

**THE *INSAM* JOURNAL OF CONTEMPORARY MUSIC,
ART AND TECHNOLOGY: CURATING A RESEARCH
“TECHNOSCAPE” THROUGH INDEPENDENT PUBLISHING
AND REGIONAL COOPERATION***

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***INSAM* JOURNAL OF CONTEMPORARY MUSIC, ART
AND TECHNOLOGY: ОБЛИКОВАЊЕ ИСТРАЖИВАЧКОГ
„ТЕХНОПЕЈЗАЖА” КРОЗ НЕЗАВИСНО ИЗДАВАШТВО И
РЕГИОНАЛНУ САРАДЊУ**

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ABSTRACT

The paper offers a comprehensive overview of the *INSAM Journal of Contemporary Music, Art and Technology*, focusing on its editorial policies, structure, and research profile within the broader context of regional

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and global academic publishing related to music and arts. Through an analysis of fourteen issues published between 2018 and 2025, the paper traces the journal's development, its transdisciplinary orientation, and its commitment to open-access publishing. It further examines how the journal's "technoscape" connects artistic research, music, and technology, positioning *INSAM Journal* as both a platform for independent scholarly expression and a site of regional collaboration and exchange. The study also reflects on the challenges and significance of maintaining an independent, digitally based, and transdisciplinary journal in the contemporary landscape of the humanities.

KEYWORDS: *INSAM Journal of Contemporary Music, Art and Technology*, contemporary humanities, open access, art and technology, post-Yugoslav context.

АПСТРАКТ

Рад пружа свеобухватан преглед часописа *INSAM Journal of Contemporary Music, Art and Technology*, с фокусом на његову уредничку политику, структуру и истраживачки профил у ширем контексту регионалног и глобалног научног издаваштва. Кроз анализу четрнаест бројева, објављених између 2018. и 2025. године, у чланку се прате развој часописа, његова трансдисциплинарна оријентација и посвећеност отвореном приступу. Такође, разматра се на који начин „технопејзаж“ часописа повезује уметничка истраживања, музику и технологију, позиционирајући *INSAM* као платформу која негује независни научни израз и регионалну сарадњу и размену. У чланку се такође промишља о изазовима и значају одржавања независног, дигиталног и трансдисциплинарног часописа у савременом хуманистичком контексту.

Кључне речи: *INSAM Journal of Contemporary Music, Art and Technology* [Часопис ИНСАМ за савремену музику, уметност и технологију], савремена хуманистика, отворени приступ, уметност и технологија, постјугословенски контекст.

Aiming to establish a distinctive platform for academic research in music and arts in relation to technology, the *INSAM Journal of Contemporary Music, Art and Technology* (also: *INSAM Journal*) was founded in August 2018 by the INSAM Institute for Contemporary Artistic Music in Sarajevo, Bosnia and

Herzegovina.¹ From its inception, the journal cultivated an international profile through the collaboration of its two co-founders: Hanan Hadžajlić, a composer and flutist based in Sarajevo, who conceived the journal’s initial concept, and Bojana Radovanović Šuput, a musicologist and art theorist from Belgrade, who organized the editorial team and assumed the role of editor-in-chief. The journal’s goal to “encourage interdisciplinary and transdisciplinary approaches and innovative views” in “dealing with topical issues in contemporary art music, visual and performing arts, and technology” (INSAM Journal, n.d.) was reflected in the inclusion of established younger-generation experts from the ex-Yugoslav region in the Editorial Board,² as well as in cooperation with an international pool of advisors and reviewers from the very beginning. The *INSAM Journal* has brought together scholars, performers, and artists who have demonstrated initiative in artistic research and in the theoretical and scholarly articulation of their own artistic production, including musicologists, composers, art and media theorists, aestheticians, and performance-studies scholars.

In this article, we provide an overview of the *INSAM Journal*’s policies, editorial practices in curating themes for every issue, structure, academic profile, and research published to date – complemented by a complete bibliography of the journal³ – situating it within the context of contemporary regional and global scholarly publishing, with a particular focus on periodicals

¹ The INSAM Institute was founded in 2015 as a citizens’ association in Sarajevo, as a unique and pioneering organization that provides a platform for interdisciplinary and transdisciplinary research in contemporary music and art in Bosnia and Herzegovina. Given its grassroots character, the term “institute” in its name reflects the founders’ determination and commitment to the selection of members and associates, as well as to the approach to the research subject, rather than the organizational structure, resources, or obligations typical of accredited scientific institutes and research organizations in the region. Aside from the *INSAM Journal*, the Institute supports academic research in art, publishes musical scores and academic research, organizes concerts, performances, exhibitions, competitions, lectures, and masterclasses, and supports projects of young artists and transdisciplinary researchers. It is organized in seven departments: Composition, INSAM Sound Lab, Musical Robots Research Lab, Instrumental Interpretation, Transdisciplinary Research in Art, Archive, and INSAM Visionary Platform.

² The Editorial Board has remained largely consistent since the journal’s first issue, including Hanan Hadžajlić, Ališer Sijarić, Dino Rešidbegović, Lana Šehović (Bosnia and Herzegovina), Milan Milojković, Miloš Bralović, and Ana Đorđević (Serbia), Aneta Stojnić (United States), Rifat Alihodžić (Montenegro), Ernest Ženko (Slovenia), with editorial assistants Andrea Andrlje (2018) and Rijad Kaniža (2019–) from Bosnia and Herzegovina.

³ Aside from outlining the themes and subjects addressed in the journal, the bibliography also provides insight into the *(Inter)Views* section, which features interviews and essays by artists, composers, and researchers central to the issue’s theme or the field more broadly. Note: To avoid duplicating references of *INSAM Journal* texts, readers are referred to *Appendix 1. Bibliography* for article details. Only sources directly quoted in the text appear in the List of References.

dedicated to research on music and art. The analysis of the journal's content is conducted with attention to the broader context of regional cooperation, independent scholarly publishing, the growing marginalization of science, and the transdisciplinary approach to music, art, and technology.

OPEN SCIENCE, POSITIONING IN THE PUBLISHING NETWORK, AND STRUCTURE

After the first issue, published in December 2018, the journal adopted a regular semi-annual publication schedule and remained committed to publishing exclusively in digital form. For a small, independent publisher such as the INSAM Institute, whose editorial team works on a voluntary basis, this decision not only reduced production costs by eliminating printing expenses but also enabled a more efficient and timely publication process.

One of the key features of this journal is reflected in the fact that, since its founding, the *INSAM Journal* has positioned itself as an advocate of and an active participant in open science and open access publishing (see Radovanović 2019). In line with the emancipatory policy of the INSAM Institute, from the outset, the journal has provided free access to all published articles on its website, without charging the authors publication fees. This approach reflects both a principled commitment to the democratization of knowledge and a conscious resistance to the exploitative practices of commercial publishing houses.

The open access movement itself has deep roots, dating back to the emergence of scholarly journals in the seventeenth century (cf. Björk 2017, 102–103), but gained urgency in the digital era of accelerated communication and the growing dominance of commercial publishers.⁴ In the regional context of the post-Yugoslav academic space, *INSAM Journal* adopted the same access policies as the most reputable and long-standing humanities and social science journals, most of which are financially and structurally supported through their publishing institutions (state universities, research institutes, professional associations) and provide free access to their publications. In opposition to the international commercial publishing, this tradition, rooted in the socialist postulates of the academic publishing driven by the leading research institutions and funded by the line ministries and state research funds, has enabled the region to maintain a

⁴ Commercial enterprises entered scholarly publishing during the Cold War in the USA, and since the mid-1980s, they have profited by restricting access to publicly funded research and imposing high subscription or publication fees while compensating neither authors, editors, nor reviewers (Yiotis 2005, 157–158). This prompted responses within academia, leading to a rise of open-access initiatives and platforms (Yiotis 2005; Royster 2016).

relative independence from the commercial publishing industry and to ensure the availability of scholarly work to both experts and the broader interested public.

Paired with open access, which enables greater global visibility, timely inclusion in relevant and reputable academic journal platforms and repositories is of great importance. The intention to gain recognition through the quality of published articles, an innovative approach, and regular publication has been at the core of the *INSAM Journal's* swift admission in several such repositories and catalogues: RILM (*Répertoire International de Littérature Musicale*) in 2018; CEEOL (*Central and Eastern European Online Library*) in 2019; and DOAJ (*Directory of Open Access Journals*) and ERIH PLUS (*European Reference Index for the Humanities and Social Sciences*) in 2022.

As mentioned, the *INSAM Journal* emerged within a local and regional academic context and a journal network largely grounded either in the ex-Yugoslav, predominantly socialist experience, or in the post-Yugoslav one, with researchers striving to (re)generate the scholarly production of individual states on topics of music and art. Examples of the first category appear sporadically in music journal *Zvuk* [Sound] (1955),⁵ as well as in the first fully academic journals: *Musicological Annual* (1965), published by the Department of Musicology at the Faculty of Arts, University of Ljubljana, and *Arti Musices* (1969), published by the Institute of Musicology of the University of Zagreb Academy of Music;⁶ both journals represented pioneering efforts in musicological publishing in former Yugoslavia (Cvetko 1965; Andreis 1969). Launched in Zagreb in 1970 with a strong ambition to build an international editorial team and attract authors and readers from across Croatian and wider Yugoslav borders, *International Review of the Aesthetics and Sociology of Music – IRASM*⁷ became one of the

⁵ The journal *Zvuk* was founded and published as a private journal (1932–1936) in Belgrade, where it was later re-established in 1955, continuing the tradition of the pre-war *Zvuk* with its first editor, Stana Đurić Klajn, published by the Union of composers of Yugoslavia. It was subsequently published in Sarajevo (1967–1988) and Zagreb (1989–1990).

⁶ Since 1992, *Arti Musices* has been published by the Croatian Musicological Society, the Department for History of Croatian Music of the Croatian Academy of Sciences and Arts, and the Zagreb University Academy of Music.

⁷ The initial name of the journal, *International Review of Music Aesthetics and Sociology*, changed already in 1971. Analogously to the *Arti Musices*, *IRASM* was initially published by the Institute of Musicology of the Academy of Music in Zagreb, and with the support of the International Committee for Aesthetic Studies. The Institute in question, however, was not officially founded as such: "The little unit responsible for that work was formally established and called, quite inappropriately, the 'Institute of Musicology'" (Supičić 2019, 7). In 1992, Croatian Musicological Society joined and finally took over the main role in publishing the *IRASM*, with Croatian Academy of Sciences and Arts and Academy of Music as co-publishers ("mostly for moral and logistic support," see: Tuksar 2019, 366).

first journals worldwide to address the fields of music aesthetics and the sociology of music simultaneously (Supičić 1970, 3). In addition to *IRASM*'s goal and success in garnering both local and international scholarly attention by publishing high-quality studies in English, German, and French, and by providing a platform for new approaches in musicological research, parallels between this journal and *INSAM Journal* can also be drawn with regard to the ambitious, enthusiastic, and volunteer-based work of a small group of individuals who strove to develop the journal from its modest beginnings (cf. Supičić 2019, 7). During the next couple of decades, efforts to create a joint academic periodical for the performing arts could be seen in journals such as *Zbornik Matice srpske za scenske umetnosti i muziku* [*Matica Srpska Journal for Stage Arts and Music*], founded in Novi Sad in 1987 by Matica Srpska.

The other category includes journals established after the disintegration of the SFR Yugoslavia within its successor states, which, in the following decades, have enriched not only local music scholarship but also the regional and broader international fields. In Serbia, the first issue of the “*Novi zvuk*” – *Internacionalni časopis za muziku*] [“*New Sound*” *International Journal of Music*], published by the Union of Yugoslav Composers’ Organizations (SOKOJ) marked both the end of the Yugoslav journal *Sound* and a new beginning (Veselinović-Hofman 1993, 5). The journal was later published by the Music Information Center (SOKOJ-MIC, 1998–2009), and after several issues co-published with the Department of Musicology of the Faculty of Music in Belgrade (2007–2008), the Department has assumed the role of sole publisher of the *New Sound*. Further efforts appeared as the need for scholarly publishing in music grew. As a musicologist, composer, pedagogue and the editor-in-chief of the first issue of *Časopis za muzičku kulturu “Muzika”* [*Journal for Music Culture “Muzika”*], a newly founded journal published by the Academy of Music in Sarajevo, Ivan Čavlović wrote: “By establishing this journal, a lack of serious writing on music has been overcome, and a great cultural and historical gap has been filled” (Čavlović 1997, 7; cf. Muzikološko društvo FBiH, n.d.). The motives for establishing *Muzikologija* [*Musicology*] – the journal of the Institute of Musicology SASA in Belgrade – in 2001 were likewise manifold. In addition to regularly publishing research on musical heritage for domestic and international audiences, there was a need for connection, discussion, inclusion, and exchange between Serbian musicologists and foreign experts (“Editorial” 2001, 10).

The beginning of the second decade was marked by foundation of a journal that, in terms of its broad scope, disciplinary approach, and positioning of media and technology as an invaluable subject, would become one of the most significant role models for the *INSAM Journal*: the *AM Journal of Art and Media Studies*, established in 2012. As emphasized in the Editors’ Foreword,

AM Journal “is a scientific journal for the theory of art, media studies, cultural studies, general sciences of art, philosophy of art, and contemporary aesthetics with interdisciplinary and international orientation [...] towards interdisciplinary studies of art theory, comparative media studies, studies of new media, and studies of artistic and media cultures” (Šuvaković and Daković 2012, 6). This journal’s focus on the relationship between artistic production and media studies undoubtedly influenced the *INSAM Journal*’s conceptualization of its relation to technology; the other key idea regarding the journal setup concerns the grouping of different artistic fields, especially the performing arts.⁸

Conversely, by consciously or intuitively centering on music and the performing arts, and by engaging with issues of contemporary creative practice, the *INSAM Journal* aspires to stand alongside leading international publications such as *Computer Music Journal*, *Organised Sound*, *PAJ: A Journal of Performance and Art*, *Leonardo Music Journal*, and the *Journal of Music, Technology & Education*, which, by contrast, benefit from the institutional and financial support of major commercial publishers like MIT Press, Cambridge University Press, or publishing companies such as Intellect.

From the outset, the *INSAM Journal* has been organized into four sections: *(Inter)Views*, *Main Theme*, *Beyond the Main Theme*, and *Reviews* – a structure that is somewhat generic among the previously mentioned regional journals. Occasionally, the *Students’ Papers* section is also included. The *Main Theme* section is central to every issue, and it is always predetermined with a dedicated and timely call for papers, while the *Beyond the Main Theme* section features original scholarly articles, review articles, and scholarly analysis/debates that do not address the main subject. The *(Inter)Views* section is organized more freely, as it introduces interviews with relevant figures, as well as short essays, manifestos, and comments that also relate to the issue’s main theme, and are written by artists, theorists, and other public figures. As customary, the *Reviews* are dedicated to new publications, scientific conferences, and music and artistic events from the region and beyond.

In the fourteen issues published until the moment of writing of this article, the Editorial Board has invited contributors to participate in the following research topics: *Process in Art, Technology, and Theory* (1), *Artificial Intelligence in Music, Arts, and Theory* (2), *Retro Tendencies in Music, Art, and Theory* (3, guest editor:

⁸ Given the specific structure of the Academy of Arts in Novi Sad, which encompasses three departments – the Department of Dramatic Arts, the Department of Music, and the Department of Fine Arts – it is not surprising that, alongside the *Matica Srpska Journal for Stage Arts and Music* already mentioned, the Academy also established a new journal in 2013: *Zbornik radova Akademije umetnosti* [*Collection of Papers of the Academy of Arts*], dedicated to researching various artistic fields from multiple disciplinary perspectives.

Milan Milojković), Human-Machine Collaboration in Music, Arts, and Theory (4), Music, Art, and Technology in the Time of Global Crisis (5), Music, Art, and Humanities in the Time of Global Crisis (6), Music, Art and Mental Health in the Time of Global Crisis (7), Fighting for the Attention: Music and Art on Social Media I and II (issues 8 and 9), Technological Aspects of Contemporary Artistic and Scientific Research I and II (issues 10 and 11), Artificial Intelligence in Music, Arts, and Theory Revisited (12), New Technologies and Social Media in Art and Music Pedagogy (13), and New Technologies in Contemporary Music (14).

The contributors come from across the globe, representing a wide spectrum of backgrounds and disciplines. Their profiles range from scholars in the social sciences and humanities – such as musicologists, ethnomusicologists, art theorists, art historians, philosophers, media scholars, and sociologists of culture and politics – to practitioners and artists, including composers, sound artists, multimedia artists, instrumentalists, music producers and engineers, curators, pedagogues, and others whose work embraces interdisciplinary and transdisciplinary approaches. Journal's policies also recognize the visual aspects of the featured works, resulting in contributors also being featured on the cover.

Given that the journal is exclusively published in digital/online format, its visual identity has become a key marker of recognition. The logo was originally adapted from a design created for the INSAM Institute, but the idea was to also feature different artists' work and striking images stemming directly from the main theme, the articles, and the figures that the authors themselves contributed to the issues. In that way, throughout the years, Milan Šuput's design for the cover has been complimented by works of various digital or visual artists such as Felix Rotschild, Kim Diaz Holm, Franziska Rittiger, and Aurielle.ai; by photographers capturing artistic processes, including Sougwen Chung's *Exquisite Corpus* (issue No. 4), Thea Soti, Nefeli Papadimouli, and Youssef Chebbi (No. 6), Ajla Salkić (*In situ performance of two wall drawings of Sol LeWitt, Sarajevo, 2021*; No. 7), Joe Beedles' laser performance *Additive Duality* photographed by Matteo Favero, and Nela Hasanbegović's *Self-Replication* (No. 12). In addition, the covers have featured authors' own visual contributions, such as Milan Milojković's photograph *Kim-1 klon* and Rijad Kaniža's *MagDi-gi-tana V3.cs*, as well as AI-generated works, including *The Puppyslug Nebula* (No. 2) and *Photo from the premiere of the opera Third Bullet by Vojislav Vučković*, created with DALL-E at the initiative of Milan Milojković.⁹

⁹ This visual excerpt from this non-existing opera by Serbian composer Vojislav Vučković (1910–1942) came about from Milojković's text exploring ChatGPT's "success" on a musicology/music history exam with a goal to "raise awareness of this kind of synthetic history of music that is available to us" (Milojković 2023, 53).

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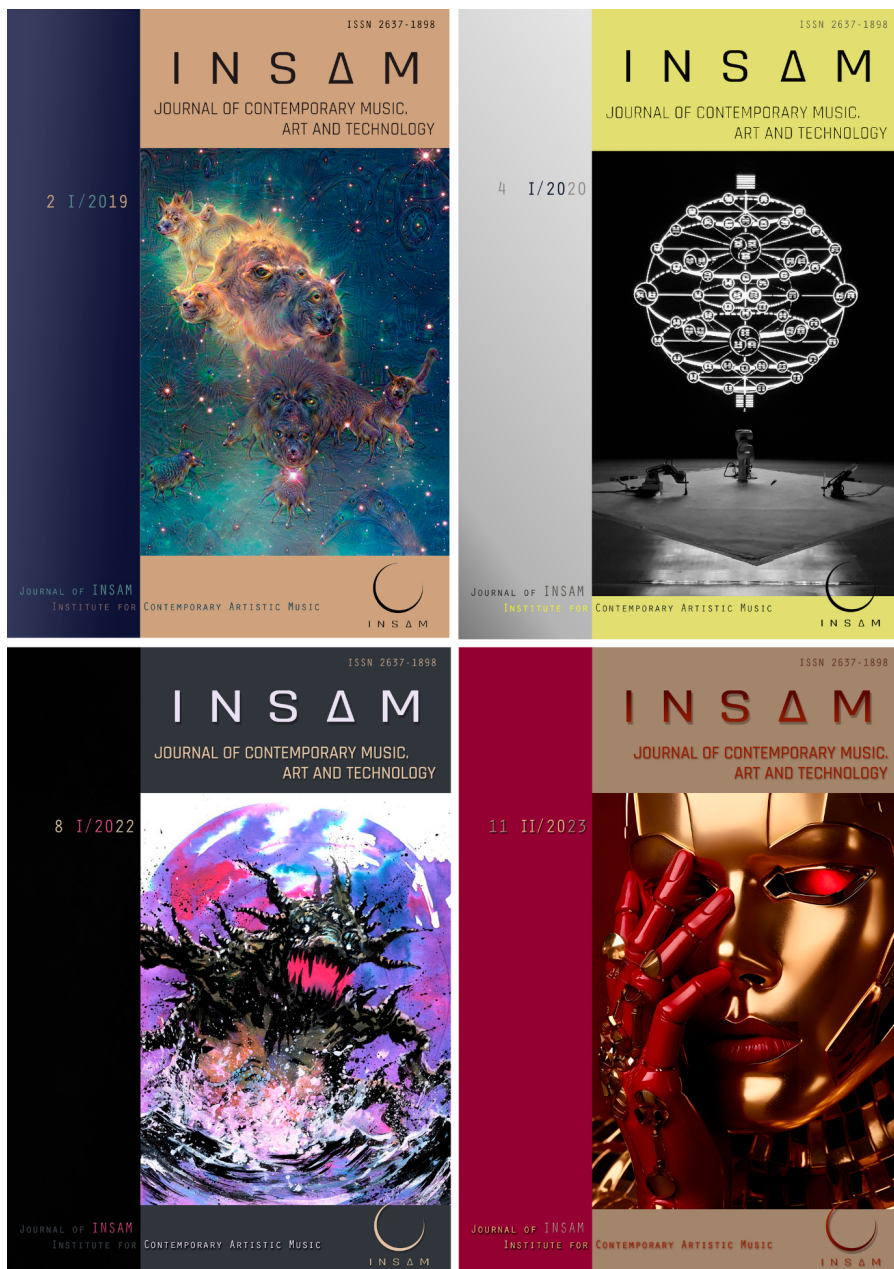
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Figure 1. *INSAM Journal's* cover collage. Cover design: Milan Šuput. On the covers: Devine Lu Linvega / NASA, *The Puppyslug Nebula*, courtesy of NASA and Google DeepDream (top left), Sougwen Chung's *Exquisite Corpus* (top right), *Tiamat* by Kim Diaz Holm (bottom left), *Stark Gleaming Glamour: From Arc Reactor to Diamond Radiance* by Aurielle.ai (bottom right).

THE *INSAM JOURNAL'S* TECHNOSCAPE – A RHIZOMATIC NETWORK OF TECHNOLOGY IN ART(S)

By analyzing the content of the *Main Theme* and *Beyond the Main Theme* sections in the fourteen individual issues of the *INSAM Journal of Contemporary Music, Art and Technology* (from December 2018 to July 2025), we gained an insight into the rhizomatic network of research on technologies and arts, which we are here naming the “*INSAM Journal's technoscape*.”¹⁰ This rhizomatic structure owes its nodes and connections not only to the subjects under study, but also to the inherent inter- and transdisciplinarity of the approach itself. Complex technological developments that both shape and are shaped by music and art demand from researchers “creative solutions” in terms of methodology and the factors to be considered (Bernstein 2015, 10). Consequently, traditional disciplinary logics prove insufficient, requiring scholars to move *between, across, and beyond* individual fields (Nicolescu 2014, 187) in order to offer a more comprehensive account of the consequences and realities arising from the interplay of art and technology. A detailed discussion of inter- and transdisciplinarity and an analysis of the various ways in which contributors examine their subjects beyond strict disciplinary boundaries exceeds the scope of this study, especially since it is a matter of differently interpreted, but not always clearly separated concepts. However, it is still necessary to efficiently point out the main differences between them, as well as to underline the organic manner of developing suitable and individual approaches to different subjects within the *INSAM Journal* issues. While interdisciplinarity has historically been seen to nurture disciplinary exchange, openness, and equal representation and benefit with a goal of addressing complex problems and questions (cf. Thompson Klein and Philipp 2023), transdisciplinarity has been conceptualized since the 1980s as “the semantic and practical unification of the meanings that *traverse* and *lie beyond* different disciplines” (Nicolescu 2002, 149, as cited in: Vilsmaier, Merçon and Meyer 2023, 382). The necessity to seek a methodological path *beyond* disciplines can be understood as particularly logical in the context of contemporary dialogue between music, art, and technology. Technological development has influenced not only artistic production, but also participation in knowledge production that makes space for contributors *beyond* institutionalized science actors,

¹⁰ The term “technoscape” was first used by Arjun Appadurai (1996) to explain the flow of technology within cultural dimensions of globalization. In this case, the term is used for the purpose of comprehensively encompassing the diversity and interrelationships of interests in technology, forming a specific landscape with rhizomatic properties.

bringing together “(participatory) action research, intervention research, integration and implementation science, science of team science, citizen science, and artistic research, amongst others” (Vilsmaier, Merçon, and Meyer 2023, 384–385), which is especially relevant to discourses and research published in the *INSAM Journal*.

The spectrum of technologies under scrutiny within the journal is quite broad and covers themes from “obsolete” technologies placed in a new context of use (e.g. 8-bit machines, magnetic tapes, or analog synthesizers) to some first-order approaches to contemporary or recently popular technologies (e.g. various applications and subsets of artificial intelligence, the expanded field of music and performance, multi- and transmediality).

Within various, predominantly techno-utopian or transhumanist discourses, technology is often framed as both an extension and a reconfiguration of human creativity. *INSAM Journal* approaches technology not merely as a set of engineering inventions, but sifts it through an academic, artistic, discursive, and pedagogical sieve. Its specificity is that, for the most part, each article is exclusive in terms of categorization by field or topic of research; the phenomena covered are inevitably multi-categorical, and this becomes clear almost on a self-explanatory level. Accordingly, the classification – applied here with reference to all the articles published in the journal, only some of which are mentioned – is based on the authors’ choice and was realized according to types of technologies and their aesthetic, ethical, social, and artistic consequences. As such, it covers artificial intelligence (AI), machine learning and its subsets, digital liveness and disembodiment (including vocaloids, ghosts, or fictional characters), a vast space of *retro* technologies (analog and digital; focused on computerization and recontextualization), internet- and web-based praxis, social media, sound-driven research, art(s) education and pedagogy, multimedia (with extensions), and much else.

In the first instance, the conceptualization and contextualization of AI¹¹ in music and art traverses multiple ontological registers, from non-human animals and robots to algorithmic systems, virtual entities, and multimedia. Starting with machine learning as a very popular subset of AI, the authors dealt with a multitude of questions that touch on the topic according to different levels of technology autonomy or the way it is applied, while mostly

¹¹ The call for papers for the second issue of the *INSAM Journal* was published in mid-January 2019, just months before generative AI models – especially chatbots – became publicly accessible in 2020 (Mucci, n.d.). Driven by major industrial investment, this marked the onset of the generative technology “boom” across art and everyday life. Within this context, the *INSAM Journal* No. 2 contributed to a forward-looking, yet modest body of knowledge globally available at the time (cf. Miranda and Williams 2015).

not repeating the same problem settings from issue to issue. In the desire to understand “human” and “machine” through and in artificial intelligence, researchers have problematized the systematic approach to this kind of technology. On the one hand, research relates to issues of AI autonomy and the human role in art(s), including automation and post-work discourses (Atanasovski, No. 12/2024), the idea of co-creativism and collaborative art (McNamara, No. 11/2023), or self-reflexive papers written through a transhumanist prism about empowering musical creation through AI-human collaboration (Stolyarov II, No. 2/2019).

Some papers deal specifically with musical problems (predominantly compositional at the expense of performative ones), such as non-idiomatic machine learning for generating compositional materials in the domain of algorithmic music composition (Ho, No. 10/2023), generative and assistive capacities of AI in music composition (Atanacković, No. 12/2024), and the specificity of the term “clustering algorithms” made from a combination of symbolic music processing tools and unsupervised learning algorithms, applied to non-Western music (Eraslan, No. 14/2025). On the other hand, some of the authors described the influence of artificial intelligence in the domain of the sense of sight, such as computing short films, i.e. artificial film making (Arandas et al. 2023), and optical illusions, neural networks, and consciousness through the dichotomy of natural and artificial vision (Williams and Yampolskiy, No. 2/2019). The usage of AI as an artistic material – evident in works like Becker’s “Narcissus” – foregrounds reflexivity, mediation, and the aesthetics of the algorithm in a new media art (Becker, No. 2/2019). Experimental diagrams and articles, such as Šuvaković’s work (No. 2/2019) on the “anarchy of intelligence,” or Milojković’s study (No. 10/2023) based on hallucination problems of text-based AI agents, specifically chatbots, push the boundaries of aesthetics, invite new forms of critical engagement with the generative and assistive capacities of AI, and raise questions about the nature of generativity/creativity.

Articles dealing with issues of embodiment or materiality can be seen as a “legacy” category of AI. Papers at the intersection of vocaloids, fictional characters, and ghosts reveal a distinctly posthuman domain, where issues of dis/embodiment become central to both musical experience and (music) composition. Vocaloids like Hatsune Miku, beside the embodiment/materiality issues, also exemplify gender performativity in digital spaces (Sabo, No. 2/2019), challenging traditional conceptions of identity and presence. The phenomenon of “ghost performance,” such as hauntological¹² and virtual choir

¹² Given the relatively small corpus of fourteen published issues, *hauntology* appears as one of the more recurrent concepts among authors exploring themes of virtuality, alienation, or

performances during the COVID-19 pandemic (Lesser, No. 7/2021), further tests the boundaries between human and non-human presence in generative or performative processes in music. Within this landscape, non-human entities – ranging from pets/animals as companion species and robots (Arambašić, No. 1/2018) to entirely virtual and semi-autonomous composers like AIVA (Zulić, No. 2/2019) – occupy roles shaped by both transhumanist and techno-utopian frameworks. Within this category, there is an alternative view to techno-utopianism, which advocates that “[...] the utopian claims regarding all-round machine intelligence are not plausible and that our attention should be directed towards more relevant issues in the field of computational creativity” (Merlini and Nicoletti 2020, 24).

A substantial portion of the *INSAM Journal's* technoscape focuses on what may be termed *pure computerization* – ideas, processes or entire aesthetics created exclusively by computer use. Within *INSAM Journal*, such phenomena are threefold – analog, digital, and hybrid – alternating across various scientific and artistic research perspectives or paradigms. In addition to processes based on the purely digital side of technology, touching on an “augmented reality” in the corridors of the twentieth-century avantgarde, such as the article on processualism in the works of composer and conceptual artist Miroslav Miša Savić (Milojković, No. 1/2018), the post-digital sensibilities, characterized by hacking and repurposing (most often) outdated digital technologies, have given rise to new artistic forms and modes of expression. On the one hand, authors like Sean Russell Hallowell (No. 3/2019) have written about the recall of analog/magnetic tape in the post-digital age through the phenomenological prism. On the other hand, glitch aesthetics and the “aesthetics of failure” are vividly illustrated in the music of artists like Nicolas Collins (Dyer, No. 4/2020), while the papers that question the fusion of old and new sounds in “hybrid electronic music” exemplify the hauntological blending of temporalities (Ordonneau, No. 3/2019). A significant number of papers is closely related to various forms of video art, directly or indirectly including video games. In that sense, rather than privileging the new over the old, post-digital sensibilities embrace the hybridity, imperfection, and materiality of the outdated or “retro” technologies. The use of 8-bit machines, analog synthesizers, and video game consoles (such as the C64, ZXS, and NES) exemplifies this orientation (Banks, No. 3/2019), as artists repurpose obsolete hardware to generate somewhat “novel” sonic and visual experiences. The invocation of the retro tendency, which does not necessitate a return to the usability of old

identity transformation (Ordonneau, No. 3/2019; Jukić, No. 3/2019; Lesser, No.7/2021.). For more on the concept itself, see Derrida (1993) and Fisher (2014).

technologies, but refers to new contextualization or interpretations in terms of restitution of the past, is present in research on *musique concrète* and the notion of “music of technology” (Kaniža, No. 10/2023) or electronic archives and artistic research realized through the media of sound, film, and ecology seen through the prism of deconstruction (Lesser, No. 11/2023).

The digital turn has facilitated the emergence of internet-based genres and practices that challenge and expand outpaced traditional modes of art production, with scientific and artistic research on this subject mainly dealing with (de-)territorialization or (de-)materialization of performance. However, such concepts also entail issues of embodiment, accessibility of content, and remediation. One such work is dealing with the visual and auditory displacement of an artistic event into a new form of current reality (Messina et al., No. 5/2020). The *INSAM Journal* documents the proliferation of genres such as *vaporwave*, *yugowave*, and *serbwave*, which are deeply intertwined with hauntological aesthetics and cultural memory (Jukić, No. 3/2019). Transmedia perception, as seen in virtual museum tours (Jokanović, No. 5/2020) and rhizomatic, i.e. multi-centered, interrelated, and inclusive web-based art praxis during time(s) of crises (Phillips, No. 5/2020), further blurs the boundaries between physical and virtual realities. Blockchain technologies and NFTs (non-fungible tokens) have introduced new paradigms for artistic ownership, distribution, and automatized, i.e. self-written or self-generative music pieces, via pseudorandom numbers made through implementation of blockchain data (Kicior, No. 11/2023), while the concepts/places such as the Internet of Musical Things (IoMusT) or (the Internet of Musical) Stuff (IoMuSt) signal a shift toward interconnected, participatory environments (Messina et al., No. 9/2022). These developments foreground the complex interplay between accessibility, commodification, and “freshness” in the digital music production, art economy, and new composing materials. In the field of internet-based art genres, it could be interesting to note that there are also studies related to opera which bring perspectives on digital liveness and (dis-)embodied voices, as well as virtual opera and music theatre (Marx, No. 6/2021), but also operatic experiments and demystifying form of audio-visual essay, testing the usability potential of such phenomenon (Ricardo, No. 6/2021).

In a content-related rhizomatic sequence in the *INSAM Journal*, areas of interest extend from the general concept of the Internet and the Web to the specific “places” of social networks and media. In doing so, the research covers local contexts, such as Instagramization and marketing in Serbia (Novaković, No. 6/2021), as well as global contexts of cultural appropriation (Stones, No. 13/2024). Several authors dealt with “meme music” (Gielen and Moore, No. 8/2021), more precisely memeification as a compositional-communication

format (Radovanović, No. 9/2022), forming the concept of “physicality-virtuality” continuum (Planas Pla, No. 8/2022) in the sense of music for social media, primarily referring to the platformization of music on TikTok. Economies of attention, closely related to freedom in a neoliberal perspective, in which freedom of speech means “fuel” for social networks (Mulligan, No. 6/2021), fundamentally reshape the palette of contemporary music and art. If we add to this racial and cultural studies looking through the prism of popular culture (Ile, No. 8/2021), and directly connect them with disciplining and listening policies in late capitalist societies (Atanasovski, No. 14/2025), it is possible to find direct connections between mutually independent authors who essentially talk about changing the global discourse and whose focus is primarily oriented towards the valorization, critical reflection on the ethical and political dimensions of music on/for social media, or just (re-)locating the role of music and arts in contemporary society.

In the domain of sound-based research and audio manipulation, the *INSAM Journal* presents a range of phenomena with no necessary interconnection, reflecting the diversity of contemporary sound studies. Experimental radiophony and sound-based practices, particularly in the Yugoslav and Serbian contexts, reveal the potential of radio and electronic media to serve both as artistic media and as critical tools of inquiry, exemplified by the work of a single composer whose impact extends beyond the individual case (Maglov, No. 14/2025). Research in this area also addresses issues in digital audio processing: from equating Autotune with Photoshop to explore the “cosmetic” layer of sound (Harris, No. 8/2022), to modeling technologies in guitar sound processing within rock and metal music, conceptualized as *metasimulacrum* (Miranda-Bonilla 2024). The application of electroencephalogram (EEG) technology in artistic research has further advanced the understanding of perception and affective response in *biosignal-driven music* (Jovičević, No. 11/2023).

In addition to the research described in the section on *retro* sensibilities and technology, where debates were dealing with electronic and electroacoustic music in a wider context, the *INSAM Journal* also published two expert, narrowly focused papers concerning electronic music. The first one problematizes, among other things, analog sound synthesizers in an electroacoustic environment, i.e. in synergy with acoustic instruments. Simultaneously, the research covers the process of “composition-interpretation-improvisation” through comparative analysis of two performances of the same piece by composer Dino Rešidbegović (Hadžajlić, No. 1/2018). The second article was written by Rešidbegović himself with the aim of developing a composition and parameter notation in electronic/electroacoustic music, focusing mostly on

clear instructions for synthesizers, through his own notational approach called *Approximate Reductionist Graphical Notation* (Rešidbegović, No. 4/2020).

Although the number of papers in this category is modest, the *INSAM Journal* has published several studies within the domain of fine arts. One article explores how the emergence of synthetic plastics as substitutes for natural materials in the late twentieth century reshaped postmodern art and society, introducing the concepts of the “ghosting object” and “reverse archaeology” to analyze mediated realities and reinterpretations of the past (Kuštrić, No. 3/2019). Another study reimagines the Renaissance and Baroque Wunderkammer within a modern, pandemic-era home office, using digital photography and everyday objects to address knowledge, transience, and cultural exchange (Junker, No. 5/2020).

The integration of technology into arts education has transformed both pedagogy and students’ digital competencies. These contributions emphasize interdisciplinary and multisensory learning, such as visualizing or drawing sound (Romana, No. 11/2024), and rethinking computer software in terms of visual creativity (Bjelan-Guska and Hasanbegović, No. 4/2020). The need to recontextualize teaching tools in response to wider social and technological shifts is further discussed in Hasanbegović (No. 11/2023), focusing primarily on practices at the university level of personality and artistic development. In addition, a paper that concerns technological ecology as a compositional environment in pedagogy of acoustic, i.e. contemporary classical music, mostly labels the hard-limiting nature of traditional engraving software as problematic, with the aim of encouraging composition students to think “beyond” notational software (Aulich 2024, 12). The educational/pedagogical inserts to the technoscape of the *INSAM Journal* contribute to the concretization of the function of technology in a broader context. At the same time, active application and integration of technology in pedagogical environments seem to be a constantly evolving problem without a fixed and final solution, which is, due to its fluid nature, still not stable enough for a definitive conclusion.

The synthesis of multimedia artistic forms of expression has led to the development of new genres and formats beyond traditional disciplinary boundaries, triggering new approaches and considerations, usually depending on the case. Namely, topics that fall under the category of multimedia or different forms of mediation, prove the entire spectrum of interrelated ideas authored by artists/scientists/researchers geopolitically independent from each other. “Questioning, developing, and instrumentalizing video, light, and sound design (including live electronics), costuming, decor, and even personnel, such as a conductor and other roles typically inherent to an ensembles’ tradition,” (Moore 2023, 90) falls under understanding of the term “integrated” concerts,

attempting to explain the specific manner of concert programming in the case of a specific ensemble (2023, 90). The article focused on the development of the *new* stage and concert formats (Cámara Toldos and Monreal Guerrero, No. 14/2025) has a direct impact on the aforementioned research, where the synthesis occurs at the interface between performance studies, contemporary musical composition, and multimedia based on gestural performance, video, sound, sculpture, and other independent disciplines included *ad hoc* with the aim of meeting the expectations of the contemporary audience. Contrary to the frequent use of technology to generate artistic novelty, another group of authors explored the revival of musical theatre “from archive to stage,” involving the documentation and decoding of archival scripts and technological instructions to systematize multimedia requirements for restaging works decades later (Magalhães et al., No. 10/2023). Persistent dichotomies between digital and physical, virtual and real, and private and public are also examined through concepts such as Do-It-Yourself Music, social composing, and spam art in digital performance – already inherently multimedial through their fusion of sound and image – interpreted as forms of artistic resistance (Piniella Grillet, No. 9/2022). Finally, positioning the idea of *Gesamtkunstwerk* in a post-digital context invites reflection on “transmedia composition” (Mitrović 2020), wherein technology functions as a critical link between human and machine, reinforcing both conceptual and practical dimensions of multimedia art and research, and opening new frameworks for evaluating and contextualizing artistic acts.

As demonstrated, the *INSAM Journal of Contemporary Music, Art and Technology* positioned itself on the international scene of musicological, artistic, and technological publications as a distinct forum characterized by its capacity to cover a wide range of technological phenomena examined from diverse research perspectives. The independence from the state institutions and professional associations, visionary approach, and private funding through the Institute for Contemporary Artistic Music have enabled a high level of inter-, multi- and transdisciplinarity, as well as the opening of a space for strengthening thematic flexibility, which results in active problematization of artificial intelligence, post-digital practices, multimedia, pedagogical implications of technology, experimental approaches, and so forth. On the other hand, this emphasis on relational issues and phenomena arising in the dynamic spaces between contemporary music, art, and technology, together with its disciplinary and institutional non-alignment, introduces its own challenges, including financial precarity and the struggle for legitimacy and recognition by the

institutional gatekeepers (e.g., state and private committees overseeing journal categorization and indexing domestically and internationally). Nevertheless, such a position makes it a unique testimony of the global shifts in sciences and arts, not in the sense of canonizing homogeneous theoretical paradigms, but in documenting and valorizing diverse and hybrid practices, while its relevance derives precisely from the mapping of rhizomatic relationships between man, art, and technology. In doing so, the contribution to the international discourse is realized not as a traditional authoritative body, but as a dynamic digital platform that reflects and archives processes at the intersection of scholarship, art, and technology.

APPENDIX 1. BIBLIOGRAPHY OF THE *INSAM* JOURNAL FOR
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¹³ Each issue except the first one also has an Editor's Foreword written by Bojana Radovanović Šput, or guest editor of the *Main Theme* section (Milan Milojković in issue No. 3).

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БОЈАНА РАДОВАНОВИЋ ШУПУТ И РИЈАД КАНИЖА

INSAM JOURNAL OF CONTEMPORARY MUSIC, ART AND TECHNOLOGY:
ОБЛИКОВАЊЕ ИСТРАЖИВАЧКОГ „ТЕХНОПЕЈЗАЖА” КРОЗ НЕЗАВИСНО
ИЗДАВАШТВО И РЕГИОНАЛНУ САРАДЊУ

(РЕЗИМЕ)

Основан 2018. године у Сарајеву, научни часопис *INSAM Journal of Contemporary Music, Art and Technology* развио се као препознатљива регионална и међународна платформа за интердисциплинарна и трансдисциплинарна истраживања у области музике, уметности и технологије. Замишљен у оквиру удружења грађана под називом Институт за савремену уметничку музику (*INSAM*), часопис функционише као независно издање у отвореном приступу, засновано на добровољном раду уредништва и регионалној сарадњи. Овај чланак пружа аналитички преглед четрнаест бројева, објављених између 2018. и 2025. године, испитујући уредничку политику, структуру и научни домет *INSAM*-а, и смештајући га у шири контекст постјугословенског и глобалног научног издаваштва. Полазећи од анализе садржаја, мапирамо оно што називамо „технолошким пејзажом” часописа – ризоматском мрежом технологија и тема које обухватају вештачку интелигенцију, дигиталну „живост”, постдигиталну естетику, мултимедију и педагошке иновације. Истраживање показује како је часопис *INSAM*, кроз своју независност у односу на државне научноистраживачке институције и репрезентативна струковна удружења, те приврженост отвореној науци и отвореном приступу научним резултатима, подстакао хибридне и трансдисциплинарне размене између научника и уметника, одражавајући истовремено шире изазове и

потенцијале савременог независног издаваштва у области хуманистике и, прецизније, наука о уметностима. Контекстуализујући *INSAM* у односу на регионалну академску прошлост и садашњост и међународне иницијативе отвореног приступа, рад показује да овакви подухвати доприносе демократизацији знања, диверсификацији научног дискурса и редефинисању издаваштва као колаборативне, прекограничне културне праксе.

