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The mediamorphosis of the artistic communication (reproduction, broadcast, Internet)

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1. Introduction

Purpose of this paper is to provide a framework for the study of the impact that Internet has on the artistic communication, where artistic communication is understood as a type of social interaction through symbolic forms of aesthetic nature.

The agenda of this paper includes:

- The mediamorphosis of the artistic communication during modernity
  - The reproduction phase
  - The broadcast phase
- The Internet phase
  - Main features
  - The relation between Internet, globalization and the artistic communication
  - Some remarks on the global cultural asymmetries and contradictions
  - The structural and functional changes of the artistic communication
  - The cultural opportunities and the risks that appear during the Internet phase
- Conclusions

2. Artistic communication and modernity

Commodification

It is a commonplace that in modern societies anyone who would like to hear, read or watch any artistic product has to purchase either the product itself, or the right to "consume" it (i.e. a ticket to attend a concert, a performance, a screening etc.). Actually, this means that

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the utility value of the works of art is mediated by their exchange value, which is measured by a universal and abstract value that is money. Commodification then is one of the fundamental features of the artistic communication in modern societies.

Intermediation

It is also a commonplace that in modern societies a complex system of institutions intermediates the relation between the artists and the public. People usually have to go to a concert hall, to a gallery, a theatre, to a bookstore or music store or to turn on their radio receiver or TV set in order to watch, to see, to listen to or to read a work of art. In addition, their choice is often influenced by promotion agencies or by the press where reviewers, commentators and analysts evaluate films, books, plays and other works of art. All these institutions make production and distribution an essential step in modern artistic communication and they intermediate artistic creation and reception. At the same time, these institutions are power structures and they function as selection mechanisms since they make decisions upon the aesthetic contents and the symbolic forms that will be produced and distributed, the artists that will be promoted and the markets that will be provided. They are power structures because making decisions about the production and the distribution of artistic goods, actually they make decisions that affect the artistic reception. Intermediation then is another fundamental feature of the artistic communication in modern societies.

On the other hand, the artistic creation and reception are influenced by cultural capital, i.e. by knowledge, skills, abilities and value systems that are socially conditioned, since they are acquirable, they depend on the social origin and they may be objectified as Pierre Bourdieu has shown (see for example Bourdieu, 1979). In other words, artistic creation and reception are socially stratified, thus reflecting the structure of power in societies as well as their ideological “landscape”.

Emancipation

Finally, in modern societies the arts are emancipated from the church, the court and the guild as well as from the specific social circumstances they have been subordinated to – like the religious ritual, the upper classes entertainment or the public celebration. In modern societies a work of art (which is itself a modern notion) is created neither to worship God in the church, nor to decorate a lord’s residence, but to be exhibited, performed, broadcasted or screened, that is to be publicly displayed. Emancipation is seen here both as institutional and functional. Nevertheless, the artists are now dependent on the market and the competition, i.e. on the commodity relations that dominate cultural life in modern societies. Along with the

commodification and the mediation, emancipation is a third fundamental feature of the artistic communication in modern societies where the arts represent a relatively autonomous form of communication and social practice.

According to this approach, the structure of the modern artistic communication can be summarized in the following scheme, where “mediators” stand for the complex system of intermediary institutions:

3. Reproduction and broadcast

The development of the artistic communication into a form of mass communication during modernity can be seen in two major phases, each dominated by a different set of institutions for the production, distribution and dissemination and finally for the reception of symbolic and aesthetic forms. Although the differences between these two phases are essential, their common features remain commodification, mediation and emancipation of the arts as social practice and as a form of communication, in the sense mentioned at the beginning of this paper.

3.1. The reproduction phase

First, the reproduction of text on a mass scale and later the reproduction of images and of moving images and sound provided – within the framework of the modern social relations – a new environment for the production, dissemination and reception of art. Artistic communication acquired its modern features, as several essential changes took place during this phase:

- The work of art obtained its exchange value that mediates reception.
- The artistic creation was detached from performance (e.g. in music). In performing arts – like music and theater – the mass reproduction resulted in the complete detachment of the creation from the performance. From now on a performer does not have to communicate personally with the author or even to know him personally, since copies of the work can be found in the market. This fact had also an impact on the interpretation of the works created to be performed.
- The system of the intermediary institutions was established.
- As a result, the reception was detached from creation and performance.
- The artistic communication became impersonal as the mass reproduction of a work (text,

music or image) is addressed to an unknown number of people.

- The arts ceased to be functional in the sense that, on the whole, the works are no longer created or performed for specific circumstances or for purposes other than the artistic reception and the aesthetic experience.
- The communication through symbolic forms of aesthetic nature was associated almost exclusively with leisure and entertainment, since it ceased to be functional, i.e. to “serve” specific social activities.
- As the arts ceased to be functional, as they were disembodied from ordinary social activities, the exhibition value of the works became dominant, as Walter Benjamin has shown in his famous essay on the mechanical reproduction (Benjamin, 2003).
- Finally, through mass reproduction the work of art lacked its unique existence in time and space, as Walter Benjamin has shown in the essay mentioned above (Benjamin, 2003). It should be added that this is not valid only for the visual arts or the film, since a recorded and mass reproduced concert is no longer a unique event.

The establishment of distribution networks for the art products has been crucial during this phase. Mass reproduction would have no meaning without wide distribution networks. So, a system of agents and retail services was created: bookstores and music stores, cinema theaters, galleries, auction houses etc. Along with the book publishing, the music industry and the film industry, these networks became major control and management institutions for the symbolic and aesthetic forms created by artists. It was during this phase that the foundations of the contemporary global industry of culture were laid. As a result of all these changes, as art became an autonomous form of social practice and communication, the meaning and the functions of its works were displaced.

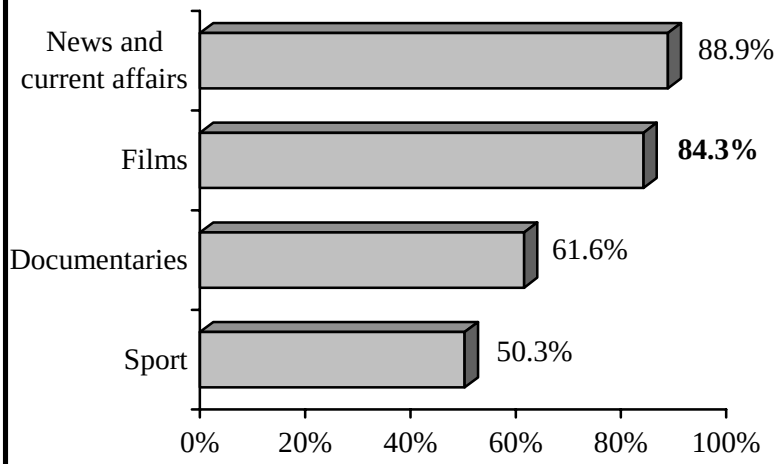
3.2. The broadcast phase

The appearance of broadcast signified a second phase. Its main “technical” feature is the long distance transmission of symbolic and aesthetic forms. Like typography and recording, broadcast is not just an extension of the ability to communicate. Neither did artists and the culture industry just make use of a new dissemination technology that facilitates artistic communication. The extraordinary expansion of the capability to disseminate symbolic and aesthetic forms actually created new types of artistic communication. It was the radio and later the television as institutions – not just as technical means or communication channels – that completed the transfer of the artistic communication in domestic conditions, in home. For several forms of art this process started during the reproduction phase and became dominant

during the broadcast phase. The radio and the television also provided the basis for the convergence between different forms of communication (incl. artistic communication). By nature these media are multifunctional, as they are not art, entertainment or news dedicated. The trends of convergence appeared on this basis, although later developments include diversification (e.g. music dedicated radio stations or TV channels) and narrowcasting (e.g. rock music radio stations or documentary dedicated TV channels). Nevertheless, the multifunctional character of these media is an intrinsic condition for various extra-artistic sectors and forms of communication to be colonized by artistic and aesthetic elements (e.g. dramatized news).

In terms of influencing the artistic communication these institutions are far more powerful. This may be illustrated by the fact that in 2001* EU-15 citizens spent about 1,280 hours watching TV and only about 5 hours in a cinema theater (calculations based on: European Communities, 2003: 101 and 52 resp.). At the same time 84.3% of the TV viewers (which represent 97.6% of the population in the EU-15 countries) watch films on TV (Spadaro, 2002: 4-5 – see Figure 1).

Figure 1: What do EU-15 TV viewers watch

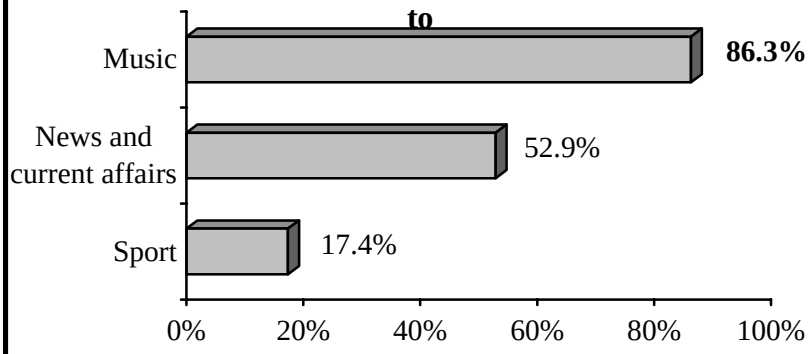


Source: EUROSTAT. **Year:** 2001

EU-15 citizens spend about 986 hours on an annual basis listening to the radio and about 3 hours in a concert hall (calculations based on: European Communities, 2003: 15 and Spadaro, 2002: 21), while about 86.3% of the radio listeners (which represent 60% of the population in the EU-15 countries) listen to music programmes (Spadaro, 2002: 7 – see figure 2).

* The year 2001 is selected for reasons of comparison due to the fact that only for this year there is data available for all the quantitative information mentioned in this paper (and only for the EU-15 countries). It should be also stated clearly that the data provided is only indicative and it is used only for illustration. This is because a) there is not yet a common methodology (e.g. for defining and measuring the Internet usage) accepted by all countries and b) there are certain methodological difficulties that do not allow exact measurement.

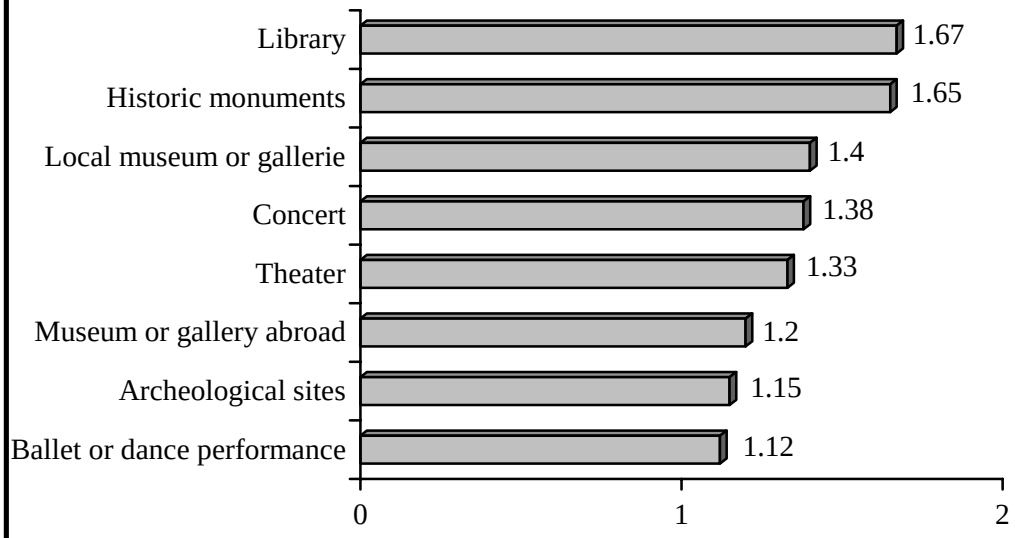
Figure 2: What do EU-15 radio listeners listen to



Source: EUROSTAT. **Year:** 2001

It is also noteworthy that 61.3% of the population in the EU-15 countries listen to music and 88.6% of them listen to music on radio or TV. Considering also the times per year that EU-15 citizens practice certain cultural activities (see figure 3), we may conclude that a major part of the artistic communication – that on the whole concerns mainly films and music – is carried out mostly through the television and the radio.

Figure 3: Cultural activities practiced in a 12-month period (times)



Source: EUROSTAT. **Year:** 2001

These facts illustrate the quantitative aspects of the cultural power these institutions have. Their wide spread suggests that during the broadcast phase new forms of management and control of the symbolic and aesthetic forms appear[1]. This may be supported also by the argu-

[1] The "payola" that appeared in the USA radio during the '50s is an example. Although its form has changed a lot since then, the functions remain the same. Besides, the gatekeeping theory (e.g. White's model or the more complicated Maletzke's model) – although criticized for oversimplifying the communication process and for

ment that the publicity allocated by radio and television became a form of social legitimation – a mechanism for the appreciation and social recognition of artists and works of art. At the same time, during the broadcast phase some of the changes described earlier acquired new content and became more complicated. For example, the intermediation of the reception by the exchange value became more complicated and less visible[2]. The detachment of the reception from creation and performance became the norm. It now concerns almost the entire population and has a very strong impact on the reception.

This impact can be seen in the fact that the quality of the artistic communication as something exceptional fades out as these media embraced the arts. The aesthetic experience is pushed to the background of the everyday life and the artistic communication became something that happens *inter alia*. As a result, reception is fragmentized[3]. The meaning and the functions of art are displaced and segmented, since recipients attribute only a partial meaning. This way, the displacement of the meaning and the functions of the arts becomes a norm and this may be seen – for example – in the convergence between the arts and advertising (e.g. Bizet's *Carmen* in a cleaner commercial that uses also some choreography or Mozart's *Requiem* in yoghurt ads).

Yet, it is precisely during the broadcast phase that large parts of the population got access to cultural goods and the artistic communication was more tightly – so to speak – associated with entertainment.

4. The term mediamorphosis

Perhaps the term "mediamorphosis" summarizes this brief – and incomplete – account of the changes occurred. This term is used by Roger Fidler[4] to mean "the transformation of communication media, usually brought about by the complex interplay of perceived needs, competitive and political pressures and social and technological innovations" (Fidler, 1997:

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being rather mechanistic – may be applied also to the artistic communication, taking of course into account certain reservations. The basic idea is that the functions of these media (the radio and the television) include always some sort of gatekeeping: the fact that they make decisions about what will be broadcasted (and therefore about what will be not) can hardly be denied. This is what makes them not only distributors, but also producers of forms, values and ideology.

2 Sponsoring the broadcasting of some artistic content and receiving more advertising time in return makes less visible intermediation of the reception by the exchange value.

3 Soap operas reflect the fragmentation of the reception. Since they are addressed to people who watch doing something else (e.g. cooking), they consist of short sequences that can be watched *inter alia*. Reception is also fragmentized through the use of acting and music in commercials.

4 Some say that Nicholas Negroponte has also used this term to signify the role of the electronic media in contemporary society. Fidler traces the use of the term back in 1972, but then it was used to describe the influence of the media on a politician's image (Fidler, 1997: xv). Fidler used this term in 1991 in his article "Mediamorphosis, of the Transformation of Newspapers into a New Medium", that appeared in the Fall 1991 issue of *Media Studies Journal* (Fidler, 1997: xv).

xv). The term is also used in the sociology of music. By the Austrian sociologist of music Kurt Blaukopf it signifies the metamorphosis of music, the mutation – to use another of his terms – a prominent feature of which is the dominant role of the electronic media in contemporary musical life (Blaukopf, 1992: 247-250). By Alfred Smudits this term signifies the major phases in the development of the artistic creation distinguished by major changes of the media used to record, reproduce and disseminate symbolic forms. He distinguishes the following phases of mediamorphosis that also represent major changes of the artistic and cultural creation (Smudits, 2002).

- The first graphic mediamorphosis (invention of writing)
- The second graphic mediamorphosis (invention of typography)
- The first technical, chemical-mechanical mediamorphosis (invention of the photography and the gramophone)
- The second technical, the electronic mediamorphosis (invention of the electronic recording and transmission)
- The third technical, the digital mediamorphosis (invention of the computer)

Finally, Alfred Smudits relates these phases to functional, social and institutional transformations of the artistic and cultural creation (Smudits, 2002).

Despite the reservations this term may invoke[5], it may be applied to artistic communication in general, especially if we take under consideration that from the typography to the photography and from the electro-magnetic to the digital recording every major change of this kind is related to major changes of the arts (as a social practice and a form of communication). Considering also the institutional and the functional changes, we might say that the mediamorphosis of the artistic communication can be seen in three major phases:

- Reproduction
- Broadcast
- Internet

5. The Internet phase of mediamorphosis

The Internet represents a new domain and at the same time a new phase in the mediamorphosis of the artistic communication. In this sense it is not seen here only as a new distribution channel that enhances in an unprecedented way the already existing capacity of other dis-

[5] Some might think that this term is too media-oriented and therefore it might be criticized for technological determinism. However, it does emphasize on the functions of the media (not just as technical means or communication channels, but as social institutions).

tribution channels. As a phase in the mediamorphosis of the artistic communication it incorporates previous changes, it modifies in a qualitative way some of them and carries within itself unresolved contradictions of the past. In addition, it creates new cultural opportunities. At the same time new cultural risks are wrapped in it.

5.1. Main features

Digitalization

A main feature of the current mediamorphosis of the artistic communication is digitalization. This development is very important for the production, the reproduction, the distribution and the reception of artistic products, because for several forms of art it resulted in the detachment from particular carriers. Text, image and sound are no longer tied to paper, film, vinyl, magnetic tape or any specific carrier. Digitalization changed also the way that texts, images and sounds may be created and manipulated. New techniques, styles and forms of art are introduced – like hybrids, 3D computer modeling, new types of installations, performances, sound and film art etc. Digitalization and the consequent virtualization reset a number of aesthetic issues like authenticity, originality, uniqueness and several others[6].

Global dissemination and interactivity

Two other main features of the current mediamorphosis of the artistic communication are global dissemination and interactivity. They shift human perception as they compress the time and space needed to communicate symbolic and aesthetic forms. Spatial and temporal constrains fade out. These developments entail new structural modification of the artistic communication and introduce new modes of reception as well. Through interactivity the recipient may intervene and make his own changes to the work of art (interactive art is also a new form of art), while through global dissemination the artists acquire the unprecedented possibility to distribute globally their works. Actually this could mean that the distinction between the artists and the public tend to fuse. Dissemination and interactivity reset a number of sociological issues like how to redefine the public, what is the role of the artist etc. Globality on the other hand is also an issue as long as it is not understood only in the geographical sense, but also in the sociological. From a geographical point of view the Internet is really global, since all

[6] Although these new forms of art do not appear for the first time during the last decades of the 20th century. For a discussion about this issue see Mondloch (2004). On the aesthetic problems that appear see Lichty (2000).

countries have access. From a sociological viewpoint though it is not, since the Internet users are only about 10% of the world population*.

Global multimedia conglomerates

The Internet as a phase in the mediamorphosis of the artistic communication does not arise from an institutional vacuum neither in terms of the production and distribution, nor in terms of the reception. The cultural industries created during the reproduction phase and developed during the broadcast phase change as they grow to be global multimedia conglomerates that comprise several forms of art. As it is known, a few multimedia conglomerates dominate the access to the global cultural market and distribution. These are the forces that strive "…to attain even more exhibition space and selling points world-wide than they have already and they press hard to make countries open up their cultural markets completely and remove all protective measures…" (Smiers, 2004: 4). On the other hand, monopolistic operators dominate the global centers of Internet routing. Oligopoly, vertical and horizontal integration and diversification are the main features of the global cultural market. From this point of view, the current mediamorphosis of the artistic communication creates not only opportunities for the artists and the public, bur risks as well, as long as the Internet does not represent a new field of free access and communication, but a cultural and economic battleground for dominance and a domain of heavy competition.

Ever-expanding revenue streams

A fourth feature of this phase is the production and the promotion of symbolic and aesthetic forms as ever-expanding revenue streams. For example, – as professor Joost Smiers points out – "what follow a film produced by Disney are the posters, the T-shirts, the hats and the badges, and the whole range of other products sustaining the constructed 'desirable lifestyle'" (Smiers, 2003: 23). According to Thomas Schatz (in Smiers, 2003: 23) "films are no longer just films but 'franchises', blockbuster-scale hits that can be systematically reproduced in a range of media forms. The ideal movie today is not only a box-office smash but a two-hour promotion for a multimedia product line, designed with the structure of both parent company and the diversified media marketplace in mind. From *Jaws* to *Jurassic Park*, the cultural production has been driven by multipurpose entertainment machines which breed movie sequels and TV series, music videos and sound track albums, video games and theme park

* Calculation based on the data available on the UN Statistics Division site – http://milleniumindicators.un.org (based on the UN data for the world population in 2000 – 6.1 billion – and on the ITU data on the Internet users – 488.9 million in 2001 and 615.09 million in 2002).

rides, graphic novels and comic books, and an endless array of licensed tie-ins and brand-name consumer products".

Flexible specialization

Furthermore, the structural changes that result in the development of the multimedia conglomerates, result also in flexible specialization. This is a mode of production – based on technological advancement – that allows to cope with taste fragmentation of viewers, readers and listeners dispersed all over the world. In the field of the artistic production the music industry represents an example of flexible specialization. During the '90s the old competitive model of the relations between the so called "majors" and the "independents" was replaced by a more flexible one: experimentation and artistic innovation is left for the "independents", while the "majors" are oriented towards less risky and more conservative options that have been already tested in the market by the "independents" (for more details see: Hesmondhalgh, 1996).

High concentration and diversity

This way, during the new phase in the mediamorphosis of the artistic communication high concentration is combined with diversity. Apart from the development mentioned, the Internet constitutes a field where high concentration of artistic production and distribution is present, since the global multimedia conglomerates operate in it and a few operators dominate the global centers of Internet routing. It is a well known fact – for example – that Microsoft uses its dominance of PC operating systems to influence what people encounter on the Web (Shapiro, 1999: 90-91; 95-97) and that search engines, default start pages and other entry portals to cyberspace are not uncontrolled and "innocent". On the other hand the Internet is – for the time being – one of the few places where alternative and innovative works of art (like music or digital artifacts for example) can be found. In this sense high concentration co-exists with high diversity. This is something unusual for both the reproduction and the broadcast phases. Especially for the latter one. As Andrew Shapiro has pointed out, "already, the diversity of cyberspace is a bracing alternative to the conformity of mass media… …Artists are showing their work in virtual galleries. Musicians are uploading their compositions for others to hear. As bandwidth expands and technologies improve, Internet *auteurs* might even go head-to-head with the Disneys of the world – creating a wide-open market for cheap video distribution" (Shapiro, 1998).

5.2. Asymmetries and contradictions

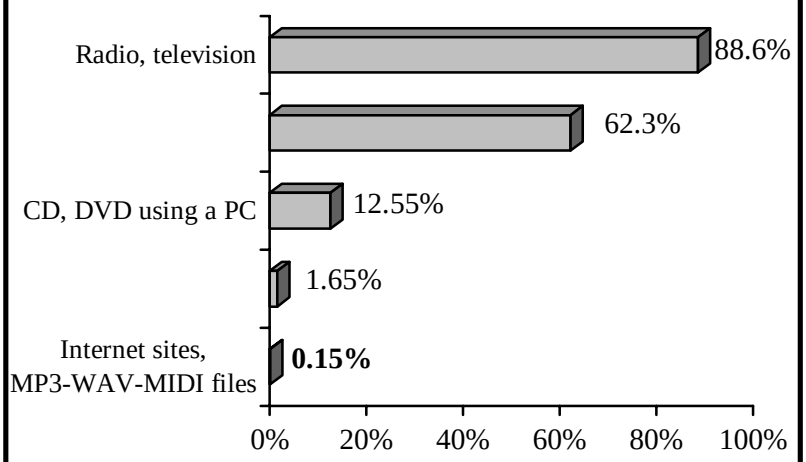
This brief account of the Internet phase of mediamorphosis indicates that a new environment for the artistic communication is created. This development leads to new forms of art, new modes of distribution and reception. Several conclusions may be drawn from this brief outline.

First, these features indicate that the Internet – as a new phase in the mediamorphosis of the artistic communication – cannot be seen disregarding globalization as a complex social phenomenon. This is because digitalization and automation of the information management compose one of the most prominent features of globalization. The Internet itself – as a new "bodiless" type of society that actually changes the time-space relation – is another prominent feature of globalization. From this viewpoint it is very difficult to study the current mediamorphosis of the artistic communication without taking into consideration the complex and contradictory context of its development and the unresolved contradictions it envelopes. Some of these contradictions have already been mentioned and they are indicative for both the promise and peril of the Internet. Other asymmetries – such as the digital divide – should also be taken into consideration.

The European digital divide

For example, it is estimated that only about 0.15% of the EU-15 music listeners (which represent about 61.3% of the population) used in 2001 the Internet for this purpose as shown in figure 4 (Spadaro, 2002: 19).

Figure 4: Sources used for music listening

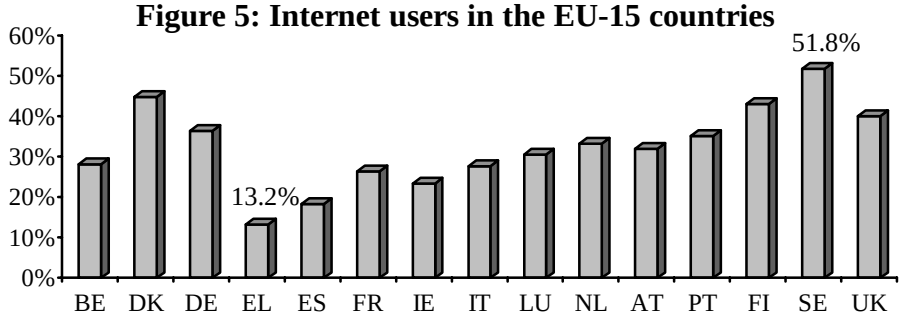


Source: EUROSTAT. **Year:** 2001

At the same time the Internet users were 31.5% of the population (David, 2003: 4), while

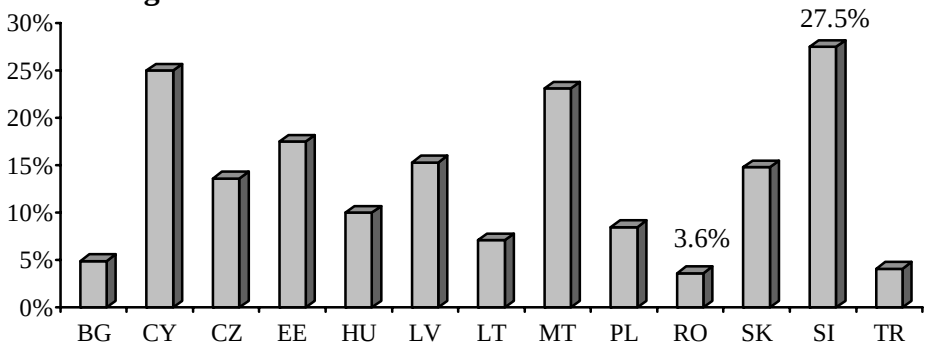
only 7.8% of the population in the Candidate Countries are Internet users (Deiss, 2002: 4). There are considerable differences among the the EU-15 countries in terms of the Internet users (David, 2003: 4) and even more considerable differences among the Candidate Countries (Deiss, 2002: 4), as shown in figures 5 and 6. It is also a well known fact that the Internet is disproportionately accessible to those who are educated, have a high income and live in the developed countries. The figure 7 shows the distribution of the Internet users by group of countries (calculations based on data provided by the UN Statistics Division and based on ITU data collections).

Figure 5: Internet users in the EU-15 countries



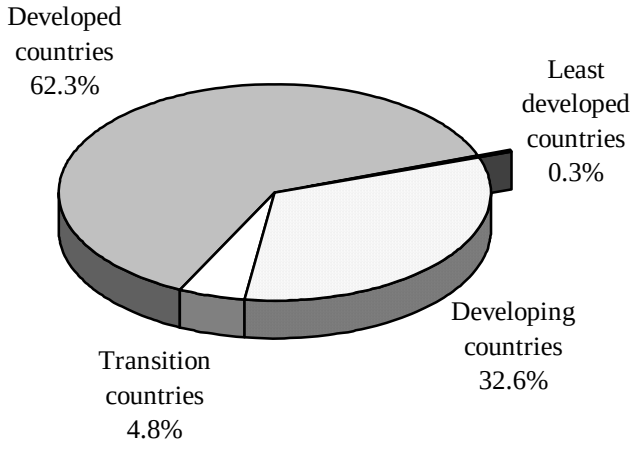
Source: EUROSTAT. **Year:** 2001

Figure 6: Internet users in the Candidate Countries



Source: EUROSTAT. **Year:** 2001

Figure 7: Distribution of the Internet users by group of countries

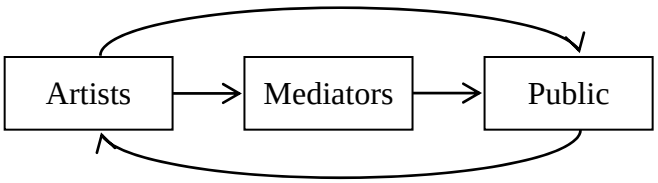


Source: UN Statistics Division. **Year:** 2001

The new structure of the artistic communication

In view of the global multimedia conglomerates' strive to dominate the cyberspace and in view of the digital divide that concerns also the European Union, for the time being the Internet appears to be a cultural and economic battleground (Smiers, 2003: 56). A second conclusion then is that the current mediamorphosis of the artistic communication is proved to be an issue for both the cultural and the education policy. Other conclusions, resulting from the main features described earlier, support also this argument.

The Internet is changing radically the artistic communication. On the one hand, a variety of institutions related to the production, distribution and reception of art works tend to converge and to fuse in the Internet as it combines libraries, galleries, museums, creative studios, cinemas, concert halls, auction houses, bookstores, music stores and clubs. On the other hand, a radical change is introduced in the structure of the artistic communication. As already mentioned, the Internet represents a promise for the relation between artists and the public. This is the new structure of the artistic communication:



But this structure may be functional only provided that a) both the artists and the public are educated and digitally literate, b) both the artists and the public can afford the use of this technology and c) the public can afford time-consuming activities for searching. The Internet

presupposes an attitude considerably more active compared with the reproduction and the broadcast domains. This is another conclusion and it supports the argument that the current mediamorphosis of the artistic communication is proved to be an issue for both the cultural and the education policy. The challenges here for both are not only to ensure that potential access becomes actual, but also to ensure equal chances for access to cultural diversity. This way they may contribute to a better distribution of the cultural capital.

A challenge for democracy

The challenges mentioned imply another conclusion: the mediamorphosis of the artistic communication through the Internet represents a challenge for democracy. The uneven access and the strive for complete commodification that leads to the contents control and the digital security related issues describe briefly the dimensions of this political challenge. Actually, these issues are related to the cultural asymmetries on a global level which may be briefly mentioned:

- Concentration of the control on the communication channels
- Uneven access to technology
- Uneven access to distribution channels
- Uneven system of intellectual property rights
- Uneven distribution of cultural capital

Several aspects of these asymmetries are currently discussed in literature and their analysis exceeds the scope of this presentation. They are mentioned here only as an illustration of the political challenge rising during the current mediamorphosis of the artistic communication.

On the other hand, a closer look at the interactive and alternative character of the Internet as a medium for the artistic communication supports the argument that this challenge is not only a peril, but at the same time a promise. As mentioned earlier, during the reproduction phase:

- The work of art obtained exchange value
- Its exchange value intermediates its value of use (the reception)

⇒ As an alternative medium for the artistic communication, the Internet undermines the domination of the commodity relations.

- Creation and performance were detached from one another
- The system of intermediary institutions was established

⇒ As an interactive medium the Internet undermines the established intermediation and distribution systems.

- The reception was detached from creation and performance
- The artistic communication became impersonal

⇒ As an interactive and alternative medium the Internet undermines the impersonal character of the artistic communication.

Summarizing, during the current mediamorphosis of the artistic communication an ambivalent environment is created, where:

- Disintermediation and disaggregation are possible and the system for the management of the Intellectual Property Rights is undermined

⇒ But these possibilities depend on political decisions and collective practice and therefore they depend on power distribution on a global level.

- The principle of non-linearity is introduced in the artistic creation and new, interactive forms of art appear

⇒ But the use of standard technology may induce new types of standardization and uniformity.

- The appearance of alternative communities and forms of creation and distribution, as well as the access to cultural production are facilitated

⇒ But these facilities concern only a small part of the population with a certain socioeconomic profile.

6. In conclusion

I hope that this brief and incomplete analysis succeeded in setting a framework for the study of the Internet as a phase of mediamorphosis of the artistic communication. I hope also that it made clear that there are several aspects of the current mediamorphosis:

- Institutional
- Political
- Economic
- Legal
- Aesthetic
- Functional, and finally
- Structural

In this sense I believe that the changes brought about by the Internet should be treated as a complicated phenomenon. As such, the current mediamorphosis of the artistic communication:

- Needs to be seen in the context of globalization
- Initiates a complex cultural and economic battleground
- Restructures the artistic communication initiating new forms of art and new modes of authorship, production, distribution and reception
- Requires certain conditions for the new structure of the artistic communication to function
- Raises several issues for both the cultural and the education policy
- Includes a challenge for democracy and finally
- Wraps promises and perils

From this point of view interdisciplinary approach is very important. Nevertheless, the specific issues that might be researched are under discussion.

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