, there are no researches going in the direction of accentuating particular advantages of every medium individually and the possibilities that the convergence offers to each medium belonging to the family of so-called traditional media. Radio, despite being the oldest electronic media, is much more flexible than any other media, and we are of the opinion that the radio is in a position to very quickly respond to new changes, should its potentials be adequately directed, the potentials being multimedia training of journalists, extremely fast internet-related organization and redistribution of the content and tasks (for example, editorial office of our public service has its own internal program for the speedy content exchange), continuous lexical and journalistic professional proofreading of the content which is to be aired, and it is very likely that the

consumers, who are faced with the abundance of available, but inaccurate information, will turn themselves towards the authenticity and truth, especially under the circumstances of persistent presentation of false, semi-false and conspiratorial information. These are the times of accentuated individualism, and the radio warmness and the feeling of intimacy with the person who is on the other side is more needed than ever before. Radio has a possibility to awaken the interest of new generation of listeners, by re-introducing on the air specific, non-fractographic genres, as well as by offering the quality which will be beyond the quality and quantity of any other media. It is not excluded that radio will revive chronology and will popularize again those genres which are disappearing in front of the predominance of the fractography. It might very well be that young people are not indifferent and uninterested, and that the problem is actually that media professionals have not offered them sufficient quality to which they would redirect their affection and attention. Based on the empirical research from this region, it has been proven that there are great potentials for the radio to get adjusted to the digital surrounding, and that this adjustment should be orientated towards social networks, i.e. almost 90% of the respondents believe that radio stations should be more active in social networks; however habitual internet radio listening has not yet seen the light, because there are only 20% of the listeners of such a radio, whereas 40% are still loyal to the FM frequency (Walz, 2019).

In addition to the fact that certain types of radio broadcasting, such as new internet radio, cannot be listened to always and everywhere, and the fact that radio is not the medium that can keep the full attention of the consumers, also having in mind a great competition with other types of the media, the significant advantages of the radio that will guarantee its survival are the possibility to reach mass audience and to inspire imagination, its accessibility, sound effects that are attractive for the listeners, flexibility in the endless repetition

of messages, adherence to technology trends and instantaneous message conveyance (Kesić, 2003). Its biggest advantage is a large audience which radio can reach with limited technical capacities and at a low price (Barnett, Dijk, Swaray, Amara, & Young, 2018; according to Hugelius, Adams, & Romo-Murphy, 2019), which is why its role is immeasurable especially at the times of new challenges and catastrophes.

In Bosnia and Herzegovina, which is a country of slow technological progress, the digitalization process becomes both financial and political issue, and as long as the issues that are complicating the digitalization process are not resolved, media professionals will have to continue investing hundredfold efforts in the creation, style and the quality of content in order to maintain their listeners and to extend the radio's survival through interaction via Internet, given that according to many, the modern radio with loose program scheme has lost its original values, but is still managing to preserve its position in the modern environment.

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