

Faculty of Mass Media Communication
University of Ss. Cyril and Methodius
in Trnava, Slovakia

MARKETING IDENTITY

2018

Alena Kusá
Anna Zaušková
Lenka Rusňáková
(eds.)

Digital Mirrors - part II.

Faculty of Mass Media Communication
University of Ss. Cyril and Methodius in Trnava

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Conference Proceedings
from the Annual International Scientific Conference
6th – 7th November 2018
Congress Hall of the Slovak Academy of Sciences
Smolenice, Slovak Republic



Fakulta masmediálnej komunikácie
Faculty of Mass Media Communication

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Editors: Prof. Ing. Alena Kusá, PhD.
Prof. Ing. Anna Zaušková, PhD.
Mgr. Lenka Rusňáková, PhD.

Technical redaction and production: Mgr. Zuzana Bučková, PhD.
Mgr. Lenka Rusňáková, PhD.
Mgr. Zuzana Benková
Mgr. Ľuboš Greguš
Mgr. Miroslav Kapec
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MARKETING IDENTITY

Digital Mirrors

International Scientific Conference, 6th – 7th of November 2018
Congress Hall of the Slovak Academy of Sciences
Smolenice, Slovak Republic

Marketing Identity, the international scientific conference held annually by the Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava, has become a traditional scholarly event supported and attended by renowned mass media communication theorists and researchers, as well as by media and marketing professionals.

The aim of the conference is to map the latest knowledge and trends in the field of marketing communication and to create a communication space for discussing, sharing and disseminating up-to-date scientific knowledge and practical experience in the spheres of marketing, media studies and communication sciences while outlining the importance of innovations and supporting the critical dialogue between scholars affiliated with academic institutions and professionals with practical experience. The annual international conference Marketing Identity (formerly called New Trends in Marketing, renamed in 2013), in 2018 held for the 14th time at the Smolenice Castle, Slovakia, is organised by the Faculty of Mass Media Communication UCM in Trnava. The conference took place on 6th – 7th November 2018. It was attended by nearly 180 participants coming from 3 countries affiliated with more than 25 different academic and research institutions and 5 professional organisations.

The main discussion topic of the conference was concisely expressed by its subtitle: Digital Mirrors. This thematic specification reflects the Faculty of Mass Media Communication's opinion that the complicated world of today is a reflection of digital media technologies we use, and vice versa.

Given the conference's general theme specified above, the Organising and Programme Committee of this year's Marketing Identity wanted to draw attention towards the question to what extent the virtual nature of digital media reflects the real world as we know it. The individual discussion sessions focused on different points of view and interdisciplinary approaches to a wide spectrum of issues, trying to understand the charms of digital communication and the ways enterprises use it today. While doing so, the conference participants also reflected on differences between digital and 'traditional' communication tools, as well as on the presumed benefits of digital solutions applied to communication mix of non-profit organisations. Various topics associated with the problem of socially

responsible use of digital communication tools were addressed as well. The questions of implementing innovations into different areas of marketing communication were also discussed very frequently. Convinced that the online world is shaped by volatile behavioural patterns expressed by people belonging to different consumer generations that exist in the 21st century, the scholars and professionals who attended the conference were also interested in the influence of digital communication on creation of values, changes in human behaviour and lifestyle choices made by consumers living their lives more in the virtual space than in the ordinary reality. Marketing professionals affiliated with advertising agencies mostly focused on different topics related to the problems of 'traditional' media in the digital age, striving to better understand digital media and their place in media strategies of such organisations. However, the conference offered another timely topic to address – the legal aspects of marketing communication in relation to GDPR, i.e. to the necessary changes of legal frameworks associated with data protection and obtaining consumers' consent in terms of various types of marketing activities.

It was both interesting and challenging to address these issues within the academic circles. In order to see the related problems in wider contexts, the discussion sessions involving conference participants and their contributions were divided into these four sections:

- Section 1: The Magic Mirror of Companies' Success,
- Section 2: The Secret Mirror of Generations and Consumers,
- Section 3: The Broken Mirror of Media,
- Section 4: The Crooked Mirror of Law (GDPR).

We were honoured to welcome many regular but also new participants and guests from abroad. Our foreign guests came from Poland and the Czech Republic. Besides meeting many scholars working in the academic circles, whose papers are presented on the following pages, we were also delighted to welcome marketing and media professionals who offered different practical perspectives of the discussed topics. The discussions were aimed at various creative and efficient digital solutions, successfully implemented campaigns, interesting case studies. Since our Faculty considers merging theory and practice as very important or rather necessary, we would like to thank them for accepting our invitation.

More information on the Marketing Identity conference, programme schedules, deadlines and photo galleries related to previous years are available at:

Conference website:

<http://fmk.sk/marketing-identity>



Faculty website:

<http://fmk.sk>



Facebook website of FMK Conferences:

<https://www.facebook.com/KonferencieFmk>
(All photos from the conference are here to see)



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“Gheorghe Asachi” Technical University of Iași, Romania

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Dear Colleagues and Friends,

Dear Members of the Scientific Community, Dear Students,

We are proud to present conference proceedings offering the best contributions to the 15th Annual International Scientific Conference Marketing Identity 2018. As always, the event was organised by the Faculty of Mass Media Communication of the University of Ss. Cyril and Methodius in Trnava, and took place at the beautiful Smolenice Castle. However, I would like to underline the fact that even though we did not change anything about the conference's key principles and venue, we worked even harder than any time before to offer interesting discussion topics to follow and scholarly problems to resolve. This year's Marketing Identity made us look in the Digital Mirrors that reflect our communication patterns and cultural values, posing one key question to address: Is the virtual nature of digital media truly able to reflect the real world in all its complexity and diversity?

Given that this question is anything but straightforward and easy to answer, both the Organising and Programme Committee and the Scientific Committee of Marketing Identity 2018 were focused on establishing new ways of cooperation between the academic sphere and the professional circles. After all, the theoretical and practical knowledge on marketing communication was, is and always will be a converging spectrum of sometimes contradicting scholarly opinions and professional expertise. That is why we organise this conference in the first place; even renowned experts from the field of media studies may see their work in different light thanks to purposeful discussions with academics specialising in marketing research and marketing professionals. As it seems, we all look in the same mirrors, but each of us see their reflection differently.

Media scholars, marketing professionals but also young and prospective postgraduates and students thus met for the fifteenth time in a row to exchange their opinions, theoretical musings and research findings related to the online world and different realities it reflects (or creates?). The main topic was discussed in four sessions:

The Magic Mirror of Companies' Success,
The Secret Mirror of Generations and Consumers,
The Broken Mirror of Media,
The Crooked Mirror of Law (GDPR).

Whether we talked about the mysteries of digital communication and the ways business entities use it today, the benefits of digital solutions applied to communication mix of organisations, the puzzling changes of consumers'

shopping behaviour and their lifestyles, the problems 'traditional' media have to face in the digital age or the new theoretical and research findings in the field of ludology, we all pursued one goal – to present our contributions in interesting and complex ways, to exchange our opinions comprehensively and engagingly at the same time.

However, the formal aspects of Marketing Identity's programme were and even could not be enough. We also participated in many informal discussions leading to establishing new contacts, friendships, scientific partnerships, research ventures or deeper academia/practice cooperation. I sincerely believe that the scholarly part of our conference associated with the given discussion sessions fulfilled the expectations of all people attending Marketing Identity 2018. The proceedings we present certainly reflect the conference participants' abilities to seek new ways of understanding the digital world of media and marketing and interpret their own findings thoroughly. I dare say that some of the contributions are not only thought-provoking in terms of scientific inquiry but also inspiring in relation to the development of both the academic sphere and the business environment.

Dear readers, I hope that the conference proceedings you are holding in your hands will allow you to enter the Kingdom of Crooked Mirrors that is today's world of media and marketing. Influenced by well-known fairy tales, people tend to see mirrors as magical objects associated with many different superstitions, some of which are rather negative or almost life-threatening. However, whether we are academics or we pursue different career specialisations, all of us live in the 21st century, in the era of digital communication. It is only natural that we should challenge these superstitions and many other misbeliefs in the name of scientific progress. The publication thus reflects our aim to better understand various kinds of mirrors that reflect, reshape or even change the world. I would like to thank you for looking in those mirrors with us.

Assoc. Prof. Dr. Ľudmila Čábyová, PhD.

*Dean of the Faculty of Mass Media Communication
University SS. Cyril and Methodius in Trnava*

MARKETING
IDENTITY

2018



Section:
**The Broken Mirror
of Media**



DIGITAL MIRRORS

THE SPREAD OF DISINFORMATION. WHY DO PEOPLE BELIEVE THEM AND HOW TO COMBAT THEM. THE IMPORTANCE OF MEDIA LITERACY

Zuzana Benková

Abstract

Contribution is aimed on highlighting the disinformation in online environment. It describes online communication as a new form of social communication as well as online environment which contains various information sources. It deals with using a term "fake news" and distinguishes between disinformation, misinformation and mal-information. It describes why people tend to believe disinformation with the context of post-truth era when believing information is based more on emotions, feelings and beliefs rather than on objective facts. It shows the results of the research Media Literacy Index 2018 which represent 35 European countries and the tendency of their citizens to believe disinformation which is closely connected with level of media literacy in the country. The contribution presents media literacy as an effective tool which can be used in detecting and combating disinformation.

Key words:

Disinformation. Fake News. Media Education. Media Literacy. Misinformation. The Internet.

Introduction

In today's society there is significant and almost complete intersection of new information and communication technologies (ICT) into everyday life. The Internet has brought a new type of social communication. The traditional media have been digitalized and social communication has been transformed and adapted to the conditions of online world. Nowadays the Internet is widely spread and used means of communication. There comes a new trend of online communication. Online communication is the exchange of any information which takes place over the Internet using devices such as computer, tablet or smartphone. However, we are not talking just about the communication among two or more subjects (emails or chats) but about a wide range of communication options. The main role in this case is the creation, transmission and reception of an information.¹ The information is the main element of communication. In online environment there exists a large number of information sources. They consist of information of a diverse range and their origins are influenced by various reasons and goals.² Modern internet is a global space where a large number of people can meet daily. Communicators use new communication channels to pass from passive reception of information to their active use. At the same time, they become recipients of other contents created by others. The Internet is a borderless network where anyone can communicate in any time and anywhere. In order to communicate online, we no longer have to sit in front of the computer. Access to the Internet can be provided by other means as mobile phones, smartphones, tablets or other devices.³ The information available on the Internet consist of text,

1 SLAVKOVSKÝ, R. A.: *Informácia v rámci filozofie a kognitívnych vied*. Trnava : Filozofická fakulta Trnavskej univerzity v Trnave, 2013, p. 32.

2 OČENÁŠ, I.: Lingvistické zdroje v komunikačnom prostredí internetu. In *Odkazy a výzvy modernej jazykovej komunikácie*. Banská Bystrica : Univerzita Mateja Bela, 2010, p. 349-350.

3 PRAVDOVÁ, H.: *Determinanty kreovania mediálnej kultúry*. Trnava : FMK UCM, 2009, p. 50-51.

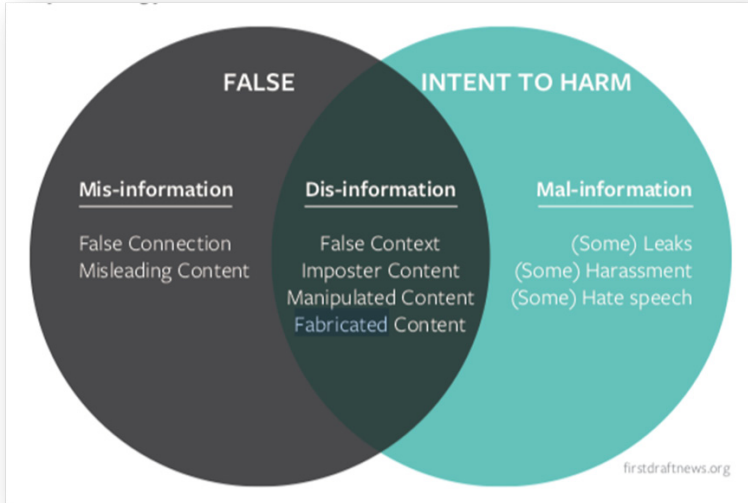
static and moving images and sounds. We live in post-truth era in which people have started to base their opinions more on feelings, intuitions and emotions rather than on facts or on the established truth. We can say that people have started to believe in what they want to believe. Objective facts have less influence on public opinion formation than information based on one's own beliefs and emotions. According to this the trend of spreading false information, hoaxes or fake news has begun to develop in the environment of the Internet and digital media. It comes to spreading false, misleading messages and disinformation. The aim of these types of contents is to mislead recipients or to develop uncertainty or doubts.⁴

1 Disinformation, Misinformation and Mal-Information

Recently, there have been many uses of the term “fake news”. According to Google Trends map people began to search for this term extensively in the second half of 2016. The discourse on fake news connects two terms: misinformation and disinformation. Misinformation can be understood as information which is false, but the person who is spreading it believes that it is true. Disinformation is information which is false and person who is disseminating knows it. There exists also third category which could be termed mal-information. This type of information is based on reality but it is used to harm on a person, organization or country. It is really important to distinguish messages which are true from those which are false. However, it is also important to distinguish between those which are true but are created with intention o harm rather than serve the public interest.⁵

4 DUNKEL, D.: *Post-truth Era: Are Emotions Becoming more Important than Facts?* [online]. [2018-10-16]. Available at: <<https://medium.com/inside-the-news-media/post-factual-era-are-emotions-becoming-more-important-than-facts-121a72bea5f8>>.

5 WARDLE, C., DERAKHSHAN, H.: *Thinking about „Information Disorder“: Formats of Misinformation, Disinformation, and Mal-information.* [online]. [2018-10-16]. Available at: <<http://unesdoc.unesco.org/images/0026/002655/265552e.pdf>>.



Picture 1: Mis-information, Dis-information and mal-information

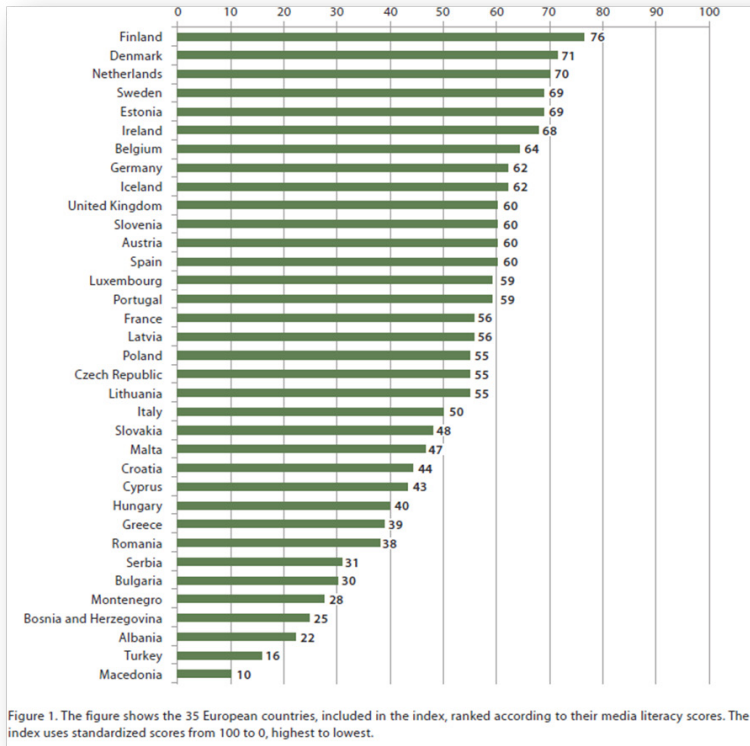
Source: WARDLE, C., DERAKHSHAN, H.: *Thinking about „Information Disorder“: Formats of Misinformation, Disinformation, and Mal-information*. [online]. [2018-10-16]. Available at: <<http://unesdoc.unesco.org/images/0026/002655/265552e.pdf>>.

“Post-truth”, voted word of the year of the Oxford dictionaries on 2016, has come to describe the current situation. Often associated with the noun “post-truth politics”, it is defined as “relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.”⁶ In March 2018 the organization *European Policies Initiative* and the *Open Society Institute in Sofia* have brought a report dealing with post-truth era, fake news and disinformation. They have shown the index assessing the resilience potential of 35 European societies to the post-truth phenomenon. They have come with these conclusions:

- Northwestern European societies have higher potential of resilience to fake news. In these countries there is better education, free media which people trust more in.
- The Balkan countries have higher vulnerability in effects of fake news and post-truth. Media are controlled and deficiencies in education are present. Trust of society into media is low.
- Media freedom is imperative, but sometimes it is over-looked to tackling post-truth and fake news. People still tend to trust traditional media more as opposed to social networks.

6 *Media Literacy Index 2018*. [online]. [2018-10-16]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

- The key component in dealing with the post-truth phenomenon is still education, both as a general education level as well as tailored media literacy training.⁷



Picture 2: Media literacy index of 35 European countries

Source: *Media Literacy Index 2018*. [online]. [2018-10-16]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

The chart shows that the Nordic countries (Finland, Denmark and Netherlands) are the best equipped to resist the phenomenon in post-truth era. On the other hand, the worst are the southern European countries – Albania, Turkey and Macedonia. Education plays a key role here. Countries with the highest scores have the best educational systems and high degree of media freedom. Countries in the end of the figure have low educational scores, media in those countries are controlled and generally there is low trust to media among people.⁸

7 *Media Literacy Index 2018*. [online]. [2018-10-16]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

8 *Media Literacy Index 2018*. [online]. [2018-10-16]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

2 Why Do We Believe Disinformation?

In connection with the spread of fake news and hoaxes, it is very important to understand why people easily believe disinformation. The internet itself contains a variety of information. But not all of them are trustworthy and real. Spreading fake news and alternative facts is not a new phenomenon, it was identified even some time ago. For example, writers like Orwell have identified this problem long ago. There exist several factors which are responsible why people still believe fake news.

- When human brain wants to process information belief comes quickly and naturally. The process of scepticism is slow and unnatural. When human brains processes and comprehend a statement, it automatically accepts it as true. It is easier to just believe, because the subsequent scepticism of the statement requires extra cognitive step. It is shown by fMRI brain research that people when we understand a statement the reward area of brain is hit by dopamine. On the other hand, while talking about uncertain statements, they are linked to regions of pain and disgust.
- Cognitive dissonance is another reason why people tend to believe fake news. It is uncomfortable tension which comes from holding two conflicting thoughts at the same time. *"It is easier to dispute the facts than to alter one's deepest beliefs."*⁹
- We are a part of society and we want to show to others that we can be regarded as a reliable group member. In general people try to be consistent in agreeing with group members and not to stray too far from group's core beliefs.¹⁰

The issue of who to trust and who not has been an aspect of people's life since people started to live in complex societies. Today the difference is how we get our information. Professor of information at the University of Michigan Paul Resnick says: *"The Internet has made it possible for many voices to be heard that could not make it through the bottleneck that controlled what would be distributed before."*¹¹ Nowadays there is a need to decide what is trustworthy. The reputation of sources of information tends to come down. That what is considered to be truth is no longer dictated by authorities, but is networked by peers. For every fact there exists a counterfact. In online environment all those facts and counterfactuals look identical online. This can be confusing to most people.¹²

There are various factors which have supported disinformation to spread rapidly:

- The first is the **rise of the audience**. The digital era removed barriers to publication. The tools of production have been moved to the people who were formerly known as the audience. In digital era there has been created audience via email and chat rooms before the social media platforms reach amplification.

9 SHERMER, M.: *4 Reasons Why People Ignore Facts and Believe Fake News*. [online]. [2018-10-20]. Available at: <<https://www.businessinsider.com/why-do-people-believe-fake-news-2017-3>>.

10 SHERMER, M.: *4 Reasons Why People Ignore Facts and Believe Fake News*. [online]. [2018-10-20]. Available at: <<https://www.businessinsider.com/why-do-people-believe-fake-news-2017-3>>.

11 *Lies, Propaganda and Fake News: A Challenge for our Age*. [online]. [2018-10-20]. Available at: <<http://www.bbc.com/future/story/20170301-lies-propaganda-and-fake-news-a-grand-challenge-of-our-age>>.

12 *Lies, Propaganda and Fake News: A Challenge for our Age*. [online]. [2018-10-20]. Available at: <<http://www.bbc.com/future/story/20170301-lies-propaganda-and-fake-news-a-grand-challenge-of-our-age>>.

- The second factor is **the arrival of social media**. Regarding to this, users created their own content streams. They include also content from news services, journalists and other information providers. The distribution through “trust networks” between users and peers have brought the result of inaccurate, false malicious and propagandistic content. Content which is emotive or shared by friend or family member is more likely to be redistributed on social media.¹³

In regard of spreading fake news, it is very important to understand why people believe these type of content easily. The Internet itself is filled with a variety of information. Social sciences are developing rapidly and the subject of their research – society is changing sharply. For example, sciences such as economy or politics are complex by themselves. People try to understand them, they seek for explanations and certainty. If, however, they do not understand some phenomenon, it is hard for human nature to admit that we do not know or do not understand something. That is why people are willing to believe in various conspiracy theories or fake news which offer quick explanations of complex events even though they do not correspond to reality. People have learned to filter and modify messages or facts so they do not disrupt their beliefs, but on the contrary, to strengthen it. People feel need to belong somewhere, to hold the same opinions and values as a group and to share the same knowledge. In this case, social networks play a major role, where the dissemination of dubious information is significant:¹⁴

- The rise of social platforms which have been healed as the new gatekeepers although they are still reluctant to accept responsibility for traditional publishing oversights (including verification and curation). There is a risk that they are becoming used as factories for information disorder and online abuse.¹⁵

3 How to Combat Disinformation and Misinformation?

Disinformation is one of many information challenges to societies and has great potential consequence. There is a need of sophisticated media and information literacy of users as well as a degree of philosophical understanding. Users should understand that authentic news does not represent the full truth. There is a need for guiding users to critically think about that what they see and hear, starting with the simplest conversation and ending with the most widely disseminated news in traditional and digital media. In addition to this, non-profit organization European Association for Viewers’ Interests in the context of its program Media Literacy for Citizenship, has produced an infographic called Beyond Fake News: Ten Types of Misleading News. It summarises what current consumers face nowadays. Infographic is also valuable source for students of journalism and practitioners. This infographic was creating to show real-word examples and reflect the ways that media is constructed. Neither

13 POSETTI, J.: *News Industry Transformation: Digital Technology, Social Platforms and the Spread of Misinformation and Disinformation*. [online]. [2018-10-20]. Available at: <<http://unesdoc.unesco.org/images/0026/002655/265552e.pdf>>.

14 *Ako bojovat proti hoaxom a dezinformáciám*. [online]. [2018-10-21]. Available at: <<https://dennikn.sk/blog/1229663/ako-bojovat-proti-hoaxom-a-dezinformaciám/>>.

15 POSETTI, J.: *News Industry Transformation: Digital Technology, Social Platforms and the Spread of Misinformation and Disinformation*. [online]. [2018-10-21]. Available at: <<http://unesdoc.unesco.org/images/0026/002655/265552e.pdf>>.

of these ten types of misleading news can be seen in isolation to the others. The motivations of contents can be many and varied.



Picture 3: Infographic: Beyond Fake News – 10 Types of Misleading News

Source: *Infographic: Beyond Fake News – 10 Types of Misleading News*. [online]. [2018-10-21]. Available at: <<https://eavi.eu/beyond-fake-news-10-types-misleading-info/>>.

Dr. Peter Facione has released the updated research paper called *Critical Thinking: What It Is and Why It Counts*. The paper is good launch pad which can help not only students but also users in general to acquaint them with reasoning, decision-making and effective individual and group processes. This all is important in the post-truth era and in this approach, critical thinking contains:

- Inquisitiveness about a wide range of issues;
- Concern to become and remain well-informed;
- Alertness to opportunities to use critical thinking;
- Trust in the processes of reasoned inquiry;

- Self-confidence in one's own abilities to reason;
- Open-mindedness regarding divergent worldviews;
- Flexibility in considering alternatives and opinions;
- Understanding of the opinions of other people;
- Fair-mindedness in appraising reasoning;
- Recognising and honestly facing one's own biases, prejudices, stereotypes, or egocentric tendencies;
- Prudence in suspending, making or altering judgments;
- Willingness to reconsider and revise views where honest reflection suggests that change is warranted.¹⁶

When it comes to spreading disinformation it is important to look at how we can detect this phenomenon, where the disinformation comes from and what are its sources. There are several descriptions based on which we can identify disinformation:

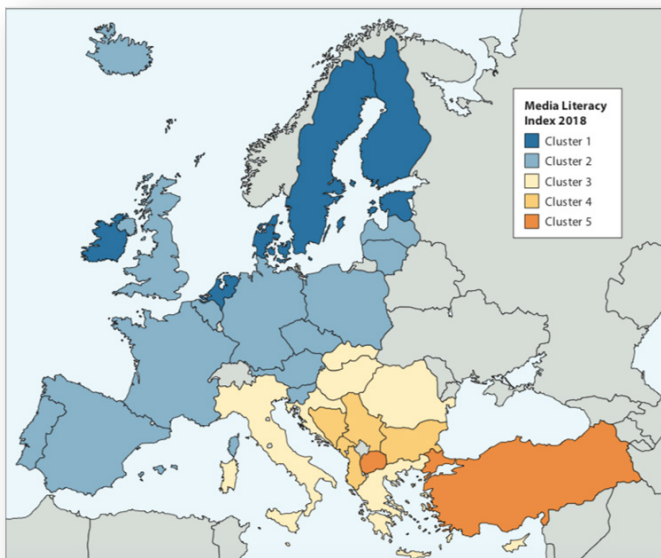
- Currently, the level of graphic design of these type of news is high, even though misinformation has been marked in the past with an unappealing look.
- If the journalistic content is unauthorised, if there is no publisher information, editorial address or just basic contact in the form of a phone number or e-mail, it is generally considered untrustworthy.
- A typical feature of misinformation messages is to steal the entire contents of the news agencies and then to add a commentary with aim to attack one of the parties concerned.
- Disinformation media mostly focus on topics polarizing a society in which trusted media offer content focused on a wide range of themes.
- Media which spread misinformation mostly transmits foreign news that they translate. They add their own opinion to these contents or agency reports.
- Disinformation media do not accept that they made a mistake while publishing content, the information is not concealed or out of context.
- Disinformation mostly avoid positive news and prefer criticism.

Disinformation are phenomenon that has the ability to fundamentally influence the lives of individuals and societies. We can mention the use of various nutritional supplements, the trend of "non-vaccination" and the dissemination of messages that promote anger, stereotypes, racial or religious intolerance etc. Researchers from Pennsylvania University and Urbana-Champaign University have performed a meta-analysis to defuse disinformation. They have come with various recommendations:

- Texts which have the role of defrauding misinformation or false messages should stimulate the readers to comment or to give them opportunity to participate in discussions.
- An audience should be involved in the study of disinformation; educational institutions should support scepticism.
- It is necessary for the audience or readers to come to their own arguments by themselves.
- In information which contain false message a wider context with new and more detailed information should be added.

16 ABU-FADIL, M.: *Combating Disinformation and Misinformation through Media and Information Literacy (MIL)*. [online]. [2018-10-21]. Available at: <<http://unesdoc.unesco.org/images/0026/002655/265552e.pdf>>.

In addition, there exist certain websites which are designed to refute disinformation. Within Slovak and Czech Republic there are Lovíme Hoaxy on website hoax.sme.sk or hoax.cz. From foreign webs there is FactCheck, Hoax-Slayer or Snopes.¹⁷ Additionally, an effective tool of combating disinformation is media literacy. According to European Commission, there has been “...a rapid rise of digital technology and its increasing use in business, education and culture, it is important to ensure everyone can understand and engage with digital media.”¹⁸ The above mentioned research of European Policies Initiative and the Open Society Institute in Sofia called Media Literacy Index 2018 has brought also a map which represents 35 European countries according to the level of their media literacy range based on cluster analysis. “The cluster analysis sorts the countries into groups, where each country is more similar with those in its cluster than those in other clusters.”¹⁹



Picture 4: Results of cluster analysis based on the scores of the 35 European countries in the Media Literacy Index 2018

Source: *Media Literacy Index 2018*. [online]. [2018-10-22]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

In this map the clusters are divided by colour codes. Dark blue refers to the countries with bigger score of media literacy and orange refers to the lowest score. It is also

17 *Ako vyvracat' dezinformacie? Prva meta-analyza problemu prinasa tri rady*. [online]. [2018-10-22]. Available at: <https://invivomagazin.sk/ako-vyvracat-dezinformacie-prva-meta-analyza-problemu-prinasa-tri-rady_616.html>.

18 *European Commission: Media Literacy*. [online]. [2018-10-22]. Available at: <https://ec.europa.eu/culture/policy/audiovisual-policies/literacy_en>.

19 *Media Literacy Index 2018*. [online]. [2018-10-22]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

connected with media trust among citizens and freedom of media in countries. The countries which are on the first position of ranking tend to have higher levels of trust among people. It is not a coincidence that it is connecting also with spreading the disinformation. “*False news erodes trust and is associated with growing polarization in society.*”²⁰ If we want to ensure resilience to fake news, disinformation, misinformation and their consequences we should realize that this issue is related to the path of restoring trust and vice versa as the two are interconnected.²¹ Media Literacy is an effective tool which can make visible what is often invisible in society. Its goal is to create watchful buyers, sceptical observers and well-informed citizens. Media literacy can bring positive outcomes in a number of areas. Studies of media literacy education have shown improvements in area of critical thinking and even in some cases also behaviour change.²² “*Media literacy has become a centre of gravity for countering “fake news”.*”²³ It is conceived as a process or set of skills which are based on critical thinking. Current media literacy tends to organize around five topics. It is aimed at youth participation, teacher training and curricular resources, parental support, policy initiatives and evidence base construction. Programs which are aimed to media literacy have demonstrated positive outcomes in critical thinking which is also closely connected with detecting disinformation.²⁴

Conclusion

The insight of the newest information and communication technologies into every day life is significant. The Internet has brought a new form of social communication which is currently becoming more digital than traditional. However, the communication on the Internet is not just about sending emails or chatting. It contains a wide range of communication options while the main role in this case is played by creation, transmission and reception of information. Information is the basic element of communication. The Internet contains a numerous information sources. The user is not just a passive recipient of information anymore; he has become an active user who can participate also in creating information. According to that we live in the post-truth era people have started to believe more in information which appeals to their emotions, feelings and beliefs. Objective facts have less influence on public opinion formation. The trend of spreading false information, hoaxes or fake news has started to occur in the environment of the Internet and digital media. The problem of who to trust and who not has been an aspect of people’s life since people started to live in complex societies. In current society there is a need to decide what is trustworthy because the Internet has made it possible for many voices to be heard. The reputation of sources of information tends to come down. The spread of disinformation in online

20 *Media Literacy Index 2018*. [online]. [2018-10-22]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

21 *Media Literacy Index 2018*. [online]. [2018-10-22]. Available at: <http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf>.

22 BULGER, M., DAVISON, P.: *The Promises, Challenges, and Futures of Media Literacy*. New York : Data & Society, 2018, p. 12.

23 BULGER, M., DAVISON, P.: *The Promises, Challenges, and Futures of Media Literacy*. New York : Data & Society, 2018, p. 3.

24 BULGER, M., DAVISON, P.: *The Promises, Challenges, and Futures of Media Literacy*. New York : Data & Society, 2018, p. 3-6.

environment has been also supported by the arrival of social media. People are more likely to believe information which was shared by their friends or relatives on social media. For human nature is hard to admit that we do not know or do not understand something. That is why people are willing to believe in various conspiracy theories or fake news with quick explanations. They are more likely to believe information which do not disrupt their beliefs, but on the contrary those who strengthen them. Good and effective tool which can combat the disinformation is media literacy gained my media education with aim to improve critical thinking. It has become a centre of gravity for countering fake news and can have significant influence on improving critical thinking and detecting disinformation.

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Contact data:

Mgr. Zuzana Benková
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
benkovazuza@gmail.com

SPECIFICS OF THE SCHOOL RADIO STATIONS AND THEIR ONLINE PRESENTATION IN THE FRAMEWORK OF SLOVAK REPUBLIC

Norbert Vrabc – Ľubica Bôtošová

Abstract

This report deals with specifics of the school radio stations and their online presentation that works in the framework of university radios in the Slovak Republic. Operating of the school radio is a relatively difficult activity that requires an extensive register of competencies and skills – on the side of students and also teachers. We expect, that the absence of these skills and competencies is one of the limiting factors why is this practically oriented form of media education used only a little and deals with some problems. The aim of this study is to find out the current situation of school radios, mainly from a quantitative perspective. In the framework of the Slovak Republic has never been processed a relevant study in this area, which would define the current situation. The study uses the quantitative research strategy and focuses on creating a fundamental statistic database of existing school radios and means of their online presentation. The purpose of the study is to see the strengths and weaknesses of presenting school radios online, to clear limiting factors and also challenges and opportunities for school radio content creators.

Key words:

Learning-by-doing. Media Education. Media Literacy. School Radio. Student Media.

Introduction

The implementation process of media education into educational process in Slovakia began in the '60s of the 20th century. At first, within the curriculum of the Slovak language, but at that time it was not the real media education as we know it today. In 2005 The Ministry of Education, Science, Research and Sport of the Slovak Republic approved the project Media Education as a non-compulsory and optional subject at primary school and eight-year grammar schools. In the territory of the Slovak Republic, media education, in line with valid school legislation, is currently included among cross-cutting themes and is a compulsory part of education that educational institutions should integrate into the educational process in three forms. Firstly, it is an individual subject, but there are only several schools that are educating media education like this. One of the reasons may be a lack of qualified teachers and the absence of didactic and methodical materials. Secondly, media education can be included as a cross-sectional theme embedded in the content of other subjects. This form is compulsory for all schools, but the majority of teachers do not pay attention because of the weak awareness of the issue, lack of seminars, training and didactic aids that would effectively present ways to incorporate media education into the subject. The third way how to learn about media is a practical form, concept learning-by-doing that is implemented in a form of project, course or other practical media activities. Pupils can work on specific media project together. Into this category, we also include activities such as the creation of student journals or the creation of a session in school radio, production of videos on a school website, etc.¹

One of the attractive forms of education are practical skills that students gain by the participation in the school magazine, preparation of contributions to school television,

1 VRABEC, N.: *Mediálna výchova: Teoretické východiská a trendy*. Trnava : FMK UCM, 2013, p. 39.

radio or school website. The situation in an area of media education mapped a research project of IMEC in years 2011-2012. The survey sample consisted of 631 secondary schools. Of these, up to 57 % are involved in media education, but as a separate form, 153 schools (29 %) are integrated with 298 (56 %) of the total number of schools, and 78 schools (15 %). The higher incidence of the independent form of media education at secondary schools is caused mainly by the high occurrence of the project form. It takes the form of a school magazine, radio, television or school site. Of the total number of schools, up to 132 schools indicated that they were using the form in media education. The magazine produced 114 schools (86 %), televisions, radios 13 schools (10 %), school website 5 schools (4 %).² Burn and Durran use in this context the term „school media production.“ It is a non-commercial communication platform in print, digital or audiovisual form, ensuring the transfer of information among students and audiences, which primarily consists of students and teachers of the respective school, on the secondary level as well as the wider local community. „*The assumption behind making productions for real audiences is that students will anticipate audience interests, needs, desires; and will learn to conceptualise audiences as social groups, distinguishing them from the more immediate contexts of media consumption they are used to, in particular family and peers.*”³ Students work with educational media activities to develop different key competences, including social, presentation, communication and technical skills. Students are developing their media and information literacy by creating media content. When teachers involve students in creating media productions using video cameras or computers. „*They may aim to motivate students’ interest in the subject, build communication and critical-thinking skills, encourage political activism, or promote personal and social development.*”⁴

According to Tušer, the main mission of the school media is to satisfy the information, thematic, interest, opinion, relaxation, as well as recessive interests of the addressees.⁵ From an organizational point of view, school media mean a group of people creating media content intended primarily for recipients from the educational institutions. Students are involved in the creative process on a voluntary basis to make media content designed to inform their classmates or teachers. Basic motivational assessment can be considered as some acquired skills, competencies, but also the image about the functioning of the media, as well as the problems encountered in practice. Goldfarb (2002) suggests that the potential power of these media has evolved in ways that empower learners, and increase a level of interactivity and critical thinking. „*Media production is an important means of generating student engagement in questions of agency, authority, and knowledge production, and the primary aim here is to advocate for a particular pedagogical approach that maximizes the potential of student media production to address issues of gender, sexuality, and national and cultural identity.*”⁶ School media that are existing there, in school, are related to its life and are directly

2 Stav mediálnej výchovy na slovenských základných školách. [online]. [2018-10-12]. Available at: <<https://medialnavychova.sk/stav-medialnej-vychovy-na-slovenskych-zakladnych-skolach/>>.

3 BURN, A., DURRAN, J.: *Media Literacy in Schools: Practice, Production and Progression*. London : Paul Chapman, 2007, p. 59.

4 HOBBS, R. A.: Review of School-Based Initiatives in Media Literacy Education. In *American Behavioral Scientist*, 2004, Vol. 48, No. 1, p. 42.

5 TUŠER, A.: *Vydávame školský časopis*. Zvolen : Krajská knižnica L. Štúra vo Zvolene, 2005, p. 3.

6 GOLDFARB, B.: *Visual Pedagogy: Media Cultures in and Beyond The Classroom*. Durham, NC : Duke University Press, 2002, p. 13.

integrated into the learning process. Their establishment is initiated by a school that covers their releasing or broadcasting. The theme is the attempt to democratize the school environment (to give the students space to express their own opinions) or to extend the range of school activities that the school presents to the internal audience, as well as to the external audience. One of the objectives of the school media is the development of students' critical thinking. „*This approach to critical literacy links media analysis to production; learning about the world is directly linked to the possibility of changing it.*”⁷ School media mainly includes school magazine, school television, school website, but also school radio. School radio is many institutions considered as a means of communication aimed at a dispersed audience but to the same target group – students. It provides effective dissemination of messages to students. The content creators are mainly teachers or school leaders. On the other side, the school radio can be a form of concept learning-by-doing, but in some cases also leisure time activity. It is a form of active participation of students who produce media content via online platforms, not frequencies, especially for financial or time reasons.

The program consists of short sessions and columns. The functioning of student school radio has a positive impact on students in the context of learning-by-doing concepts in terms of active student participation outside the classroom, workgroup deployment, flexible responses to situations, learning to work with a computer program, and also addressing people at the creation of communications. Student school radios have to deal with problems such as frequent fluctuation of students and their lack of experience, financial and technical security, space constraints, unskilled surveillance, shortcomings in the broadcasting structure, and online presentation and online marketing via social networks and the web. The concept of learning-by-doing is linked to the theoretical frameworks of multiple literacies that have been taken up, adapted, and extended to explore literacy development in a variety of contexts. „*This has led to the articulation of multiliteracies theory into pedagogic models and practices.*”⁸ Student media may be useful also in the context of distance learning. This is used mainly in regions where there are war conflicts and many people do not have access to the Internet and also the opportunity to attend school because of that. On a website of Africa Educational Trust (AET) is stated, that they have developed for these people an innovative formal approach to education and uses radio and recording CD and MP3 teaching as a basis for learning. Broadcasted lectures are available for everybody with radio. Everything they need is a simple device, determination and time. The original program was broadcasted in Somalia via the BBC and reached up to 250,000 listeners. Later, this form of education was also used by South Sudan, where it was used by many women, young people, people with disabilities.^{9,10} „*This focus on the socially situated nature of learning draws attention to the learner as a member of a socio-cultural community.*”¹¹

7 GOODMAN, S.: *Teaching Youth Media*. New York : Teachers College Press, 2003, p. 3.

8 JEWITT, C.: Multimodality and Literacy in School Classrooms. In *Review of Research in Education*, 2008, Vol. 32, No. 1, p. 248.

9 *Our Projects – Radio Education*. [online]. [2018-10-10]. Available at: <<https://africaeducationaltrust.org/radio-education/>>.

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11 KRAL, I., SCHWAB, R. G.: *Youth, Literacy and New Media in Remote Indigenous Australia*. Acton : ANU Press, 2012, p. 49.

1 Methods

The existence of school media, better said in our case, of school radio is its presentation of media outputs. The aim of this study is to summarize available data about student media in the Slovak Republic because so far there is no database of student media which would make easier searching and analysis of them. This type of data can help in better orientation in the given issue, but also provide a detailed overview of the existing school media. This study uses a quantitative research strategy focused on the content analysis of various forms of online presentation of school radio stations in the Slovak Republic. The main aim of this study is to introduce chosen analytical data on websites and selected social networks (Facebook, Instagram, Twitter) used by school radios. *„Quantitative content analysis emphasizes those characteristics of media products that are observable and descriptive, respectively. measurable, and develops the methods that these operations with media products) enable and support.“*¹² Variable-oriented classical quantitative content analysis uses predefined categories, proceeds „from top to bottom“ (top-down approach) and it concentrates on further unsupplemented and objectively understood content.^{13,14} In line with these content analysis approaches, we have quantified selected analytical data on the different forms of digital marketing on the web and on social networks.

2 Analysis and Interpretation of Data

For quantitative content analysis, we used publicly available resources available online. The most prominent among them are the websites of individual student radios broadcasting in the Slovak Republic, the social networks Facebook, Instagram, Youtube, Twitter, as well as the Soundcloud and Mixcloud pages used by the studied student media as a repository of sound recordings, or form of the radio broadcast archive. We analyzed university studios that work alongside universities, universities, but are often also characterized by the IRŠ abbreviation, which means dorms radio studio. In the Slovak Republic, here are twelve university radio studios which are available online. For better orientation, we have divided them according to a geographic breakdown in Western, Central and Eastern Slovakia.

1. Western Slovakia: in Bratislava radio Like (Pan-European University), radio Trlis (Dorms Mladost', Mlynská Dolina), student podcast Radioaktiv (Faculty of Arts, Comenius University) and radio Aetter (University of ss. Cyril and Methodius in Trnava).
2. Central Slovakia: radio Trenchtown (IRŠ of Alexander Dubček University of Trenčín), IŠR INRO (Technical University in Zvolen), IŠR Rapeš (University of Žilina), Radio X (independent radio information and cultural facilities of the University of Žilina) a Pulz radio (Faculty of Arts and Letters, Catholic University of Ruzomberok).

12 JIRÁK, J., KÖPPLOVÁ, B.: *Masová média*. Prague : Portál, 2009, p. 281.

13 For more information, see: KRIPPENDORFF, K.: *Content Analysis. An Introduction to Its Methodology*. London, New York, Thousand Oaks : Sage, 2004.

14 See: NEUENDORF, K.: *The Content Analysis Guidebook*. London, New York, Thousand Oaks : Sage, 2002.

3. In Eastern Slovakia there are university radio studios in Prešov and Košice. IŠR Šturko (Pavol Jozef Šafárik University in Košice), Radio 9 (it works alongside university students dorms at Jedlíkova in Košice) and in Prešov there is Paf Radio (University of Presov).

One of the important and maybe the most relevant forms of online media presentation is the website. In case of student media, university radio stations have only ten of twelve. Radio This and radio Like are mentioned only at the websites of the universities or on the website of Student council of colleges. In the analysis, we have found out that some pages are not working (Radio 9). Regarding this, it is necessary to mention the portal www.radia.sk, which publishes basic information not only about radio frequencies approved by the Council for broadcasting and retransmission, but also information and links for the live broadcast of the above-mentioned student media. Only radio Like and student podcast Radioaktiv are not mentioned on this website. The content of websites was focused mainly on information about radio, radio broadcasting programme and the people who are involved in the radio – speakers, editors, technicians, etc. Each page also provided contact details and live stream. In several cases, the reader can find also an archive of broadcasting, but this aspect is missing, while we are talking about radio Aetter and INRO Zvolen radio. An interesting fact is, that IŠR Rapeš and Radio X offer sound-borrowing services, organizing and moderating social and cultural events. Radio Aetter and Radio X together with IŠR Rapeš are active also in publishing articles on their website. Radio Pulz has a PR / Advertising contact person on the page.

Social network Facebook is in the issue of online presentation of student media, especially the radio most popular. It is also confirmed by the fact that all twelve student radio studios have their own fan page. They regularly publish some content to the social network, so we can see that it is the main channel of communication and one of the most important mean of presenting their activities and broadcasts online. The most frequent posts are teasers for broadcasted programs, but also invitations for school events, happenings, radio auditions. The most of the likes on facebook have the Aetter radio (2856). This is a positive result, in comparison with the fact that the University of Ss. Cyril and Methodius has 5495 students. University of Prešov has 8055 students, but PAF radio only 2848 followers on Facebook. In connection with this, we can talk about large reserves in marketing communication towards the main target group of their university. The lowest number of likes and followers has radio Like (300/291) with 1950 students, student Podcast Radioaktiv (73/79) and the Comenius University has more than 22,000 students. For more details, see. Table 1.

Table 1: Table of university radios in comparison with its students

Radio	Institution	FB likes/followers	Amount of students
IŠR ŠTURKO	Pavol Jozef Šafárik University in Košice	1129/1099	7096
Radio 9	University students dorms in Košice	2395/2322	X
Radio Paf	University of Presov	2849/2846	8055
Pulz radio	Catholic University of Ruzomberok	1647/1592	3454

Radio X	Independent radio of the University of Žilina	2759/2662	7723
IŠR Rapeš	University of Žilina	2453/2384	7723
Radio Trenchtown	Alexander Dubček University of Trenčín	1174/1176	1993
IŠR INRO	Technical University in Zvolen	1472/1441	2496
Radio Aetter	University of ss. Cyril and Methodius in Trnava	2856/2775	5495
Radioaktiv	Comenius University	73/79	22 245
Radio Tlis	Dorms Mladost', Bratislava	2406/2316	cca 6500 places at dorms
Radio Like	Pan-European University	300/291	1950

Source: Own processing

The popularity of social network called Instagram has also been reflected in the results of online student radio analysis. The Instagram account does not have those three radios: student podcast Radioaktiv, Tlis radio and Like radio. The most followers on this social network has radio Rapeš (468 followers), followed by the Aetter radio with 428 followers. Talking about the amount of posts is Aetter more active (187 posts) than Rapeš (147 posts). After these two radio stations, the number of followers dropped to just 291, which belongs IRŠ Paf, followed by 238 of followers for Radio 9, and then by 229 followers of Trenchtown radio station. The smallest number of only 75 followers has Pulz radio from Ružomberok. This number is very low compared to 3454 students at the Catholic University. Instagram in comparison with Facebook has a disadvantage in publishing texts, articles, statuses or explaining of an issue. Users of Instagram can use those cons in way of adding article links to „instastory.“ They also usually put the link into their profile. We found out the following trends, which outweigh the Instagram:

1. The content is similar to Facebook.
2. The amount of posts is lower than on Facebook. They are dedicated to topics, which were previously published on Facebook or website, they are duplicating the same content.
3. The main Instagram function is to refer to other platforms, to store and keep only video, photos and short audiovisual material for listeners.
4. Photos and videos are mainly from radio. They are showing hosts in shows, school events, or collective photos of radio members. We can summarize the Instagram account as a photo album or radio chronicle.

Social network Twitter is not spread in an area of online presentation of university radios in Slovakia. Only two out of twelve have Twitter account (radio Aetter and Pulz). Radio Aetter has from April 2011 only 160 tweets, last one they published in November 2013. Radio Aetter is followed by 125 people on Twitter, which is still better number of followers than the number of other university radio studios on social network Instagram (radio Pulz) or Facebook (student podcast Radioaktiv). Better is the Pulz Radio, which last published some post in March 2018, and their Twitter activity is better than in the case of radio Aetter. They have published up to 1083 tweets, but the number of followers is only 31. Social network YouTube is focused on video publishing. Of the radios surveyed, half of them have that social network (Tlis

Radio, Radio Aetter, INRO radio, Rapeš, Radio X and IRŠ Šturko). However, This radio posted the last video in 2013. Radio Aetter has 72 videos on YouTube and the last one was published in February 2018. Thematically, it focuses on promoting not only the radio itself, but also events at the faculty or university. Team of the radio every year prepare the christmas song as a gift for listeners, then they do the live streaming of conferences organized by the faculty but also publishes interesting posts from the broadcasting. IRŠ INRO from Zvolen has 23 videos and 62 subscribers on their account. Last video was released in 2015. IRŠ Rapeš has on their YouTube channel only 21 subscribers, but they have posted 56 videos, that is more than IRŠ INRO Zvolen. We appreciate a positive fact, that the last video was released at the beginning of November, the most up-to-date video in our analysis of YouTube student channels. More than 30 videos is oriented to the student radio competition called RádioRallye, mainly it shows the videos of competition, posts, or live broadcasting in 2014, 2016 and 2017. Lack of online presentation of student radio has on YouTube Radio X from Žilina. On their account, there are only three videos from 2013. The last radio, which is registered on social network YouTube, better said online platform is IŠR Šturko Košice. It has 33 videos released and 27 subscribers. Based on the data we collected, we consider YouTube as:

1. Online platform, which is not used by university media in a regular intervals.
2. Platform, where self-promotion occurs with teasers on their shows and programs, but also recordings of a particular radio.
3. Many radios are focused on Christmas greetings to the listener – a song or a spoken word, as well as a presentation of the results of the annual RádioRallye competition.

The basic feature of radio broadcasting is the so-called volatility, that is, the irreversibility of media content. An archive or other online storage can modify this feature in the form to least partially return to the content. They can also use the selection of individual programs and in this way provide some service to the public as a presentation of their students. Eight out of twelve radios have this online store. Mixcloud is used by radio Pulz from Ružomberok, Radio X from Žilina and Like radio from Bratislava. On the other side, Aetter Radio from Trnava, radio Trenchtown from Trenčín and Rapeš radio from Žilina have the account on the online storage platform called Soundcloud. Based on the content analysis, we have found out that the popularity of social networks has a rising character compared to websites, in the following order:

1. Facebook (12/12);
2. www.radia.sk (10/12);
3. Instagram (8/12);
4. Mixcloud/Soundcloud (8/12);
5. YouTube (6/12);
6. Twitter (2/12).

Conclusion

There are twelve university student radio stations, radios, in the territory of the Slovak Republic. Based on the content analysis, we have found out that in the western part of

Slovakia, is the most intensive Aetter radio, talking about online communication. In the central part of Slovakia there are the most radios: radio Trenčtown (IRŠ of Alexander Dubček University of Trenčín), IŠR INRO (Technical University in Zvolen), IŠR Rapeš (University of Žilina), Radio X (independent radio information and cultural facilities of the University of Žilina) a Pulz radio (Faculty of Arts and Letters, Catholic University of Ružomberok). On the websites was dominated by radio basic information, contacts, broadcasting structure and media creators of the particular radio. The archive is absent on the Aetter and INRO Zvolen radio websites. There is also an extra offer of radio studios in a form of sound recording or moderation, that can be found on the Rapeš and Radio X page. Radio Aetter, Radio X and Rapeš radio regularly inform about news and current affairs in the articles on the site. The weakest results in the online presentation belong to student podcast Radioaktiv, radio Tlis, radio Like. Based on the fact, that radio Tlis (Bratislava) communicates only through the website www.radia.sk and the Facebook fanpage. It does not have a website or Instagram. Likewise, there is a Like radio, that does not have a webpage or an Instagram, but it is mentioned on the media centre page where it works. Radioaktiv and Like have the largest reserves in online presentations, outdated content, untapped Internet opportunities for listener acquisition.

The most common way of online presentation is Facebook. On the basis of the data we have obtained, we have found that Facebook is used for sharing regular photos from the studio, shared photos, and teasers on programs and articles (only in some cases) are regularly published. The most likes have Aetter radio (2856) and University of Ss. Cyril and Methodius has 5495 students. Universtiy of Prešov has 8055 students, but Paf radio only 2848 followers on Facebook. Photos from a studio, guests before or after the show or from student events are mostly published on Instagram. The biggest number of followers have Rapeš radio (468) and Aetter (428), but talking about the amount of posts is radio Aetter (187) more active than Rapeš radio (147). Instagram is also popular for the opportunity to add twenty- „Instastories“ that will disappear after some time. The advantage is to update the content without worries and the effort of the author to select outdated information and photographs. Social network Twitter has radio Aetter (the last post in November 2013) and Pulz radio (the last post in March 2018). There are only two radios having it, that is the reason why we evaluate this way of online presentation as inefficient and unused. Also the number of followers is lower than the number of posts itself on this social network. INRO radio does not have any profile on Twitter, but it is mentioned on Twitter couple of times as the oldest IRŠ radio in Slovakia since 1968. Half of the radio stations have YouTube channel. Listeners can also see the faces of speakers, how does it look like in studio and radio team usually uses also for special Christmas wishes, greetings or songs. Except of this, they post videos from school events. University or dorms radios have a great potential to publish not only media content through the online environment but rather to highlight their existence and to extend the platform of listening to the use of available online platforms and social networks. Due to the proper use of marketing tools, they can also positively shift the radio profile and gain other benefits, in the form of visibility on other sites such as www.radia.sk. In addition, it is extremely important to appeal on potential recipients not only through online radio broadcasting but show also the visual side of the radio. Its appearance, the faces that work there, and the events in which was radio involved (media cooperation, own projects, competitions, etc.).

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Contact data:

assoc. prof. Mgr. Norbert Vrabec, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
nvrabec@gmail.com

Mgr. Ľubica Bôtošová
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
lubica.botosova@gmail.com

THE CULTURE OF NARCISSISM IN THE POSTMODERN SOCIETY

Zuzana Bučková

Abstract

Narcissism could be described as a phenomenon that has been “residing” in the sociocultural environment for centuries. With a natural technical-technological progress, this phenomenon has steadily transformed itself into a new form of reality typical for the contemporary postmodern society – the media reality. And it is the modern type of media reality, the so-called virtual environment, which prefers activities (creating personal accounts on social networks with an aim to communicate, or create avatars in digital games, and others) leading to advertising the ideal “I” and is, thus, an impulse to the rise of narcissistic tendencies of media products users. The main objective of the paper is to map the phenomenon of narcissism in the media environment, mainly on social networks. For this purpose, we use primarily logical-conceptual methods of text analysis; the issue of the presence of narcissistic culture in virtual reality becoming a subject of a discourse analysis. The objective of the study is to define the basic conceptual apparatus, or the terms “culture” (mass and popular culture separately), “postmodern society”, “narcissism”, and “social networks”. However, special attention is paid to the heterogeneous expressions of narcissism among the virtual environment users.

Key words:

Culture. Mass Culture. Narcissism. Popular Culture. Postmodern Society. Social Networks. Virtual Reality.

Introduction

The issue of narcissism cannot be labelled as unknown; however, it can certainly be considered timeless. The historical sources indicate that people living in various communities have always had some leader requiring respect, appreciation, or self-actualization. People have looked up to a chief, king, or later a “head” of state, followed him, confirming his notion of an ideal self. The creation of a unique form of media reality – the virtual reality, has helped this much discussed phenomenon to transform into various types of digital dimension products. The virtual environment has individualized each person, and has offered a notable space to create a new, not genetically innate or socially acquired, identity. The character of media environment, making each individual focus exclusively on themselves, has determined the rise of narcissistic culture in virtual reality, making it obviously stronger. Social networks can definitely be included in the products of digital dimension. The original motive of simplifying the communication between digital dimension members has been superseded by the promotion of individual beauty, abilities, skills, or experience of individual users. Therefore, we would argue that the contemporary late modern society and the connected virtual environment have become a suitable place for the rise of the “cult of narcissism” – literally worshipping one’s own self.

The main objective of the article is the reflection of the narcissistic culture with emphasis on its application in the postmodern environment – in virtual reality, or social networks. The definition of the corresponding terminological axis, followed by an application of the discussed phenomenon in the area of virtual activities, is a significant part of the study. To further illustrate the issue, the author uses relevant methods of logical text analysis in synergy with discourse analysis. Combination of the selected suitable methods leads to a closer explication of the related forms of the culture and its expressions. Within the aforementioned reflection, the publications

regarded as the source work are the monographs by S. Vaknin, Z. Bauman, E. Mistrík, G. Lipovetsky. Other essential sources include journal studies by T. C. Marshall, K. Lefringhausen, N. Ferenczin, or O. Parambouis, J. Skues, and L. Wise, etc. The first chapter characterizes the main terms like “culture”, “postmodern society”, “narcissism”, and “social networks”. In the second part of the article, the author points out the occurrence of the researched phenomenon in media reality of the postmodern society, i.e. in the virtual environment (specifically on the social networks).

1 Narcissistic Culture and the Related Terms

Culture as an interdisciplinary phenomenon, closely related to the occurrence of narcissism, could be characterized from several aspects. This fact has been realized by the representatives of heterogeneous scientific disciplines, but mainly by the theoreticians of the culture and media studies. Anthropology defines culture as a historically transmitted pattern of meanings personified in symbols. It describes culture as a system of inherited concepts in symbolic forms, through which the society communicates and sustains them for its future.¹ For the discipline of sociology, culture represents a complex of patterns of behaviour in a particular social group, regardless of its scope or duration. The aesthetics view speaks exclusively of the so-called “high” culture; i.e. artworks in literature, art, etc., accredited with a great social and historical value.² R. Williams’s trichotomous division of culture can be considered one of the most general definitions of culture. The Birmingham School representative speaks of:

- The “ideal” definition of culture – hereby, culture is characterized as the road to human perfection, or it reflects the state of this perfection in terms of absolute or universal values. Here, values are perceived in the sense of timeless structure or a permanent reference to the universal human status.
- The “documentary definition of culture” – culture is defined as the complex of intellectual and imaginative activities enriched by human thoughts and experience.
- The “social definition of culture” – culture is seen as a description of a specific way of life, in which certain meanings and values are expressed not only in art but also in institutions and ordinary behaviour.³

We talk about the origins of the contemporary cultural studies in relation to the scientific work of the aforementioned Birmingham School (since year 1964), which is connected to the activities of the Centre for Contemporary Cultural Studies. Besides literary criticism, a redefinition of mass culture as a “culture of people”, or popular culture, has become an object of its research. Creation of this line of cultural studies represented a theoretical turning point in the research of culture and mass media, and has brought a new phase of cultural development – sociocultural approach.⁴ Media studies have naturally started to develop a few years later. Their development in academia could be dated to the 60s or 70s years of the 20th century. At that time, an

1 BUDIL, I. T.: *Mýtus, jazyk a kulturní antropologie*. Prague : Triton, 2003, p. 18.

2 JANDOUŘEK, J.: *Sociologický slovník*. Prague : Portál, 2001, p. 136.

3 WILLIAMS, R.: The Analysis of Culture. In BOYD-BARRETT, O., NEWBOLD, Ch. (eds.): *Approaches to Media. A Reader*. London : Arnold, 1995, p. 332.

4 TURNER, G.: *British Cultural Studies – An Introduction*. London : Routledge, 1996, p. 63-64.

interconnection between the socio-scientific research of media and the humanities view of interpretative focus on human, or mass communication, has occurred.⁵ E. Chlumská, in her work, summarizes the issue of media and cultural studies and states that cultural studies became the prerequisite for the formation of a multidisciplinary field of media studies. She also speaks of three essential areas of media studies, namely the effects of media on audience, political economy, and cultural studies.⁶ D. McQuail, alike, declares a wide scope of the media studies. The main topics of this field relate to all activities of the broader society, mainly in the matters connected to public communication⁷, currently supported by media technologies. The expansion of media (or media culture) has, thus, contributed to and anchored the long-term presence of the so-called mass and popular culture.

Development of the reflection of the **mass culture** can be dated to the first half of the 20th century; popular culture has become to establish itself in the second half of the 60s years of the 20th century. D. McQuail talks about mass culture as the most widespread and sought-after culture of our period.⁸ The mass-produced type of culture can be defined as the production and cultural creations intended for masses of people or produced by themselves, based on their needs and taste.⁹ On the other hand, M. Škodová claims that mass culture is a culture produced for a mass audience.¹⁰ This culture can be perceived as a complex of various cultural subjects, activities, or concepts which are being sold as goods through mass communication.¹¹ It is, therefore, a culture of a high, undifferentiated number of people in a modern society, which is being produced for these people and is represented as a mixture of stories, notions, information, ideas, entertainment, and shows, creating a typical content of communication channels aimed at the mass audience.¹² Axiologically-critically oriented definition of mass culture has determined the inaccuracies in terminological definition of the later term "**popular culture**". D. Strinati points out that popular culture does not have a stable definition, as the perception of it is dependent on the justification of the nature of social relationships, and it contains an interaction with the popular culture products.¹³ However, popular culture can, in general, be seen as a form of entertainment, which is watched, read, or actively attended by hundreds of thousands or even millions of people.¹⁴ However, popular culture is much more

- 5 BOČÁK, M.: Mediálne štúdiá: K stavu a perspektívam jednej akademickej (ne-)disciplíny. In RUSNÁK, J., REGRUTOVÁ, L. (eds.): *Médiá a text IV. Zborník príspevkov z vedeckého seminára konaného dňa 4.12.2012. Conference Proceedings*. Prešov: Filozofická fakulta Prešovskej univerzity v Prešove, 2013, p. 11.
- 6 CHLUMSKÁ, E.: *Úvod do mediálnych štúdií*. Olomouc: Univerzita Palackého v Olomouci, 2013, p. 13.
- 7 McQUAIL, D.: The Future of Communication Studies: A Contribution to the Debate. In CARPENTIER, N. (ed.) et al.: *Media and Communication Studies Interventions and Intersections*. Tatra: Tatra University Press, 2010, p. 27.
- 8 McQUAIL, D.: *Úvod do teorie masové komunikace*. Prague: Portál, 1999, p. 127-128.
- 9 KOLEKTÍV AUTOROV: *Velký sociologický slovník*. Prague: Karolinum, 1996, p. 552.
- 10 ŠKODOVÁ, M.: „Kultura masová“. In REIFOVÁ, I. (ed.): *Slovník mediální komunikace*. Prague: Portál, 2004, p. 113.
- 11 KOLEKTÍV AUTOROV: *Slovník spoločenských vied*. Bratislava: Slovenské pedagogické nakladateľstvo, 1997, p. 142-143.
- 12 McQUAIL, D.: *Úvod do teorie masové komunikace*. Prague: Portál, 1999, p. 62.
- 13 STRINATI, D.: *An Introduction to Theories of Popular Culture*. 2nd Edition. London, New York: Routledge, 2004, p. XVII.
- 14 GIDDENS, A.: *Sociologie*. Prague: Argo, 1999, p. 360.

diverse and variable as the homogenized mass culture. Its otherness lies in the fact that the consumers do not passively take it in, but actively create it from the available cultural supply. They are not dependent on particular products of culture but are able to select those that best correspond to their social experience. This way, the approach to culture liberalizes as individual needs (taste, preference of a particular genre, theme, adaptation, activity, etc.) come more to the forefront.¹⁵

Individualism can, however, be regarded as the fundamental sign of the contemporary late modern society. Several authors have addressed the definition of the late modern society, but one of the most elementary definitions has been formulated by Z. Bauman. He states that the **late modern society** is one of the stages of the development of individuals and social relationships. He finds discontinuity, inconsequentiality of behaviour, fragmentation and episodicality of various spheres of human activities permanent attributes of the late modern society and its life.¹⁶ J. F. Lyotard talks about postmodernism (as a synonym to the late modern society), which is obviously a part of modernism and he considers inhumanity and an absence of firmly established rules some of its most significant traits. He states that the late modern, or postmodern, society should be understood in the sense of future (post-), as well as something anterior (modo).¹⁷ J. McGuigan approaches the discussed term in his own way and describes postmodernism as a sphere of the omnipresent, commodified, hybridized, and personalized culture. According to him, the culture of the late modern society is characterized by an absence of boundaries between media, genres, and areas of social activities.¹⁸ M. Brestovanský in his publication also addresses the issue of the late modern society, or defines its typical attributes. The late modern society is characterized by play, coincidence, anarchy, change, performance, is superficial, without meaning or voice. It tries to accept meaninglessness and deny complexity, implying simplified phrases and shallow images – individuals conform to fashion, entertainment, and role-playing. It is about a search for a new identity with an own language and coding.¹⁹ Z. Bauman goes even further and asserts that the postmodern society is characterized by an absence of a firmly defined identity.²⁰ S. Sayre and C. King, within the context of thinking about the late modern, or the postmodern society, conclude that this new social and cultural situation is represented by disrespecting the societal hierarchic laws and tradition, deepening the globalization tendencies, and supporting differences in the society. It is because time of freedom and unlimited fantasy has come.²¹ It follows from the abovementioned theses that the current sociocultural reality is, in a way, a reflection of the needs of the individuals, i.e. a certain type of a personalized community. Personal identity and its definition,

15 WILLIAMS, R.: *Mass Communication and Minority Culture*. In MARRIS, P. THORNHAM, S. (eds.): *Media Studies. A Reader*. Edinburgh : Edinburgh University Press, 1999, p. 46-48.

16 BAUMAN, Z.: *Úvahy o posmoderní době*. Prague : Sociologické nakladatelství (SLON), 1995, p. 25.

17 LYOTARD, J. F.: *O postmodernismu. Postmoderno vysvětlované dětem. Postmoderní situace*. Prague : Filozofický ústav AV ČR, 1993, p. 26-28.

18 MCGUIGAN, J.: *Modernity and Postmodern Culture*. Maidenhead : Oxford Univesity Press, 2006, p. 174.

19 BRESTOVANSKÝ, M.: *Úvod do mediální výchovy*. Trnava : Trnavská univerzita v Trnave, 2010, p. 35.

20 BAUMAN, Z.: *Úvahy o posmoderní době*. Prague : Sociologické nakladatelství (SLON), 1995, p. 35.

21 SAYRE, S., KING, C.: *Entertainment and Society: Influences, Impacts and Innovations*. New York : Routledge, 2010, p. 38.

degrading traditions and social hierarchy, has become the crux of the attention of the human society, rooting the “phenomenon of narcissism” into our daily lives.

An individual in the postmodern society, with the rise of the new form of reality, or due to its options, tries to control their own body and mind, which are the attributes determining **the phenomenon of narcissism**. This fact assumes a significant role in the life and culture of an individual, as well as in the culture of the society, as it brings the assumption of omnipotence and self-sufficiency.²² Narcissism can be defined as a pattern of attributes and behaviours that represent an obsession of an individual with their own self. It is an egoistic and ruthless pursuit of one’s gratification.²³ An individual presented to media, in our case the cyberspace user that is subjected to the dictate of the virtual era, i.e. not only the dictate of the aforementioned stereotypical behaviour but also its physical form, is exposed to this phenomenon.²⁴ Narcissism expresses itself in the personality character traits, body posture, gestures, facial expression, tone of voice, etc.²⁵ A postmodern person suffering from the narcissistic disorder relishes and enjoys their body, which is the main consumer of the pleasure as it reacts to the offered experiences.²⁶ At the same time, they feel hatred towards their body, because it is not as perfect as those presented by the media and commercials.²⁷ A narcissistic personality mainly focuses on fast-satisfying pleasures, which lead to the immediate fulfilment of human needs or euphoria, regardless of their consequences. Such behaviour stems from incorrect impressions, while awakening from them results in depression. A narcissist thinks that they can make do with their own hypertrophied individuality, if the society does not show sufficient interest.²⁸ For a narcissistic person, an impulsive character, instability in relationships and moods are equally typical. They constantly change their emotional state and their attitude towards other people within short periods of time. They do not agree with their image and, therefore, do not identify with their selves, their identity, values. They feel entitled and fight for a constant attention of others.²⁹ Individuals with narcissistic personality disorder are often frustrated by their need for approval, love, and attention. In their past, they had often encountered a negative feedback aimed directly at them, not their actions. Negative perception of their personality confirms their feelings of being marginalized or judged by the society. In order to get a positive feedback from others, they try to make a change in their behaviour in accordance with expectations of others.³⁰ These factors, to a large extent, manifest themselves

22 ŠIMŮNEK, M.: Fotografie a narcizmus. In VOLEK, J., BINKOVÁ, P. (eds.): *Média a realita*. Brno : Masarykova univerzita, 2003, p. 120.

23 VAKNIN, S.: *Malignant Self Love. Narcissism Revisited*. Prague, Skopje : A Narcissus Publications Imprint, 2003, p. f18.

24 CENKÁ, R., LUŽÁK, I.: Kyberpriestor a fenomén „mystickej smrti“. In GÁLIK, S. (ed.) et al.: *K problému univerzálnosti a aktuálnosti fenoménu „mystickej smrti“*. Łódź : Księży Młyn, Dom Wydawniczy Michał Koliński, 2013, p. 232.

25 KRAJCO, K.: *What Makes Narcissists Tick. Understanding Narcissistic Personality Disorder*. England : Operation Doubles, 2007, p. 16.

26 BAUMAN, Z.: *Úvahy o postmodernej době*. Prague : Sociologické nakladatelství (SLON), 1995, p. 78.

27 MISTRÍK, E.: Zbožštenie tela v narcizme a koniec postmodernej kultúry. In *Filozofia*, 2008, Vol. 63, No. 4, p. 344.

28 CIESLIK, M.: Not Smiling but Frowning. Sociology and the Problem of Happiness. In *Journal of Sociology*, 2015, Vol. 49, No. 4, p. 428-431. [online]. [2018-09-29]. Available at: <<http://nrl.northumbria.ac.uk/22871/1/smiling%20frowning%20paper%20for%20Sociology%20final%20revised%20version%20april%202014.pdf>>.

29 RUISELL, I.: *Osobnosť a poznávanie*. Bratislava : Ikar, 2008, p. 123.

30 HOUBOVÁ, P. et al.: Narcistická porucha osobnosti – diagnostika a liečba. In *Psychiatria pro praxi*,

also in the virtual reality. Creating a new identity in the virtual environment is also subject to actual trend set by the society itself; the trend being the encouragement of narcissistic tendencies in the users or the media consumers. These can be seen not only in creating personalized game avatars but, mainly, in using the social networks.

Social networks currently draw attention of the audience, not only due to their content and provided services but mainly because of an efficient and user-friendly interconnection of several various functions and applications joined into one service with the character of a communication meta-application.³¹ Social networks help their members to create public, private, or company profiles, presentations, and discussion forums; providing space to share photographs, videos, content, and other activities. Majority of the content of social networks is created by users themselves. They are able to create any communication form through posts or public communication, chat, and other channels. Also very popular are theme groups, discussion forums, where people are able to exchange experience and opinions about particular topics: *“This way, people are joined together in groups, which lead to an emergence of a network of relationships and contacts, within which they communicate and share pictures, videos, and information.”*³² In the contemporary late modern society, people prefer communication and other social activities (shopping, work activities, games, etc.) taking place mainly through social networks. Therefore, the multimedia market, for the commercial reasons, provides users with a possibility to conduct social activities through heterogeneous forms of social networks.³³ Based on the aforementioned, we can state that the main intention of social networks is to create a suitable space for presentation of one’s individuality, as well as mutual interaction of users. Despite the obvious positives of the platform, social networks also contain certain negatives. Thanks to their technological ability to share various spheres of an individual’s personal life, they create adequate conditions for an occurrence of violence, sexism, and, of course, the narcissistic tendencies, currently a much discussed topic in several research studies.

2 Social Networks as a Suitable Environment for Development of the “Culture of Narcissism”

The digital dimension provides a notable number of possibilities for self-realization and easier presentation of one’s identity (physical or psychological). Contrary to the

2005, Vol. 6, No. 1, p. 21. [online]. [2018-09-29]. Available at: <<https://www.psychiatriepropraxi.cz/pdfs/psy/2005/01/03.pdf>>.

31 BLINKA, L. et al.: *Online závislosti: Jednání jako droga?* Prague : Grada Publishing, 2015, p. 180.

32 LUKIČ, L., SOKOL, P.: *(Ne)bezpečie sociálnych sietí*. Vranov nad Topľou : European Information Society Institute, 2014, p. 8.

33 Some of the most popular social networks are *Facebook*, *Instagram*, *Twitter*, or *YouTube*. The network with the widest user base, connecting more than 1.5 billion clients, is called *Facebook*. The main advantage of this service is the interaction between users and the ability to share different content (status updates, photos, videos, etc.). The application allowing its users to present mostly photographs is called *Instagram*. The service offers a possibility to share photographs and video sequences which can be edited by graphic filters. Social network *Twitter* is prevalent mainly in the western countries with 330 million active users. It allows sharing own short posts – „tweets“ or photographs. However, in recent years, popularity of the *YouTube*, web site aimed at presentation of videos, grows fast. It is the largest server providing recording, sharing and copying of the audiovisual files (remark by the author).

sociocultural reality, an individual is simply able to advertise their subjective opinions, attitudes, lifestyle, or convictions while addressing a heterogeneous, disperse audience – other users. Playing digital games, belonging mainly to the gaming genre MMORPG (“massively multiplayer online role-playing game”), is one of the alternatives. In this type of game a player can autonomously create their avatar – the entity, mentally or physically perfect, the character that, thanks to internet connection, can be watched by thousands of players. This way, the user is capable of creating their idealized “I” reflecting their needs, which results in getting the impression of achieving profit or success. A distinctive, and from our point of view more dangerous, category is the creation of a user’s identity on social networks. It is because social networks are used by millions of individuals, thus making it much more difficult for the user to impress by their uniqueness. Furthermore, an individual is entering the “social market” primarily with their real identity, which he needs to idealize as much as possible. Therefore, many researchers have tried to clarify and describe the presence of narcissism on social networks, focusing mainly on the most widely used products such as *Facebook* or *Instagram*. The social network *Facebook*, with 1.4 billion active users, has become the most frequent object of the aforementioned research. In 2015, T. C. Marshall, K. Lefringhausen, and N. Ferenczi conducted a survey of 555 users, mapping the narcissistic tendencies of individuals using this social network. The results showed that, overall, 57% of the users used *Facebook* on daily basis and spent approximately 107 minutes per day actively using it. The significant result of this survey was the finding that, in this sample, there were users who promote mainly themselves (by sharing their status updates or photos), attempting to gain as many fans of their profiles as possible. The other data attained by this research were the information about the participants of the study preferring *Facebook* as a means of expressing their opinions, views, and lifestyle presentation. This group of the analyzed people actively joined online discussions, which the researchers used to identify features of a narcissistic personality. People dealing with the issue of the healthy diet comprised a specific sample of the research. The study says that, through shared status updates, we were able to observe elements of narcissism (presentation of an ideal body, attractive food they were eating, etc). The concluding result of this study was that individuals received more “likes” and comments from other network users in the moments of posting status updates about their achievement; getting the attention they were seeking,³⁴ and thus reinforcing their narcissistic tendencies.

Social network *Instagram* has also become a convenient environment for the development of narcissistic culture. It was proven by a research in a form of group discussions from 2016, conducted on the sample of two hundred volunteers using the aforementioned services, 62 of them having had their account linked to another social network (e.g. *Facebook*, *Twitter*, *Tumblr*). The authors of the research pointed out mainly the group of users using the application mostly to receive feedback connected to their posts, which resulted in their higher inclination towards developing narcissistic tendencies. The majority did not even use all the functions of the *Instagram*. They placed the greatest emphasis on using the so-called “hashtags” (key words), the main

34 MARSHALL, T. C., LEFRINGHAUSEN, K., FERENCZI, N.: The Big Five, Self-Esteem, and Narcissism as Predictors of the Topics People Write about in Facebook Status Updates. In *Personality and Individual Differences*, 2015, Vol. 38, No. 85, p. 35-38. [online]. [2018-09-30]. Available at: <<https://www.sciencedirect.com/science/article/pii/S0191886915003025?via%3Dihub>>.

topics referring to their diet, personal achievements, travelling, etc. The participants subsequently responded to the question about the reason for making the photos. The majority stated that they were trying to promote their identity with an aim to get the most “followers” (people who regularly view others’ content). The second most frequent answer was the ambition to portray oneself as an attractive person to the largest possible range of popular people. Research participants also responded to a question, whether they feel happy in the moment of receiving a feedback on the shared post. The majority responded with a “yes” and as a reason they stated motivation to share more posts. To the question about their reaction to not getting any comment on their post, most participants reacted with indifference but some expressed feeling negative emotions. The last question was aimed at the feelings when receiving a negative response to their post. The most frequent reaction was to delete or block the response. One of the participants even said that it arouses feelings of being judged and underestimated by other users.³⁵ This research clearly declares that the presence of narcissism on *Instagram* is obvious. The discussed platform based exclusively on image material (photos) encourages self-promotion and presentation of individual success with an aim to receive mostly positive feedback and consequent increase of self-worth. One of the most current and geographically close surveys is presented by a study of A. Błachnio and A. Przepiórka. In 2018, the researchers examined a sample of 360 Polish *Facebook* users. The primary goal of the researchers was to observe the respondents’ fear of a potential social exclusion or missing out; observation of the impact of the social network *Facebook* on their personalities, or the rise of narcissism. Preceding studies that the authors based their research on had proven that men have a higher tendency to fear social exclusion; this fact stemming from a lower satisfaction with life. This phobia results in the need of the male sex³⁶ to belong, which leads to an increased urge to use *Facebook* and become a part of some group. Users who exhibited narcissistic traits (32%) attach too much importance to *Facebook*. This group of individuals admitted to daily usage of the social network with an intention of self-promotion. Based on the aforementioned, we can state that the most active *Facebook* users are people scared of the possible exclusion from the society. This fear is often accompanied by narcissistic tendencies of an individual.³⁷

Besides psychiatric diagnosis, narcissism could be seen as a personality trait. People with a high rate of narcissistic trait are characterized as excessively sensitive towards being judged by others; they expect special treatment from other people. They lack empathy, have a grandiose view of themselves, are eccentric, or feel superior. They have a low number of social relationships, although they strongly desire social contact, which, however, only serves as a source of admiration and attention.³⁸ Within

35 PARAMBOUKIS, O., SKUES, J., WISE, L.: An Exploratory Study of the Relationships between Narcissism, Self-Esteem and Instagram Use. In *Social Networking*, 2016, Vol. 5, No. 2, p. 82-86. [online]. [2018-09-30]. Available at: <<http://www.scirp.org/journal/doi.aspx?DOI=10.4236/sn.2016.52009>>.

36 In Slovakia, 34% of active users of the social network *Facebook* are men, as much as 14% of them visiting the social network daily (remark by the author).

37 BŁACHNIO, A., PRZEPÍÓRKA, A.: Facebook Intrusion, Fear of Missing Out, Narcissism, and Life Satisfaction: A Cross-Sectional Study. In *Psychiatry Research*, 2018, Vol. 39, No. 258, p. 514-517. [online]. [2018-09-30]. Available at: <[https://www.psy-journal.com/article/S0165-1781\(17\)31167-8/fulltext](https://www.psy-journal.com/article/S0165-1781(17)31167-8/fulltext)>.

38 See: BALAJI, V., BALASUNDARAM, I.: A Study on Sub-Clinical Narcissistic Personality Score and Its Relationship with Academic Performance-An Indian Experience. In *Asian Social Science*, 2015,

this context, child and adolescent recipients could be considered the most vulnerable. In 2011, K. S. Lau et al. conducted a research determining the relationship between narcissism and behaviour on social networks in connection with child users. Within a group of children it has been found out that those with a moderate level of narcissism usually have their Facebook profile opened for significantly longer than children with a low level of narcissistic tendencies. They also discovered that children with a high level of narcissism spend an evidently longer time actively using *Facebook* (i.e. not doing any additional activities) than children with a low level of narcissism.³⁹ Some studies, with university students as participants, have proven the relationship between narcissism and the frequency of logging in to *Facebook*. The research has found out that the main reason for this behaviour is the motivation of users to check the feedback to their activities in a form of comments or evaluation through the button “Like” from other users, or to write new status updates about their current activity.⁴⁰ As to the number of friends, C. J. Carpenter has determined that individuals with a higher rate of narcissistic behaviour also have a greater need to get attention from as many people as possible, which “predestines” them to have the highest possible number of friends.⁴¹ Furthermore, K. S. L. Lau highlights the fact that people with a high level of narcissism are characterized by an aggressive, or even delinquent, behaviour. It is because they lack empathy and react to criticism inappropriately. Therefore, it can be expected that they will commit certain negative acts more frequently than people with a low level of narcissism. Highly narcissistic individuals are also more likely to communicate through a fake profile and write improper comments on the so-called “walls” (e.g. in the form of insults) as an attempt to mock or humiliate someone.⁴² According to the aforementioned research, the intention for using social networks is obvious. Individuals with narcissistic tendencies care much more about their self-image, have a feeling that others want to know what they are doing, how they are living and therefore they try to make their activities visible through writing messages, updating photos, etc.⁴³ Social networks, in regard to their impactive reach, obviously serve them as a means of achieving this goal.

The abovementioned studies only confirm the character of the postmodern society and the nature of an individual living in this type of sociocultural reality. At first sight, social networks represent a feeling of being a part of a certain social community; however, on the other hand, it brings a considerable isolation and concentration on one’s own

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- Vol. 11, No. 2, p. 96-100; BERGMAN, S. M. et al.: Millennials, Narcissism, and Social Networking: What Narcissists Do on Social Networking Sites and Why. In *Personality and Individual Differences*, 2011, Vol. 50, No. 1, p. 706-710.
- 39 LAU, K. S. L. et al.: Examining Associations Between Narcissism, Behavior Problems, and Anxiety in Non-Refered Adolescents. In *Child Youth Care Forum*, 2011, Vol. 40, No. 3, p. 163-172.
- 40 See: MEHDIZADEH, S.: Self-Presentation 2.0: Narcissism and Self-Esteem on Facebook. In *Cyberpsychology, Behavior, and Social Networking*, 2008, Vol. 13, No. 4, p. 357-362; WALTERS, N. T, HORTON, R.: A Diary Study of the Influence of Facebook Use on Narcissism Among Male College Students. In *Computers in Human Behavior*, 2008, Vol. 52, No. 1, p. 326-329.
- 41 CARPENTER, Ch. J.: Narcissism on Facebook: Self-promotional and Antisocial Behavior. In *Personality and Individual Differences*, 2012, Vol. 52, No. 1, p. 483-485.
- 42 LAU, K. S. L. et al.: Examining Associations Between Narcissism, Behavior Problems, and Anxiety in Non-Refered Adolescents. In *Child Youth Care Forum*, 2011, Vol. 40, No. 3, p. 163-172.
- 43 BERGMAN, S. M. et al.: Millennials, Narcissism, and Social Networking: What Narcissists Do on Social Networking Sites and Why. In *Personality and Individual Differences*, 2011, Vol. 50, No. 1, p. 706-710.

identity. G. Lipovetsky also takes a similar position and asserts that a postmodern person is omnipresent, while not having any stable background. Postmodernism is just another step to human independence, which leads to an emergence or encouragement of narcissism. Current indifference becomes a condemnation for human relationships. The more responsibility and information one gets, the less they care about them, and the more they concentrate on themselves.⁴⁴ *“For a post-modern narcissist, it is not important to conform to strict norms set by the society. It follows from the principle of a narcissistic and consumer relationship with the world that norms are not important (especially if they come from the outside, if they are not internalized). The crucial thing is own pleasure that ought to be prolonged and enhanced to the maximum possible level.”*⁴⁵ An individual with a narcissistic disorder often takes an egoistic attitude, because past experience has thought them to only trust themselves, and concentrates on meeting exclusively their own needs. They frequently use other people for their own benefit and are happy when they receive a corresponding social recognition for this “success” (in reality, their selfish and egoistic behaviour). Most of the time, their self-confidence and ego prevent them from joining normal social life, which gets disrupted by feelings of inner emptiness and uselessness.⁴⁶ However, G. Lipovetsky has complexly characterized an emergence of narcissistic personality in a late modern society as a result of prevailing ideology. The current looser upbringing in families, new formation of society, and bureaucracy have all contributed to its rise. A narcissist is not concerned by the future or by consequences of their actions. A person suffering from narcissism uses feelings of others to their advantage, becoming a creator of more barbaric and conflicted interpersonal relationships.⁴⁷ The author thus points to a relevant fact that, despite technology expansion and the connected rise of social networks and their subsequent usage, the irrelevant upbringing, implying the disruption of social relationships, or their shallowness, and supporting consumer thinking oriented mainly on the outer beauty, is behind the establishment of the examined phenomenon in the contemporary sociocultural reality.

Conclusion

Postmodern society, characterized by its new ideological, economic, technical, or political aspects of human life, has become the prime determinant of a unique form of reality – media reality. However, with the emergence of the so-called multimedia, the media reality has been subcategorized and its specific type – “virtual reality”, has been created. The occurrence of heterogeneous sociocultural phenomena has smoothly been translated into the radio and television content, pages of periodicals, as well as into the dimension of digital games and cyberspace of social networks. Using the social networks, an individual becomes a part of a fictitious community, which is, however, represented by real users. Despite this, the unreal environment enables the user to present the reality more ideal than the real world (including

44 LIPOVETSKY, G.: *Éra prázdnoty*. Prague : Prostor, 1998, p. 58.

45 MISTRÍK, E.: Zbožštenie tela v narcizme a koniec postmodernej kultúry. In *Filozofia*, 2008, Vol. 63, No. 4, p. 344.

46 HOUBOVÁ, P. et al.: Narcistická porucha osobnosti – diagnostika a liečba. In *Psychiatria pre prax*, 2005, Vol. 6, No. 1, p. 21. [online]. [2018-09-30]. Available at: <<http://www.solen.sk/pdf/49732206d88d1c260543d9154f856447.pdf>>.

47 LIPOVETSKY, G.: *Éra prázdnoty*. Prague : Prostor, 1998, p. 95.

individual inner and outer beauty), mainly through publishing photos, audiovisual materials, and even their thoughts or opinions in the form of the so-called “status updates”. The aforementioned possibilities lead to an anchoring (often unconscious) of narcissistic behaviour also in the media reality of digital media and to an emergence of “cyberculture of narcissism”.

The submitted study has, therefore, addressed the issue of the presence of narcissism on social networks more closely, which also constituted the primary objective of the paper. By stating the core terminology connected to the addressed problem concerning new perspectives of narcissistic culture and current partial research conducted on social networks users, we have highlighted the apparent occurrence of narcissistic behaviour in virtual reality of social networks, as well as its particularity in the given environment. However, within this context, theoreticians and researchers stress an essential fact. Despite a considerable power of virtual environment and activities connected to it, in the sense of an appearance of possible anonymity of an individual, eliminations of a real social contact or an easier access to technical opportunities related to encouraging the expressions of narcissistic behaviour, the examined phenomenon is formed primarily within social education provided fundamentally by family or pedagogues. The presented thesis thus clearly appeals for a reciprocal research of the phenomenon of narcissism, which requires more in-depth probing into the contemporary “postmodern” upbringing of minors.

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Contact data:

Mgr. Zuzana Bučková, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
zuzana.buckova@ucm.sk

PUBLIC MEDIA SPACE AND MEDIA COMMUNICATION IN CHINA

Milan Čáky

Abstract

China's steady economic development, the size of its territory, its population, the growth of economic strength and investment expansion create the need to adequately manage the public media space and adjust the principles of media communication in order to preserve the political and economic stability of society as an important condition for a favorable economic growth. In China, public media space and media communication are different from media culture and media communication in European countries because of the Konfucian principles – one of the most important is the prioritization of community interests over the interests of the individual. It is a part of a Chinese or Asian civilization model. The media space and media communication feature in China is designed to balance political and social contradiction, to ensure the internal harmony of society in the spirit of Chinese philosophical principles, to avoid high social costs in the development of the Chinese society and the state was consolidating politically.

Key words:

Broadcasting. Media Communication. Media Culture. Media Reform. Media Space.

Introduction

The People's Republic of China is currently not only a major economic actor on the world political scene, but the population (around 1.3 billion) creates a wide scope for mass media and communication. Since the country's foreign presentation is determined by foreign-political interests, the government is making considerable efforts to create a world-wide image of the world.¹ From mass media, broadcasting abroad through satellite broadcasting is centralized and managed by *China's Global Television Network (CGTN)*, which broadcasts news in English and French, and a documentary program in English. The promotion of China abroad by the print media is commissioned by the *Sinhuu (New China)* agency, which is represented in major countries of the world and, among other things, is publishing *China Daily* magazine.

1 Development of Media Space and Media Communication in China After 1949

Media space and media communications have undergone significant changes in the People's Republic of China. If we take the starting point for the year 1949 – the year of the Chinese People's Republic until the present, the character of the media space and the way of media communication depended on the created political conditions. With gradual changes in the process of economic and political reform of the country, the character of media space and mass media communication also changed, depending on the needs of the state. In the period after the establishment of the People's Republic of China (1949) until 1976, the determining influence of the so-called "Strong policy". The influence of mass media was linked to executive power, based on the determinant political influence of the ruling Communist Party, the political influence of Mao Zedong and the system of personal power. Means of mass information were subject

1 See more: KRNO, S.: Osobitosti Ríše stredú. In *Himalájske veľmoci*. Nitra : UKF, 2014, p. 13-19.

to political interest and political decisions. The purpose of subordinating the media space of the regime of personal power was to strengthen the political power of the ruling political party with the intention of demonstrating the unity of the party and the people. The mass media has taken over and mediated reports approved by the press and government departments and through the *State Agency of Sinhchu (New China)*, their contents have been edited, subsequently extended, so that all the press authorities in China have taken it over. The official line and opinion of the ruling party was expressed externally by the journal *Rénmín Ribao*,² as an opinion-forming diary of the ruling Communist Party, which arose during the 1947 civil war as a regional party newspaper. After the establishment of the People's Republic of China, the editorial staff moved to Beijing, and the newspaper became the central printing press of the Chinese Communist Party. The attached picture of the first page of the newspaper *Rénmín Ribao* from the reign of President Mao shows subordination to the personal ambitions of the political leaders of the country. In the so-called the cultural revolution (from 1966 to 1976), as forms of media action, began, in line with the Chinese ideological tradition, to discover forms of direct political coercion in the form of written posters in the public space.



Picture 1: Journal *Rénmín Ribao* in 1949

Source: *Journal Rénmín Ribao in 1949*. [online]. [2018-01-10].

Available at: <[2 *Rénmín Ribao* \(Slovak *Žen-min ž'-pao*, Chinese 人民日报, English *People's Daily*\). It is the official press office of the Chinese Communist Party, which is based on more than 3 million copies, currently the most popular newspaper in China. The leadership of the Communist Party and State on the pages of these newspapers publishes more or less official opinions. In order to present China's stances, newspapers are also published in the Chinese, English, Japanese, Spanish, Russian, French and Arabic languages on January 1, 1997 \(remark by the author\).](https://www.google.com/search?q=%C5%BDen+min+%C5%BE%C2%B4+pao+rok+1949&client=firefox-b&tbm=isch&tbs=rimg:CYmvAiI12BNjIhL_1GRuzxJjI0_1ZjhU9QCiA5ZsOycZVue1B4mdJLkoyTvXXr7pHly3zTvWbYIsPGXE3GMdvt3gL1yoSCUv8ZG7PEmOXEZKhR5qkqsBkKhIJT9mOFT1AKIAR0mnQVgn2dc4qEgnl mw7jxlW57RFrg6ObwZYLhioSCUHiZ0kuSjJOEe8gb0BRMypuKhIJ9devukcjLfMR8M2f6egKjy8qEglO9ZtiWw8zCREt77J5VfscsCoSCTcYx1W3eAvXEb0AJS2dGvN-&>.</p>
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Picture 2: Journal Rénmín Ribao in 1949

Source: *Journal Rénmín Ribao in 1949*. [online]. [2018-01-10].

Available at: <[## 2 Change of Media Space and Forms of Mass Communication in China During Economic Reforms](https://www.google.com/search?q=%C5%BDen+min+%C5%BE%C2%B4+pao+rok+1949&client=firefox-b&tbm=isch&tbs=rimg:CYmvAiI12BNjIjhL_1GRuzxJjI0_1ZjhU9QCia5ZsOycZVue1B4mdJLkoyTvXXr7pHIy3zTvWbYIsPGXE3GMdVt3gL1yoSCUv8ZG7PEmOXEZKhR5qkqsBkKhIJT9mOFT1AKIAR0mnQVgn2dc4qEgnlmw7JxlW57RFrg6ObwZYLhioSCUHiZ0kuSjJOEe8gb0BRMypuKhIJ9devucjLfMR8M2f6egKyj8qEglO9ZtiWw8ZcREt77J5VfscsCoSctYx1W3eAvXeb0AJS2dGvN&tbo=u&sa=X&ved=2ahUKEwimtJHMKiHeAhUPU1AKHcBUBX4Q9C96BAgBEBg&biw=1366&bih=626&dpr=1#imgrc=9devucjLfMxvM:>></p>
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The media space in China during the government of Mao Zedong (from 1949 to 1976) and later under the control of the ruling power. Although four modernizations began in China in 1978 on the initiative of Teng Siao-phing, economic reforms were not linked to political reforms as we know them in Western political practice. One of the principles of economic reforms was the gradual opening of the world in an attempt to attain an influx of foreign capital without which economic reforms would not be possible. Political changes have led to the preservation of centralized political power as a prerequisite for the successful implementation of economic and, ultimately, political reforms.³ Since China has rejected the Western model of democracy as inappropriate for building the Chinese model of socialism, it has also rejected media pluralism. Article 35 of the Constitution provides citizens with *freedom of speech, press, association and assembly, movement and public expression*,⁴ in the interest of the unity

3 ČÁKY, M.: *Čínske súvislosti*. Dunajská Streda : Reproffset, 2011, p. 132.

4 Text in French: „*Les citoyens de la République populaire de Chine disposent de la liberté de parole, de presse, de réunion, d'association, de défilé et de manifestation.*“ (see: *La Constitution de la République populaire de Chine, 1982, Article 35*. [online]. [2018-01-10]. Available at: <https://chine.in/guide/constitution-republique-populaire_3258.html>).

and indivisibility of the state, the prevention of social disruption and the achievement of the objectives of economic reform, the government rationally regulates the massive space. Media communication had a steady, state-regulated character, and its primary task was to preserve the unity of the *Party and the people* as the decisive aspect of preserving the integrity of the state, in the sense of an Asian (Confucian) political culture that had begun to be used relatively successfully by Japanese *meiji* reforms. China in some Asian countries.

Although the previous media practice prevailed since the beginning of China's economic reforms in 1978, positions emerged in the mass media to explain the need for economic reforms and to highlight its positive results for the state and citizens. Therefore, in order to further develop China, it was necessary to start with the so-called Fifth Reform – Political Reform. Although the reform market did not imply the adoption of the Western political model of the organization of society, it had to include a gradual reform of the media space – its transformation into a public media space, including the creation of new forms of communication of governmental power with citizens and the necessary end to *the so-called strong media policy*. This process, according to *Yibin Shi*,⁵ had several characteristic periods in which more significant changes in the character of the public media space and media communication have been formed since the mid-1990s according to these principles:

- a) State and political power, as a priority role, changed the character of the media space into the public media so that in principle it did not lose its decisive influence. The political ban on ideological debates in public media has come to an end. From now on, citizens have the right to express their opinions but the discussions were organized without the extreme opinions of individuals and their contents were questions about the country's development so far, about the economic reform, the current path of the development of the country and the content of the economic reforms. Preference was given to community-based collective interests and the resulting needs of citizens and the landscape. Discussions have been pursuing an important goal, which has ultimately been political: how to involve citizens in the process of economic reforms and to help political and governmental power in the education of a new citizen, from which the citizens of the whole country were expected to understand and actively support reforms.
- b) Refused to liberalize the public media space by example of the functioning of the media in the Western world. Accepting the Western principle would jeopardize the success of the entire reform process, cause political disruption in society and lead to balkanization of China.
- c) The publicized space has remained unified and centralized. The entry of foreign media into the public media of China has not been allowed, as does the influence of private media companies favoring particular interests. In relation to foreign countries, China relied on its historical experience, particularly pointing to the suffering and political and economic disruption caused by Western colonial countries until 1950 when the Mao Zedong government overturned all unconditional treaties (over 600 treaties) and liberated China from colonial dependence.

5 YIBIN, S.: *L'histoire de l'espace public médiatique en Chine. Communication et organisation*. [online]. [2018-01-10]. Available at: <<http://journals.openedition.org/communicationorganisation/2930>>.

- d) The new character of media policy and public media was also justified by the continuity of Chinese society in the sense of respecting the traditions of Confucianism, which, contrary to Western liberalism, preferred the collective interests of the individual, i.e. the interests of the state considered to be priority over the interests of the individual, and applied only in its entirety (collectively, state).
- e) The public media space and media communication in China remain subordinate to the interests of the country. It must respect the political principles established by the leadership of the CC of China. Discussions and criticisms must move within the established legislative framework, that is, within the framework of applicable laws, the needs of state development and internal stability.

For such a change in the public media space it was necessary to find a suitable form of media communication of power with the citizen. Political and governmental power, in the interest of achieving a lasting change, favored mass media information, in literary public discourse, in the form of non-political debates, in particular academics, the culture background, etc. As *Ybin Shi* points out,⁶ these debates were called necessary, normal and not of direct political nature. In their opinions, the most important intellectuals, things, artists expressed their opinions, which had more academic than political significance.

3 The Present Public Media Space and the Implements of Mass Information in China

It is determined by China's political importance as an economic power, its economic and political interests, membership of a permanent member of the UN Security Council, the size of its territory and the number of its inhabitants, a stable growth in its economic and political impact in the world also requires a corresponding media policy and media presentation. President of the People's Republic of China *Xi Jinping* emphasized the role of "*reforming the cultural system, developing and enriching socialist culture, inspiring the whole nation to engage in cultural creation ...*" which should "*enrich the people's cultural life*" to create a strong Chinese culture.⁷ China's political focus on Chinese cultural values is based on historically negative China's experience with Western liberalism. Western powers infiltrated China in 1842 with an unqualified *Nanking treaty*, which, for over 100 years, has become the object of the colonial interests of the West. This period, which killed several tens of millions of Chinese people, is a period of national humiliation. Only in 1949, after the founding of the People's Republic of China, Mao Zedong abolished all the colonial rumors. Since then, China has started an independent development, now called the Chinese Dream. China Dreams is "*to reinforce the foundation for domestic cultural progress, one of the major tasks is to enhance ideological and moral education, and build social morality by*

6 YIBIN, S.: *L'histoire de l'espace public médiatique en Chine. Communication et organisation*. [online]. [2018-01-10]. Available at: <<http://journals.openedition.org/communicationorganisation/2930>>.

7 XI, J.: Enhance China's Cultural Soft Power. In XI, J. (ed.): *The Governance of China*. Beijing, China : Foreign Languages Press Co. Ltd., 2014, p. 178.

starting with every individual".⁸ Chinese Culture, Chinese Dream, Chinese Civilization – *"To build a beautiful image of our country, we should display the Chinese civilization of a long history and unity of diverse ethnic group with varying cultures..."*⁹

It is obvious that the public media space in China is replenished in the development of society. There is no possible state we call the mediocracy – as we know it in the western world. Print and government relations are different in China than in Western countries for several reasons:

- a) Government directs press agencies to the public interest and interests of the state;
- b) Press portals and newspapers with regard to the spread of newspapers through the Internet also mostly deal with financial stabilization issues;
- c) Chinese journalists have a different ethics than the novices in the west: they do not seek sensations, are more open to new knowledge and less conservative;
- d) In China cannot operate media subordinated to foreign owners and pursuing foreign interests. The purpose of the public press space in China is to increase the general weight of the press in the public (or in a special circle of readers), to increase the image of overwhelming positive memories, to take care of their reputation.¹⁰

According to the Preamble to the Constitution, *"the basic task of the state is to build socialist modernization in the colors of China"* with a view to *"raising harmonious material development, political and democratic civilization, to make China a rich socialist, strong, democratic and civilized state"*.¹¹ Governing power has a strong interest in the stability of the internal political situation, so it approaches to public information as an effective tool for communicating with citizens. Chinese media is one of the most effective and at the same time the cheapest tools for creating mutual marketing relationships between the state, production and the market in order to support the growth of production and consumption. Journal of Rénmín Ribao at present – 2018-21-10. There are visible changes in the content and in the newspapers chart.

8 XI, J.: Enhance China's Cultural Soft Power. In XI, J. (ed.): *The Governance of China*. Beijing, China : Foreign Languages Press Co. Ltd., 2014, p. 178.

9 XI, J.: Enhance China's Cultural Soft Power. In XI, J. (ed.): *The Governance of China*. Beijing, China : Foreign Languages Press Co. Ltd., 2014, p. 180.

10 VEROT, O.: *Les Relation Presse en Chine: Un outil de communication efficace*. [online]. [2018-01-10]. Available at: <<http://www.marketing-chine.com/conceils-buisness-en-chine/les-relation-presse-en-chine>>.

11 *La Constitution de la République populaire de la Chine, 1982*. [online]. [2018-01-10]. Available at: <https://chine.in/guide/constitution-republique-populaire_3258.html>.



2018年10月 21 星期二 第九五五九期

贺电

李强书记当选中共国家主席、中央军委主席... 热烈祝贺李强同志当选国家主席、中央军委主席...

习近平致电祝贺国产大型水陆两栖飞机AG600水上首飞成功

李强作出批示表示祝贺... 李强同志：AG600水上首飞成功，标志着我军航空装备建设取得重大突破...

习近平对全国党委秘书长会议作出重要指示强调 坚决维护党中央权威和集中统一领导 全力推动党中央决策部署贯彻落实

新华社北京10月20日电 习近平20日对全国党委秘书长会议作出重要指示... 习近平强调，要坚决维护党中央权威和集中统一领导...

《“平”语”近人——习近平总书记用典》引发社会点赞

《“平”语”近人——习近平总书记用典》一书出版后，受到社会各界广泛好评... 该书选取了习近平同志重要讲话、文章、讲话、书信中的大量典故...



AG600水上首飞成功... 10月20日上午，国产大型水陆两栖飞机AG600在湖北荆门漳沮河试飞成功...

李克强结束出访回京

李克强结束对俄罗斯、蒙古国、老挝三国访问... 李克强20日结束对俄罗斯、蒙古国、老挝三国访问，于20日19时30分乘专机返回北京...

强军征程启新航

党的十八大以来，我国国防和军队建设取得历史性成就... 强军征程启新航，人民军队在新时代新征程中展现出新的强大生机活力...

新设外商投资企业数量同比近翻番

前三季度新设外商投资企业数量同比增长83.5%... 前三季度，我国新设外商投资企业数量同比增长83.5%，其中高技术产业外商投资企业同比增长100.5%

打造亲清政商关系新生态

——来自部分省市营商环境建设调研的启示之三... 构建亲清政商关系，是优化营商环境、促进经济高质量发展的关键...

Picture 3: Rénmín Ribao Source: Rénmín Ribao. [online]. [2018-22-10]. Available at: <https://paper.people.com.cn/rmrb/html/2018/10/21/nbs.D110000renminrb_01.htm>.

The goal of the Chinese government is to positively and effectively present the country abroad, and therefore it spends considerable money on effective presentation abroad. From this aspect, mass media (media) in China can be classified into several groups: 1. Press agencies. 2. Mass information media.

- Press agencies Xinchua (Sin-chua). New China. It is China's official press agency, which mainly mediates foreign information. China New Service (Zhongxinshe). One of China's two main press agencies. According to official data, it is non-governmental in character and is mainly targeted at Chinese people living abroad.

- Mass information media China with 1.3 billion inhabitants is a massive massive space, the largest in the world. There are 1,900 journals, from local to national, broadcasting approximately

3,300 local, regional, national television channels.¹² According to January 2018, there are more than 772 million Internet users. The Internet is managed by *China Internet Network Information Center (CNNIC)*, the world's largest internet network. CNNIC's Chinese operator is connected to 97.5% of Internet users via computers or smartphones. Radio broadcasting is managed through the Central Radio of the People's Republic of China (<http://www.cnr.cn/>). *Chinese Radio International* is broadcasting Chinese radio in many languages of the world. The Chinese model of broadcasting mass information messages abroad has a purely informational, therefore non-confrontational character. China keeps strictly the policies of not interfering with the internal affairs of each country. The goal of its foreign policy is not to interfere with the internal integrity of states, let them have any establishment, but the Chinese models based on win-win relations offer new possibilities for cooperation to other countries and nations that want to accelerate their development on the basis of independence. China is currently preparing to connect *CCTV and China National Radio (CNR) and China Radio International (CRI) to China*, with the aim of improving public opinion, understanding social issues and the international situation, creating a positive image of China in the world. The reorganization of the mass-information media under the title Voice of China should make China's influence more effective. CTVs broadcasting abroad have changed their name to China Global Television Network (CGTN) and under their name their satellite signal can be captured in Europe, America, Africa and elsewhere.

4 Social Networks as a Cultural Factor and Specifics of Mass Communication

China with its size, number of inhabitants and technical equipment of households – China is the world's largest computer and smartphone maker – and is therefore the largest internet space and internet market. We have already mentioned that the number of Internet users is about 772 million, with the potential for further growth of potential users. China's social networks are an important factor, with over 450 million users connected to them, a cultural phenomenon not only in China but also in Asia. Given this number and the resulting financial resources, it is only natural that social

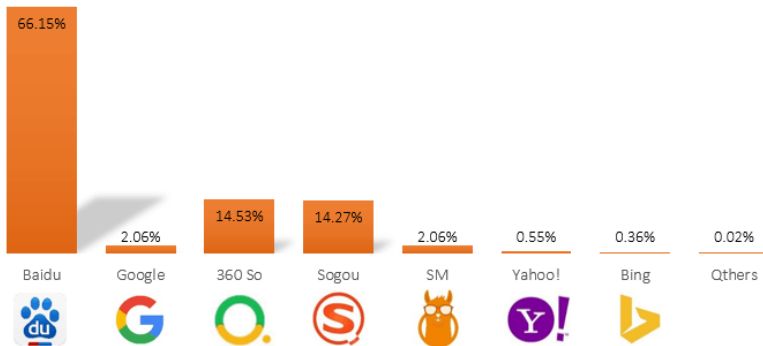
12 **The most important diaries en China: China Daily** – is published in English. **China.com** (*zhongguowang*) – publishes daily news in 10 languages, a multimedia journal. **People's Daily** – is also published in English. **Huanqiu Shibao** (*Global Times*) – Chinese version and – English version. **Beijing Qingnian Bao** (*Beijing Youth Daily*) – is published in English. **Xinhua Ribao** (*Xinhua Daily*) – is published in Chinese. **Cankao Xiaoxi** (*Cchan-kchao Siao-si, Reference News*) – Chinese version. **Gongren Ribao** (*Worker's Daily*) – general economic issues, in Chinese language. **Nanfang Dushibao** (*Nandu*). **Ta Kung Pao** (*Dagongbao*) – are the oldest Chinese newspapers, they only come out in Hong Kong but they bring information from continental China. **Most Popular Weeks: Nanfang Zhoumo** (*Southern Weekend*). **Beijing Review** – is published in Chinese and English. **Phoenix Weekly** (*Fenghuang zhoukan*) – focuses on international intelligence. **New Weekly** (*Xinzhoukan*) – focuses on events and lifestyle in China. **Life Week** (*Sanlian shenghuo zhoukan*) – publishes comments on new topics. **Central Chinese Television: CCTV - 1** [online]: <<http://cctv.cntv.cn/cctv1>> – has a general focus. Other **CCTV** channels 2 to 15 cover other areas: financial issues, entertainment, international news from Asia, Europe, America, sports, army, agriculture, movies, TV series, documentaries (**CCTV 9** in Chinese and English) for children). **CCTV News** broadcasts news in both English and French. **Select local TV stations here: BTV**-Beijing TV, **Dongfang TV** - Shanghai TV, **HUNAN TV** – comedy programm, **Anhui TV**, **Phoenix TV**- Hong Kong TV – focuses on viewers from inland China (remark by the author).

networking users are geared to enjoying those networks that China has developed and are projected by Chinese companies and which are themselves responsible for rational content. The following chart shows which social networks in China are most used and the number of their active subscribers.¹³



Picture 4: The most important Chinese search engines and website

Source: *Nejznámější čínske vyhľadávaše pro váš b2b byznis*. [online]. [2018-01-10]. Available at: <<https://zahranicniseo.cz/nejznamejsi-cinske-vyhledavace-vas-b2b-byzniys/>>.



Picture 5: Chinese networks and the percentage of their use

Source: *Nejznámější čínske vyhľadávaše pro váš b2b byznis*. [online]. [2018-01-10]. Available at: <<https://zahranicniseo.cz/nejznamejsi-cinske-vyhledavace-vas-b2b-byzniys/>>.

China's *Baidu* Chinese companies with 66.15% of the participants are China's largest search engine, followed by *360 So* with 14.53%, *Sogou* with 14.27%. US *Google's* is 2.06% with a share of the same quarter and a fifth with a *SM* search engine with the same market share. Share *Yahoo!* is tiny. If we take the number of participants globally, *Google* is clearly the first. China's largest Chinese company *Baidu* is only over 6% on the global market. ***Baidu*** (Chin. 百度) is a Chinese multinational internet company that performs as an internet explorer in the Chinese (Mandarin) language. Founded Date Oct 11, 1999, it was established in 2000 and is registered in the Cayman

13 See: MIN, J.: *Internet Companies in China*. [online]. [2018-01-10]. Available at: <<https://www.ifri.org/sites/default/files/atoms/files/av47jianginternetcompanieschinafinal.pdf>>.

Islands.¹⁴ It was founded by *Li Yanhong* (Chin. 李彦宏) and *Eric Xu* (Chin. 徐勇) in Beijing, Zhongguan Cun (Chin. 中关村), Beijing, and Beijing's Haidian District. Thanks to its research technology in Mandarin Chinese language, China has become the most important company in the Internet. Since June 2013, it is the most widely used Internet browser in China and an Internet giant, as it currently has 80% market share. It can browse 740 million web pages, 80 million images and 10 million multimedia files.¹⁵ As a search engine, its activities are focused on Internet services. The total market price of the company in June 2018 was \$ 90 billion.¹⁶ In 2016, the company's turnover was € 95 billion and a profit of € 1.6 billion. It is subject to the instructions of the *Ministry of Public Security* (in Chinese 公安部 信息 网络 安全 – *Gōng'ānbù xìnxi wǎngluò ānquán*) and regulates independently the texts threatening the national security of China. In 2010, the company had more than 10,000 employees. *Robin Li* is head of the board of directors, vice-presidents are *Jack Ma* (the owner of *Alibaba*) and *Pony Ma* (the *Tencent* owner). As of July 4, 2011, Baidu has officially become a Microsoft partner for keyword search in English.

5 Major Chinese Internet Networks

In the Western world, *Facebook*, *Twitter*, *Youtube*, and so on are associated with the US, in China their activity is regulated by the state, limited, with most of the population identifying it. Although they are popular among the Chinese, it is possible to connect them in around 50,000 cafés throughout the country. China has set up its own Internet networks. Of the most popular Chinese Internet networks that use Internet communication, we mention: Sina (Webo). **Sina** (Webo) – a microblog platform existing in the *Tencent Weibo* alternative, *Sohu Weibo*: its monthly platform employs up to 176 million users. Next is **RenRen** – a social network popular with students in particular: in 2014, it had 14 million users. **Qzone** (*Tencent*) – is a paid internet service: it had 645 million active users in 2014. From other internet networks we mention: **搜狗** 拼音 输入法, **Youdao**, **360** 搜索, **SO** 靠谱.¹⁷ Contemporary China is a modern country. Internet space and Internet communications are expanded in China and thus much information is available online: tens of thousands of newspapers are available online. The source of information is in particular large information portals. Most active citizens do not need to buy daily newspapers and can get new information online. As the purchasing power of the population is greatly increased, there is an advanced communication in the buying and selling of goods via the Internet as we know it in the developed countries.

14 TING, N.: *China Press, Media, TV, Radio, Newspapers*. [online]. [2018-05-10]. Available at: <<https://www.pressreference.com/Be-Co/China.html>>.

15 UHLIAR, R.: *Internetovi giganti v Číne*. [online]. [2018-01-10]. Available at: <<https://www.evisions.sk/blog-2016-03-18-internetovi-giganti-v-cine>>.

16 TING, N.: *China Press, Media, TV, Radio, Newspapers*. [online]. [2018-05-10]. Available at: <<https://www.pressreference.com/Be-Co/China.html>>.

17 See: 360搜索是安全. [online]. [2018-05-10]. Available at: <<https://www.so.com>>.

Conclusion

Since 1949, the media space in China has seen significant changes in the public media space, especially in the context of economic and political reforms since 1978, especially since 1992. If reforms were to build China as a developed economic power, Chinese society and mass media after public discourse rejected the Western propaganda model as inappropriate. By prioritizing the public interest over the interests of individual or group means of mass information, they established a new relationship with the government and allowed the government to communicate with citizens in order to allow them to express constructive opinions in the interests of political and social stabilization of the country. Economic and technological progress, achieved through political stabilization and economic growth, has enabled the development of mass communication, especially through the Internet. China is currently the largest internet market in the world. For practical reasons, China's social networks are mainly used. Clear media space and Internet communications are built in China to foster social stability and further economic development in China.

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Contact data:

assoc. prof. Dr. Milan Čáky, CSc.
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
917 01 Trnava
SLOVAK REPUBLIC
milan.caky@ucm.sk

SOCIAL MEDIA AS A MEDIATOR OF POLITICAL IDEAS IN EUROPEAN CONTEXT

Jaroslav Mihálik – Tomáš Džačovský

Abstract

Social media play an important role in mediating informations to the public as part of political socialization. Facebook, as the largest social media nowadays, is also used for political communication of political organizations with the public. In this work, we will focus on using this type of communication between youth and youth political organisations, focusing on two relevant youth organisations in Slovakia – the Young Social Democrats and the Christian Democratic Youth of Slovakia. We will consider this political socialization from the European perspective, where the concept of Europeanization of civil society plays important role. Thereby we will need to inspect european youth organisations, where the national ones belong to. Our research is based on research question: „To what extent do European political youth organizations influence activities of youth political organizations on domestic level?“, where we will be testing hypothesis, that slovak political youth organizations pay greater attention to European union when using communication on social media, and thus promoting an important role of social media in processes of Europeanization. To test the hypothesis and answer the question we will use content analysis of Facebook, focusing on contemporary european topics in half-year time period.

Key words:

Content Analysis. Europeanization. Facebook. Political Communication. Social Media. Youth Organizations.

Introduction

European Union is in difficult international position in terms of many crises which it has to deal with – migration, financial and debt crisis, military conflicts in Ukraine, Brexit and many more. Moreover, the EU has to deal with problems of youth and its development, inclusion and promoting of better living standards of its citizens, with special focus on people with low income and young people under the age of 30. All of these topics and issues led to decline in image of the EU amongst citizens in Slovakia, where there was 53% of its population positive with the EU in March 2008, while only 33% of the population in March 2018.¹ Such a decline is alarming for future development of civil society in the European Union. However, opinion polls of youth conducted in 2017 indicate different trends between young people aged 15-24, where 70% of those had positive attitude about the EU.² We can see, that youth is relevant topic for research. Such differences between young people and other socio-demographic groups leads us to question what is behind such differences? We can now say, that European Union plays great role in lives of young people through promotion of Erasmus+ programme, the possibility of free movement and many more. But when considering above mentioned negative topics to be delth with, why there are no similarities between young people and other socio-demographic groups? This question leads us to conclusion, that different actors play marginal or major role in the impact on public opinion. In this work, we will focus on social media

1 *In General, Does the European Union Conjure Up for You a Very Positive, Fairly Positive, Neutral, Fairly Negative or Very Negative Image?* [online]. [2018-10-11]. Available at: <<http://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/Chart/getChart/themeKy/19/groupKy/102>>.

2 *Euroskeptici alebo fanúšikovia Európy?* [online]. [2018-10-11]. Available at: <<http://www.ivo.sk/8022/sk/aktuality/euroskeptici-alebo-fanusikovia-euroapy>>.

and youth political organisations. Social media is growing industry nowadays used in many different ways – connecting people, sharing informations, marketing or political activities. There is also growing number of literature and reserach on social media in different fields of inquiry, such as sociology, political sciences, psychology. As such it is relevant for us to study youth political organisations through the largest social social media, Facebook. Facebook is used by over 2,1 billion people worldwide, which is cca. 200 milions more then Youtube as second largest social network.³

Political youth organisations in Slovakia are underdeveloped in the meaning of activity on the social media (for example youth organization of SNS has been incative on Facebook since 2011). Still, however, we can see at least 2 important organisations living their social life on Facebook – Young Social Democrats (YSD) and Christian Democratic Youth of Slovakia (CDYS). Both organisations are different from a political point of view, and in terms of parliamentary representation – mother party of CDYS has been extra-parliamentary party since 2016 elections. Our work deals with issues of impact of European Union on youth organizations as important actor of youth politicization by using social networking site Facebook. Impact of Europe on domestic level can be understood with the concept of Europeanization. We have developed research question for our work: „To what extent do european youth organizations influence activities of youth political organizations on domestic level?“ We assume that youth political organisations have their role in influencing of young people, as we can see from surveys conducted on attitudes of young people towards European Union. We will try to explore, whether these organisations are Europeanized to see if they play part in political life of young people by using the evidence from Facebook pages of both, domestic and EU level organizations.

1 Europeanization of Youth Organizations

Understanding an influence of the EU on domestic level can be underpinned by the concept of Europeanization. How can we simply understand Europeanization? Featherstone (2003) defines europeanization as „a process of structural change variously affecting actors and institutions, areas and instersts“, where structural changes in some area are closely connected with questions on European level; or it is response to European level policies.⁴ Radaelli (2003) brought another, yet similar definition of Europeanization as a processes of „construction, diffusion and institutionalization of formal and informal rules, procedures, policy paradigms, styles, “ways of doing things” and shared beliefs and norms which are first defined and consolidated in the making of EU decisions and then incorporated in the logic of domestic discourse, identities, political structures and public policies.“⁵ We can draw our work on these two definitions arguing that europeanization is a top-down process in the field of youth political organisations. Top-down process explicitly claims that

3 *Most Famous Social Network Sites Worldwide as of July 2018, Ranked by Number of Active Users (in Millions)*. [online]. [2018-10-11]. Available at: <<https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/>>.

4 FEATHERSTONE, K.: Introduction: In the Name of Europe. In FEATHERSTONE, K., RADELLI, C. M. (eds.): *The Politics of Europeanization*. New York : Oxford University Press, 2003, p. 4

5 RADELLI, C. M.: The Europeanization of Public Policy. In FEATHERSTONE, K., RADELLI, C. M. (eds.): *The Politics of Europeanization*. New York : Oxford University Press, 2003, p. 30

the EU is the main actor of the change. Here we can emphasize top-down definition by Ladrech (1994), who delineated Europeanization as a process of shaping and re-orientating of domestic political sphere, where EUs elements become part of domestic level politics and policy making.⁶ Out of this, we can transfer such definitions to political youth organizations and their agendas, where these organizations tries to follow agendas of European youth organizations. Of course, member states can be involved in shaping of norms, agendas or rules on EU level, however in our case, top-down perspective is enough to understand europeanization processes.⁷ But is there any way of inflicting changes on youth political organisations on national level?

Youth organizations (or political youth organizations) are important part of civil society. Civil society is important actor of sharing political informations between state and its citizens. One can think, that activities of youth political organizations are merely driven by domestic political sphere, however there will always be at least small stream of Europeanization whether directly, or indirectly influencing those organizations. For example, when we speak of direct influence, we can see how domestic youth national organizations are trying to be in contact with their European level organizations. Indirect effects can be visible when youth political organizations are trying to set their agendas according to domestic political parties. Political parties are also Europeanized, and thereby this Europeanization then transfers to every actor willing to absorb some part of political agenda of political party. This indirect effect of Europeanization can be then important when researching civil society, as every organization has different perspectives and opportunities to interact with European Union level, and thereby they can choose to ignore supranational level when organising its activities.⁸ Based upon research of Europeanization of non-states actors conducted by Saurruger (2007) we can differentiate 3 types of responses to Europeanization:

- a) „inertia“ – preferences of non-state actors changed without direct influence of European Union;
- b) „rejection“ – non-state actors redefine their preferences by using alternatives to ideas of European Integration;
- c) „adaptation“ – non-state actors take over European Union ideas.⁹

We can see that different strategies can be chosen to answer the Europeanization process. We assume, that political youth organizations primarily take over ideas of their national sources of political agenda – mainly of political parties with similar ideology. However, while being influenced by national parties, there exists European level influence on those organizations, so thereby we can speak of inertia combined with rejection. However, political youth organizations do not merely adopt national

6 LADRECH, R.: Europeanization of Domestic Politics and Institutions: The Case of France. In *Journal of Common Market Studies*, 1994, Vol. 32, No. 1, p. 69. [online]. [2018-10-11]. Available at: <<https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1468-5965.1994.tb00485.x>>.

7 For bottom-up approaches see e.g. Boerzel (2003) or Grazion and Vink (2007) (remark by the authors).

8 HARWOOD, M.: *The Potential for Change: Europeanization, Civil Society and Ethics*. [online]. [2018-10-12]. Available at: <https://www.um.edu.mt/europeanstudies/books/CD_CSP2/pdf/rak-mharwood.pdf>.

9 SAURRUGER, S.: Differential Impact: Europeanizing French Non-states Actors. In *Journal of European Public Policy*, 2007, Vol. 14, No. 7, p. 1079. [online]. [2018-10-12]. Available at: <<https://www.tandfonline.com/doi/full/10.1080/13501760701576569?needAccess=true>>.

parties' agendas, and in some cases, adaptation strategy can be applied to the Europeanization. As such this can sound antipodal, however as we mentioned above, there will always be some kind of indirect effect of European Union on domestic level. But how are youth political organization europeanized? Even though youth (political) organizations can be treated as civil society, or non-state actors, there are similarities to political parties also – vertical and horizontal organizational hierarchy, political agenda, membership, political ideology etc. Depending upon those similarities, we can approach to europeanization of youth political organizations in like manner as to political parties. Much research has been done on the topic of europeanization of political parties, however we will use pivotal work made by Robert Ladrech, where he outlined basic framework for analysis of political parties within processes of the Europeanization.¹⁰ In his work, Ladrech defined 5 main areas for research, where Europeanization processes take place within political parties:

1. „policy/programmatic content“;
2. „organizational“;
3. „patterns of party competition“;
4. „party-government relations“;
5. „relations beyond the national party system“.

Political youth organizations are not political parties though, but still we can see some interconnection between Political parties and their political youth organizations, as they more or less cooperate in politics of a state. At this point, we can say, that our work will be oriented on 2 of Ladrech's research areas – policy/programmatic content and relations beyond the national party system. While the first is connected to changes in agendas, the latter is then dealing with relations and cooperations on transnational level of political youth organizations (or political parties). All-in-all, we will try to find evidences of changes in political agenda of political youth organizations through the social media (Facebook). How can social media be useful in Europeanization studies? Media, as a broader term includes sphere of social media also. Based on work written by De la Porte and Van Dalen (2015) we can define Europeanization of media as a state, where media on national level are referring of EU level dimension. Speaking of europeanization of media, authors depicted 3 dimensions of europeanization – visibility; horizontal Europeanization; vertical Europeanization.¹¹ In our work, we will use the vertical Europeanization of media. Essential for this dimension is the presence of EU in social media communication. Applying this model to our research can be tricky, as we are not speaking of news media, but on social network sites. However, we can argue, that social media are used for information sharing as news media does, even though in slightly different manner. We have to note here, that our focus is on the Europeanization of the political youth organization and their political agenda, not on the Europeanization of social networking sites (Facebook). However, we can argue, that when content of Facebook of one of the researched actor is europeanized

10 LADRECH, R.: Europeanization and Political Parties: Towards a Framework for Analysis. In *Party Politics*, 2002, Vol. 8, No. 4, p. 389-403. [online]. [2018-10-13]. Available at: <https://www.researchgate.net/publication/228227478_Non-State_Actors>.

11 DE LA PORTE, C., VAN DALEN, A.: Europeanization of National Public Spheres? Cross-national Media Debates about The European Union's Socio-economic Strategy. In *European Politics and Society*, 2015, Vol. 17, No. 3, p. 279-293. [online]. [2018-10-15]. Available at: <<http://www.tandfonline.com/action/showCitFormats?doi=10.1080/23745118.2015.1091171>>.

it correlates to Europeanization of this actor too. This is the main difference of social media compared to news online media researched by De la Porte and Van Dalen.

Social media is a broad term describing social interactions via internet in many different types of social arenas – social networking sites, messaging services, blogging sites etc. Social media provides options for social interactions made via internet, sharing ideas, connecting with new people, marketing and many more functions. The most popular are aforementioned social networking sites where Facebook belongs to.¹² Compared to traditional media, social media (or social networking sites) are mainly managed by users, meaning that users have better opportunities to choose what information will be received or abandoned. Thus the main advantage of social media is a fact, that there exists no actors in between different levels of information sharing, no journalist to create biased content. This is visible in political communication between politicians and their followers creating social groups with similar flow of ideas.¹³ Sharing information is important part of everyday life of political parties, political organizations, politicians and other actors and institutions of political world. They can choose which information will be shared with their followers, and avoid limited room provided by traditional media, its malignancy or misinterpretation of informations.

2 Research Methods and Data Collection

Social media's role in political information sharing is inherent part of its functionality. Users of social networking sites can anytime and anywhere be in contact with their targeted political actors. Political actors then can use social media to stay in touch with their followers, which can help them to shape their agenda according to needs of their followers. They can ask question, or be asked questions. Creating and sharing content through social media can be decisive in further development of political environment. Thus, analysing the content on social networking sites, in our case Facebook, is relevant for understanding the role of social media in different contexts. We have chosen to apply this research on the political youth organizations in Slovakia. Our research was conducted by using quantitative (or basic) content analysis of social networking site Facebook. Content analysis is a research method used in quantitative, as well as qualitative studies. Drisko and Marchi (2016) specified 3 different approaches in content analysis – basic content analysis; interpretive content analysis; and qualitative content analysis. While first refers to quantitative research, the other two belongs to qualitative methods.¹⁴ Our research is based mainly on quantitative data, thus we used the basic content analysis approach to process our data. Basic content analysis are „approaches using word counts and other quantitative analytic methods to analyze data, where analysts mainly code manifested data using deductively or inductively generated code lists, while quantitative criteria are used

12 RYAN, T. et al.: How Social Are Social Media? A Review of Online Social Behaviour and Connectedness. In *Journal of Relationships Research*, 2017, Vol. 8, No. 8, p. 1-8. [online]. [2018-10-14]. Available at: <https://www.cambridge.org/core/services/aop-cambridge-core/content/view/5F24EBEC0BC036A5B9AF8D4816F05E2E/S1838095617000130a.pdf/how_social_are_social_media_a_review_of_online_social_behaviour_and_connectedness.pdf>.

13 GAINOUS, J., WAGNER, K.: *Tweeting to Power: The Social Media Revolution in American Politics*. New York : Oxford University press, 2014, p. 205.

14 DRISKO, J. W., MASCHI, T.: *Content Analysis*. New York : Oxford University press, 2016, p. 1.

to determine the reliability and validity of the coding processes“.¹⁵ Riffe et. al. (2014) defines quantitative content analysis as „the systematic and replicable examination of symbols of communication, which have been assigned numeric values according to valid measurement rules, and the analysis of relationships involving those values using statistical methods, to describe the communication, draw inferences about its meaning, or infer from the communication to its context, both of production and consumption.“¹⁶

Basic content analysis technique is useful when applied on facebook, allowing us to gather a lot of data, with focus on its development in time. Research design can be characterised as exploratory and explanatory, with observational approach to data gathering. Our research was conducted by collection of data available through 4 open facebook groups – Young Social Democrats, Christian Democratic Youth of Slovakia, Young European Socialists and Youth of European People’s party. Observing those 4 groups is relevant to gain objective knowledge of their work, without any subjective efforts coming out of those participants. Exploratory character of work is indeed vital as no other work of such type was made on this topic. Combined with limited causal explanations of our results, this work can help to develop further debates on the use of Facebook (and other social networking sites) in europeanization processes of political youth organizations. Choosing a relevant sample for our study was then crucial point in our research. As noticed above, we have chosen 2 political youth organizations on domestic level, and 2 organizations on European level, where the domestic organizations are associated. Both domestic level organizations were chosen according to few preconditions – existence of facebook page; activity on facebook page; and organizations had to be affiliate with any of domestic political party and to european party. Such limitations allowed us only to consider only 2 relevant Slovak political youth organizations – Young Social Democrats and Christian Democratic Youth of Slovakia. The other political youth organizations were not active on facebook, or not existent at all, or in case of political youth organization of Freedom and Solidarity, which has been active on Facebook since September of 2018. We then limited our research in time for a period of half-year, since April 2018 to October 2018. After limiting our work in time, we needed to choose what data to be used in our work. We decided to track all activities on facebook of political youth organizations on domestic level, where in some form (word, context, symbol etc.) was connected to issues of European level, as all context can be related to some kind of information sharing. Using this process was helpful in determining the impact of European level on domestic level.

3 Slovak Political Youth Organisations in European Context

We start our analysis by comparing basic symbols of organizations. After loading an organization’s page, we can notice its profile photo, where all four organizations have logo of their organization. We can consider this as a standard, not only in political youth organizations, but in overall as some kind of cognitive mark of every profile on

15 DRISKO, J. W., MASCHI, T.: *Content Analysis*. New York : Oxford University press, 2016, p. 3.

16 RIFFE, D. et al.: *Analyzing Media Messages: Using Quantitative Content Analysis in Research*. 3rd Edition. New York : Routledge, 2014, p. 19.

facebook. Focusing on european context, can we see anyEuropean level connection in symbols or contexts in those logos? Even though organization’s logo is not part of political agenda and infromation sharing via Facebook, we can see, that logo of Young Social Democrats (YSD) is slightly in line with logo of Young European Socialists (YES). Both logos use the same colour pattern – red and white, which can be understood as some tendency to fit with standards of European level organization. This argument can be supported by the fact, that logo of party Direction – Social Democracy, mother party of YSD, on facebook does not match colour pattern of YSD. On the other side, the logo of organization Christian Democratic Youth of Slovakia (CDYS) is significantly different from its European level affiliation organization – Youth of European People’s Party (YEPP). Here the difference is visible in colour pattern as well as in logo design, and is even ultimately different to its mother party Christian Democratic Movement (CDM) when considering colour pattern adn design. So at first look we have a *partial* clue of European impact on YSD which is not true for the CDYS.

At first, we have to consider Facebook activity of all actors in general. Activity of domestic organizations is measured by number of posts in period from April to October 2018, which will be compared proportionately to activity of European organizations. Proportionality is important here to better understand activity of domestic actors in european context. Domestic parties do not deal with European matters only, as their agendas are broader then agendas of European level organizations in geographical point of view. When counting posts on Facebook we had to specify which posts will be considered as relevant for political information sharing. We counted only original posts – that were posted once, and contained any type of a political information – while ignoring posts which were uploaded two or more times in a short time (for example invitaions for conferences or forums). Information then had to be of political character – this could have been tricky, as even in some apolitical posts could have been some political message (for example job offers).

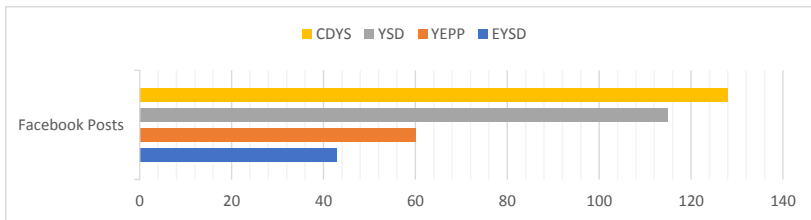


Chart 1: Political youth organizations activity on Facebook April-October 2018

Source: Own processing¹⁷

Activity on Facebook was one of precodnition of our research to limit our research subjects. Their activity means that they use the Facebook to share their work, agenda and political informations with their „followers“ in form of posting messages on their main facebook groups. We can see, that activity of domestic political youth organization is two to three times bigger then activity of European level organizations, while there is not substantial difference within the levels. Numerous posts on domestic level can

17 Data gathered from official facebook pages of organizations on the 17th – 18th of October 2018 (remark by the authors).

be explained by involvement of political youth organizations in political processes connected to political activity of their mother parties. Especially, this was true for Young Social Democrats, where they often responded to activities of Direction – Social Democracy. On the other side, enormous activity of CDYS was visible mainly in their activities connected with religious themes and issues. However, when considering activities in European context, we found critically low engagement from both Slovak political youth organizations.

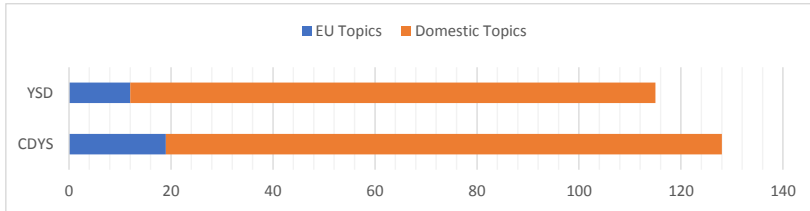


Chart 2: Ratio of EU Topics to Domestic Topics in Facebook posts of CDYS and YSD

Source: Own processing¹⁸

Focusing on European context of political youth organizations' Facebook posts we can conclude, that European Union is not their major field of interest. Out of 128 posts of CDYS, only 18 were connected with European Union themes, which is only 14.06 %. In case of YSD, the numbers are even much lower, only 12 posts containing any kind of relevant EU topic context, and therefore this results to only 10.43 % share. Comparing EU themed posts of domestic organizations to their European affiliation organizations, those numbers are still small. While YSD had 12 EU themed posts, and CDYS 19, YES and YEPP activity was much higher – 43 or 60 posts respectively. We have predicted above, that there is limited efforts in promoting EU ideas via organizations' Facebook pages. Domestic level organizations deal with many different topics, leading to proportionality of topics, which resulted in low European context output. Another explanation of low EU context output on Facebook is the fact, that political youth organizations are dealing with many crucial domestic issues, which are more important to be publicized. In this manner, YSD promoted new government members and their success in developing domestic policy. CDYS, on the other side, promoted issues connected to religious topics. Important to note here is, that CDYS is organization connected to extra-parliamentary party CDM, which led to high rates of national government criticism. The question now arises whether there is any influence of European level organizations to domestic level organizations. To answer this question we had to thoroughly examine each Facebook post related to EU context in some way. Because of limited number of posts, we have to analyse content of individual post relate those posts to European youth organizations' ones in order to understand Europeanization effects on the agenda of both organizations. Every post is classified according to topic, and verified, if there is European level topic post. We consider only posts relevant to EU agenda, and thus posts without political information relevant to EU context are considered as neutral to Europeanization

¹⁸ Data gathered from official facebook pages of organizations on the 17th – 18th of October 2018 (remark by the authors).

(such as EU flag on the photo, where context refers to domestic politics etc.). Table 1 shows us, how limited is the European Union level influence on Slovak political youth organizations. The table was systematically designed to show us the evidence of the EU level impact by organising it to two parts – CDYS and YSD. Each part consists of 3 columns, where the first column is context of political message, the second column is number of posts under the topic and the third column is indicating commitment of EU level organizations in national level topics.

Table 1: Impact of European level on Slovak political youth organizations

CDYS			YSD		
<i>Context</i>	<i>Posts count</i>	<i>YEPP post</i>	<i>Context</i>	<i>Posts count</i>	<i>YES post</i>
Freedom of the press	2	no	Political	1	yes
Istanbul Convention	3	no	Economy		
Religion	3	no	Ecology	1	no
			EK	1	no
			Candidate		
Free train transit	1	no	Free train transit	1	no
Migration	1	yes	Space	1	no
Neutral	7	-	Neutral	7	-

Source: Own processing¹⁹

The CDYS agenda was completely different from agenda of YEPP except for migration domain. On the other side, agenda of the YSD was also different of the YES, and here only one topic was common for both organizations too. Such results are surprising and unfortunate, however they gave us clear answer to our research question and hypothesis. Limited direct Europeanization leads us to conclusions, that social media is insufficient mediating actor in political information sharing, and thus Europeanization of political youth organization is happening in different manners. By different manners we can imagine direct contact with European level organizations, indirectly by setting agenda according to mother party (which has been Europeanized before) or by participation on EU conferences, seminars, workshops etc. Though, if Europeanized, we can assume that their agenda on Facebook would be more EU oriented, which is constrained as we can see in our results. We recommend further and more comprehensive research on this topic.

Conclusion

Our research focused on the role of social media – Facebook – in europeanization process of political youth organizations. At the beginning we set out reserach question „To what extent do European political youth organizations influence activities of youth political organizations on domestic level?“. This question was then supported by the hypothesis that Slovak political youth organizations pay greater attention to European union in their agenda, especially when using communication on social media, and thus promote the role of social media in processes of Europeanization. Based on the top-down perspective of the Europeanization theory, we then delineated

¹⁹ Data gathered from official facebook pages of organizations on the 17th – 18th of October 2018 (remark by the authors).

the role of social media in processes of domestic impact of the EU level. We assumed, that when there is high level of positive attitude towards EU amongst young people, then the political youth organizations would have used the Facebook to share political informations more often. We focused on political agenda of those organizations, whether it was Europeanized, thus allowing us to determine domestic impact of European Union level. Results of content analysis, however, demonstrated us, that there is highly limited Europeanization of political youth organizations. At first, we looked on activity of organizations on facebook by counting their posts since April 2018 to October 2018. We then needed to separate domestic agenda of EU agenda which allowed us to track the Europeanization. As we can see in results, only 10.43 % of YSD posts and 14.06 % of CDYS posts contained any kind of EU context. We then classified agenda posts according to individual topics. In Table 1, we can see, that the agendas of both domestic organizations are not in line with their European affiliation organizations. We can then conclude, that there is only limited Europeanization of domestic political youth organizations.

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Contact data:

assoc. prof. Dr. Jaroslav Mihálik, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
917 01 Trnava
SLOVAK REPUBLIC
jaroslav.mihalik@ucm.sk

Mgr. Tomáš Džáčovský
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
917 01 Trnava
SLOVAK REPUBLIC
dzacovsky.tomas@gmail.com

THE FACEBOOK COMMUNICATION OF THE FAR-RIGHT POLITICAL PARTIES IN THE CZECH REPUBLIC BEFORE THE 2017 ELECTIONS TO THE CHAMBER OF DEPUTIES

Ondřej Filipec

Abstract

The main aim of this contribution is to provide a complex picture of the communication on Facebook of Far-right political parties in the Czech Republic before the 2017 elections to the Chamber of Deputies. This contribution will analyze Facebook post content 90 days prior to the elections. Specifically, what posts far-right followers liked and what they shared, while attempting to answer this question, do far-right parties fully use their on-line potential?

Key words:

2017 Elections. Communication. Czech Republic. Facebook. Far-right. Chamber of Deputies.

Introduction

Elections into the Czech Chamber of Deputies scheduled for 20 and 21 October 2017 took place in the atmosphere of fear caused by the migration crisis, terrorism and a negative attitude towards the EU. The 2017 elections resulted in a political earthquake associated with the victory of populism and nationalism. Populist right-wing party SPD (Freedom and Direct Democracy) entered into Parliament dominated by another populist party ANO Movement of the billionaire Andrej Babiš. However, the atmosphere was favoured also far-right parties on the political spectrum, communicating similar issues – especially migration. The main aim of this contribution is to provide a complex picture of the communication on Facebook of far-right political parties in the Czech Republic before the 2017 elections to the Chamber of Deputies. This contribution will analyse Facebook posts content 90 days prior to the elections. Specifically, this examination shall be on what posts far-right followers liked and what they shared, while attempting to answer this question: do far-right parties fully use their on-line potential? From the far-right parties there are two analysed in this contribution: Worker's Party of Social Justice (*Dělnická strana sociální spravedlnosti*) and National Democracy (*Národní demokracie*). Both of them were not successful in the entering the Czech Parliament and in this sense both missed the opportunity provided by the changed atmosphere before the 2017 elections. From this perspective both parties continue to play marginal roles within the far-right spectrum.¹ However, despite electoral failure, it is worth to explore and compare its communication on Facebook in order to discover style and communicated content. For this reason, parties are shortly introduced in the following first chapter and then separate chapter is dedicated to the Facebook communication in the selected period.

1 MAREŠ, M.: Czech Extreme Right Parties and Unsuccessful Story. In *Communist and Post-Communist Studies*, 2011, Vol. 44, No. 4, p. 296.

1 Research Subjects

There are two political parties analysed in this contribution. The National Democracy Party is a Czech far right-wing party which presents itself as a “*Nationalistic oriented party existing already 170 years with the aim to preserve and develop nation at the time when nation is in danger*”² With the emphasis on long existence, the party stylizes itself as continuing the entity of *Československá národní demokracie* (Czechoslovak National Democracy) which existed between March 1919 and October 1934 when it entered into the National Unification Party under the leadership of Karel Kramář. The new National Democracy was established in 2001 when using name “*Právo a spravedlnost*” (Law and Justice) – inspired by Polish *Prawo i Sprawidliwość*. However, in December 2014 party was renamed to “*Ne Bruselu – Národní demokracie*” (No to Brussels – National Democracy). Interwar Czechoslovak National Democracy party was composed of several wings of which the conservative wing was anti-Semitic and favoured establishment of Fascism. The party was characteristic for its anti-Communist rhetoric, supported strong police and military state. However, it would be easy to label the party as purely Fascist. Better characteristic is a party promoting “conservative nationalism”. The modern National Democracy party departed from the constructive approach towards nationhood. Instead, offering political proclamations under the notion “Defence and Revitalization” which is full of political and economic radicalism. For example, the party calls for a defence against “foreign dominance and forced foreign culture also with a weapon in hand, to prevent inhabitation of our country by non-adaptable foreigners, to resurrect democracy and economic power”. Because the EU and NATO is preventing this, the party is for withdrawal from both organizations. The party would like to create legislative regulating “public conduct and behaviour” and thus it questions personal freedoms.

The party also claims that “there is no sense to protect nation, which is dying and leaves space to immigrants and whose most skilled people are leaving the country”. Party simply would like to ‘raise people’ and lead them towards popular cultural action: towards family, politics, civic society, nation and state in order to ensure reproduction of healthy and vital nation and its life in freedom and democratic environment. In these statements we can find certain parallels with Nazi concept of “Lebensraum” and Fascist ideas of the role of individuals, nation and state. Raising people towards freedom while prohibiting foreign influences and promoting the “only correct” national culture seems to be oxymoronic. Nevertheless, to label the party purely as Fascist or Nazi would be an incorrect simplification is it better matches the criteria of radical conservatism – compliance with constitutional system with latent tendencies of anti-system deviation.³ The Workers’ Party of Social Justice was established in January 2004 and has informal continuity with Workers’ Party which was dissolved after seven years of its existence in February 2010 by the Supreme Administrative Court.⁴ The court found out that the party violates the Constitution of the Czech Republic

2 *Národní demokracie. O nás.* [online]. [2018-09-20]. Available at: <<http://narodnidemokracie.cz/strana/proc-jdeme-do-toho/>>.

3 RATAJ, J.: Návraty radikálního konzervatismu v České republice. In SRB, V., HIRTLOVÁ, P. (eds.): *Radikalismus a jeho projevy v současném světě. Sborník z mezinárodní vědecké konference ARC-VŠPSV, 10. - 11. 5. 2007 v Kolíně.* Kolín : Nezávislé centrum pro studium politiky, Academia Rerum Civilium, Vysoká škola politických a společenských věd, 2007, p. 267.

4 *Ústavní soud odmítl návrh Dělnické strany proti jejímu rozpuštění.* Brno, *Ústavní soud, 31. 5. 2010.* [online]. [2018-09-20]. Available at: <<https://www.usoud.cz/aktualne/ustavni-soud-odmitl-navrh-delnicke-strany-proti-jejimu-rozpusteni/>>.

and other acts as its aim is to remove democratic foundations of the state and is threatening morals, public order or rights and freedoms of the citizens.⁵ The Court concluded that the real programme of the party as interpreted by party leaders is made to invoke national, racial, ethnic and social hatred and as a result it limits basic rights and freedoms of selected groups of citizens, especially minorities. Court also found out, that the party programme and symbolism is linked to German national socialism.

The party had also its paramilitary wing: The Protection Corps of the Worker's Party established in February 2008 to protect party officials, party meetings and events and helping citizens with various issues. It was expected that members of the Protection Corps would be Czech citizens with good health status, no criminal records, would declare loyalty to the Worker's party during the promise and obtain "Moral confirmation" issued by a party member who knew the applicant.⁶ As the Czech Supreme Administrative Court pointed out in its decision to dissolve the party, the Protection Corps used a similar logo as Hitler's *Sturmabteilung*. The court also noted that it was often presence of Protection Corps which created conflict and that corps tries to supplement the role of police which violates the law. However, the corps is not the only party organization which raised concerns as the party had its Youth organization "Worker's Youth" where youngsters were raised towards intolerance and discrimination.⁷ The current Workers' Party of Social Justice removed from the programme most controversial points and more carefully formulated its content in order to match standards and to give an opportunity for its opponents to report un-democratic principles of the party. Nevertheless, due to almost same party membership and leadership⁸ official documents serves only as a democratic facade hiding neo-Nazi ideology adapted to a Czech context⁹ and there is no doubt about party anti-Semitism.¹⁰ For this reason the party continues to represent a danger for democracy and continues to play a disturbing element which was also visible during various campaigns with the aim to fuel Islamophobia and hatred towards immigrants.¹¹ This is, however, visible also from the communication on Facebook.

2 Facebook Communication

National Democracy (with formal name NO to Brussels – National democracy" is present on Facebook¹² where its profile is liked by 34,068 users and followed by

5 *Rozsudek jménem Republiky, Pst 1/2009-348. Nejvyšší správní soud.* [online]. [2018-09-20].

Available at: <http://www.nssoud.cz/docs/Delnicka_strana_original.pdf>.

6 *Dělnická strana. Ochranné sbory Dělnické strany (OS-DS).* [online]. [2018-09-20]. Available at: <http://www.delnicka-strana.cz/index.php?option=com_content&task=view&id=116&Itemid=150>.

7 *Rozsudek jménem Republiky, Pst 1/2009-348. Nejvyšší správní soud.* [online]. [2018-09-20].

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8 SMOLÍK, J.: Krajně pravicové politické strany v zemích V4: Historie a současnost. In *Sociológia*, 2013, Vol. 45, No. 4, p. 398.

9 For more detailed profile, see: MAREŠ, M., VEJVODOVÁ, P.: Dělnická strana: Profil české pravicové extremistické strany. In *Rexter – Časopis pro výzkum radikalismu, extremismu a terorismu*, 2010, Vol. 8, No. 2, p. 42-74.

10 HÁKA, A.: Dělnická strana sociální spravedlnosti: Postoj k systému. In *Politické vedy*, 2016, Vol. 19, No. 1, p. 244.

11 BONANSINGA, D.: The Role of Public Discourse in Great Framing: The Case of Islamophobia in Czech Republic. In *CES Working Papers*, 2015, Vol. 7, No. 4, p. 834.

12 *Party Profile.* [online]. [2018-09-20]. Available at: <<https://www.facebook.com/narodnidemokracie/>>.

32,232 people. Instead of a profile picture there is a golden lion. Its cover picture communicates party priorities party leaders. Priorities communicated on a changing banner are:

- Exit from the NATO and EU – we will make free and sovereign state without dictate from Brussels and aggression of the USA.
- Stop immigration from Asia and Africa – our goal is safe Czech Republic without immigrants and Islamic terrorism.
- Defence of the state and nation – Czech citizens shall finally be masters of the land.
- Getting rid of personal and state debt – We will let people with debt to work to pay the debt.
- New country setting – Instead of regions we will create effective governance for Czech lands, Moravia and Silesia based on dignity.
- Education, Schools and Knowledge – We will create quality education without multi-culturalism and inclusion State democracy – instead of corrupted political parties governance will be based on professional corporative management.
- “We are oldest Czech political party. We connect traditional values with modern nationalist programme for 21st century”.
- “With nationalism against cultural Marxism, with state corporative democracy against liberalism”.

National Democracy in the selected period published on Facebook 227 posts, which is 3,66 on average per day. The attention was quite low as on average posts were “liked” by 22 people and shared by 7 users. Pearson’s correlation between posting and sharing is 0,65. However, the response of Facebook users varies. Among most liked posts is “Thought of the Day: Woman which converts to Islam is like chicken converting to KFC” which was liked by 265 people and shared by 157 users. Second highest “liked” contribution is a survey on the question, whether people are against Electronic Evidence of Sales, which was introduced in the Czech Republic by government coalition. The contribution was liked by 264 people, but had zero shares. Third most liked and shared was picture “America has hurricanes, but World has America (Korea, Vietnam, Cuba...)”, which was liked by 212 people and shared by 194 people. Similarly, popular was anti-immigrant xenophobic article entitle “You will let us fu*k you or will kill your child – armed Somali migrant raped a woman in the bus while her 7 y. o. daughter was watching”. Article was shared by 201 people and liked by 195 users. Very shared, but less liked was article shared from the disinformation web parlamentnilisty.cz (Parliamentary letters) entitled “Revelation: Andrej Babiš gives money to Muslims”, shared by 174 people and liked by 89. However, in the selected period, there is also 21 posts without any like or share.

Communication is very closely linked to other subjects. For example, out of 227 contributions 114 were shared from the profile of *Rozumní – stop migraci a diktátu EU* (Rational people – stop migration and dictate of the EU), which is small radical political party). Another 29 contributions are shared from the personal profile of Adam B. Bartoš, National Democracy Party Leader. It is important to note, that news and articles (often spreading fake news or propaganda) are often shared from disinformation webs such as Aeronet, Parlamentní listy, eurozpravy.cz and others. As visible from the Chart 1 the number of posts per day varies from 0 to 16. However, there is visible clear trend to intensify communication in the last three weeks before elections.

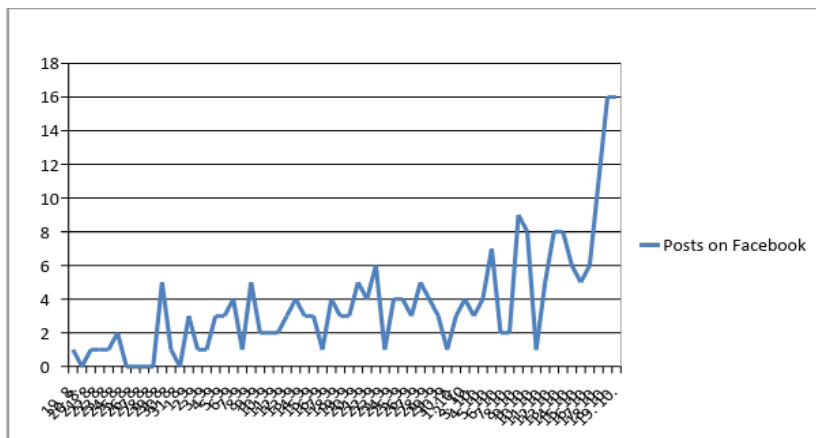


Chart 1: Posts on Facebook by National Democracy

Source: Own processing, based on Facebook profile

The Workers' Party of Social Justice has approximately three times less followers than National Democracy. As of February 2018 the number was 11,647 followers.¹³ In the selected period before the elections to the Chamber of Deputies party published 125 comments on Facebook and received in total 11,831 likes, which is approx. 90 likes. At the same period posts were shared by 2,575 users which is on average 28 shares per post. Pearson's correlation between posting and sharing is 0,78, which means that followers of the Workers' Party are more disciplined in sharing than followers of the National Democracy. If we compare the activity of "liking" and "sharing" with National Democracy (on average 22 likes and 7 shares per post) we can conclude that activity of Workers' Party of Social Justice on Facebook is four times higher than those of National Democracy. This activity is much more remarkable if we add that there three times less followers of Workers' Party of Social Justice than those of National democracy. If we consider this different proportion of supporters then Workers' Party of Social Justice has approx. 12 times higher popularity among Facebook users measured by their activity in liking and sharing.

The most liked contribution was a poster with the slogan: "Out of the EU. We Will Re-establish Sovereignty of the Czech Republic". However, the most shared link was video in the Czech TV with party leader Tomáš Vandas. The link had title "Vandas: I am not a neo-Nazi: In the Czech Republic we want to go through Kotleba's way". The post has been shared by 184 users and liked by 463 people. Similarly, popular post was a statement of Tomáš Vandas where he stated that "Western Europe is lost – we have to prevent inflow of Muslims" (liked by 368 people). Similarly, popular was an interview with Vandas (425 likes) where he claims that "if you throw away money for migrants, then there is lack of money for seniors". Similarly, to National Democracy, Worker's party communicates on issues of migration, terrorism and is in favour of leaving the EU and NATO. Both parties are strongly anti-immigrant and anti-Muslim, there is also

13 Party Profile. [online]. [2018-09-20]. Available at: <<https://www.facebook.com/dsss.cz/>>.

reflected anti-Americanism, anti-multiculturalism and anti-liberalism. There is strong reference to party leaders: Adam B. Bartoš in the case of National Democracy and Tomáš Vandas in the case of Worker's party. There are however, also other candidates presented. As from variability of communication the Facebook profile of the Worker's party is more authentic and variable compared to Facebook of National Democracy which mainly shares links from other profiles, especially Rozumní or personal profile of Adam B. Bartoš. Sharing posts from different party is decreasing originality of the profile. This may be reason why proportionally 12 times less users like and shares its content. In other words, Facebook profile of National Democracy is to greater degree information hub of topics communicated elsewhere and sharing high proportion of posts from Rozumní derives attention from the party.

It is possible to label both parties as radical and extremist far-right parties with National Democracy linked to (neo)fascism and Worker's Party perceived as rather (neo)Nazi party, both parties communicate on same issues. Moreover, both parties are involved in sharing disinformation content from disinformation webs and biased media. In this sense both parties contribute to cultivate unhealthy environment for democracy. The only difference is that National Democracy communicates more traditional topics related also to state governance (neocorporativism) and regionalism, which may be attributed to resemblance of past history of the party. It is also interesting to look at party leaders and their followers on Facebook. For example, Worker's party leader Tomáš Vandas has 4,280 followers on Facebook, compared to 11,647 followers of the party. The ratio is approx. 1:3. In the case of Adam B. Bartoš he has only 389 followers compared to 32,232 people following National Democracy, which means a ratio of 1:83. There is big difference in the ratio of followers which may be caused by several factors including bots and fake profiles or simply leader's resignation on Facebook or late establishment of the personal profile. In this sense Worker's party may be considered as more close and a better organized community. Among far-right figures is most popular controversial docent Martin Konvička (Block against Islam) with 19,523 followers and Petr Hampl with two pages: one followed by 4,440 followers and second by 2,974 followers. The difference may be attributed to media attention as Martin Konvička was subject of many articles describing his controversial activities, including fuelling the hatred against Muslims or the "game of the Islamic State in Prague" when Konvička with his followers played. Because there is a similar content communicated on Facebook it will be worth to explore structure of the party's supporters and their support for different subjects. For example Facebook algorithms suggest visitors of National Democracy to follow profile of Workers party, Freedom and Democracy party of Tomio Okamura and profile of Czech President Miloš Zeman who is associated with friendly relations to far-right.¹⁴ From the profile

14 For example, on the state holiday of 17th November 2015 (when Czechs remember executions of student leaders by Nazis and start of the Velvet Revolution) president Miloš Zeman attended meeting organized by radical Block against Islam where he stood and sing anthem with Martin Konvička – Czech far-right politician who was accused of feeling hatred towards Muslims as he called to mash the Muslims into meat-bone meal or to imprison them in the concentration camps (for more information, see: *Předseda Bloku proti Islámu Konvička čelí obvinění z podněcování nenávisťi, Český rozhlas, 24. 11. 2015*. [online]. [2018-9-20]. Available at: <https://www.irozhlas.cz/zpravy-domov/predseda-bloku-proti-islam-u-konvicka-celi-obvineni-z-podnecovani-nenavisti-201511242143_mkopp>).

of the Worker's party there is the suggestion to follow profile of National Democracy, profile of Tomáš Vandas and organization STOP to Islam.

Conclusion

The main aim of this contribution was to analyse Facebook communication of two far-right non-parliamentary parties in the Czech Republic: (neo)fascist oriented National Democracy and Workers' Party of Social Justice associated mainly with (neo)Nazism. The main focus was at the period 90 days' prior elections to the Chamber of Deputies in 2017. It can be claimed that in the selected period both parties actively used Facebook to mobilize its supporters. It is important to note that there is topical overlap as parties communicated mainly issues such as migration, security, terrorism and stood against "cultural Neomarxism", political liberalism and called for greater freedom on one hand but on the restrictions of behaviour on the other hand. Both parties also refused EU and NATO membership without providing sustainable alternatives for economic development of the country and its security guarantees. The Facebook profile of National Democracy may be merely seen as a hub created from shares from other parties (Reasonable people) and links to personal profile of Adam B. Bartoš who dominates in presentation on National Democracy profile. In this sense Facebook of Worker's Party of Social Justice is more balanced. Nevertheless, both parties often use and shares articles from disinformation webs containing disinformation, conspiracy theories and fake news which are used for mobilization of its supporters. This strategy has been seen also among the Party of Direct Democracy of Tomio Okamura, who succeeded in 2017 elections and entered into Parliament. Due to effective communication of similar topics (anti-immigration, anti-Islam, anti-terrorism...and Xenophobic attitudes)¹⁵ Party of Direct Democracy gained support from voters who would otherwise vote for National Democracy or Worker's Party of Social Justice.

Facebook followers of National Democracy are relatively passive as followers of Worker's Party of Social Justice are approx. 12 x more active in liking and sharing contributions posted on Facebook. This means that Worker's Party of Social Justice posts more attractive content and has more active community among its followers. For this reason, Worker's Party of Social Justice presents slightly greater danger. However, interesting is topical or spatial proximity of both parties on Facebook as its algorithm proposes visitors of one party to follow also the second one or to like profile of the president Miloš Zeman. Nevertheless, this is not surprising, because all three actors strongly oppose migration and Islam, are more appreciated by disinformation webs or are in opposition to civic society.

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15 SÁROVEC, D.: Nástup nových politických stran v ČR od roku 2013: Hnutí ANO 2011 a Úsvit přímé demokracie pohledem konceptu novosti. In *Sociológia*, 2018, Vol. 50, No. 1, p. 95.

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Contact data:

Mgr. et Mgr. Ondřej Filipec, Ph.D.
 University of Ss. Cyril and Methodius in Trnava
 Faculty of Social Sciences
 Bučianska 4/A
 917 01 Trnava
 SLOVAK REPUBLIC
 ondrej.filipec@ucm.sk

ON COLLECTIVE INTELLIGENCE IN THE CYBERSPACE OF DIGITAL MEDIA

Slavomír Gálik – Sabína Gáliková Tolnaiová

Abstract

The term of collective intelligence is linked with P. Lévy, who was the first to address it in connection with the rise of digital media and communication in cyberspace. Lévy understands collective intelligence as a universally distributed intelligence in cyberspace, leading to more effective mobilisation of skills and knowledge. Collective intelligence contributes to changes in our present culture, including marketing communication – which uses its principles such as communication and cooperation between knowledge operators, knowledge management and similar. However, collective intelligence may also fall into collective (mass) stupidity, it is therefore important to learn it and cultivate especially the ability to communicate and cooperate with the others and look for information and process it correctly.

Key words:

Collective Intelligence. Digital Media. Education. Information.

Introduction

The term of collective intelligence, in the context of digital media and communication in cyberspace, was first introduced by P. P. Lévy in his work *Collective intelligence*, where he defined it: “It is a form of universally distributed intelligence that is constantly spread and coordinated in real time, resulting in an effective mobilisation of skills and knowledge....”¹ In his further work *Cyberculture* Lévy states that collective intelligence is a driver of cyberculture, in a broader context he describes it as “various systems of cooperation on the network, automated methods that encourage cooperation and decentralisation of coordination as well as exchange of ideas, images, experience and observations between scientists and students in electronic conferences.”² However, Lévy points out that collective intelligence does not represent mere mechanical sum of knowledge, but a new kind of knowledge that means extension of intelligence in individual people and thus becomes a sort of collective brain.³

Currently we can come across various definitions of collective intelligence. *Oxford Encyclopaedia* defines it this way: “Collective intelligence refers to a group or a team’s combined capacity and capability to perform a wide variety of tasks... The primary difference between IQ (individual intelligence) and CQ, or collective intelligence, is the social dimension and ability of groups to achieve unity of purpose, action and thought.”⁴ And of course, this collective approach will achieve better results than even superb work of an individual person. It is not only P. Lévy who studies collective intelligence, we can mention also for example H. Jenkins, H. Rheingold, Ph. Brown, J.-F. Noubel, L. Rosenberg and others. Massachusetts Technological Institute in the

1 LÉVY, P.: *Collective Intelligence: Mankind’s Emerging World in Cyberspace*. Cambridge (MA) : Perseus Books, 1999, p. 13.

2 LÉVY, P.: *Kyberkultura: Zpráva pro radu Evropy v rámci projektu “Nové technologie: Kulturní spolupráce a komunikace”*. Prague : Karolinum, 2000, p. 26-27.

3 LÉVY, P.: *Collective Intelligence: Mankind’s Emerging World in Cyberspace*. Cambridge (MA) : Perseus Books, 1999, p. 105.

4 See the web page: *The Oxford Review Encyclopaedia of Terms*. [online]. [2018-11-10]. Available at: <<http://www.oxford-review.com/oxford-review-encyclopaedia-terms/collective-intelligence/>>.

USA even has a department that specialises in collective intelligence – *MIT Center for Collective Intelligence*. The goal of this contribution is, along with clarification of the term “collective intelligence,” to show possibilities but also risks and consequently to emphasise the importance of educating towards collective intelligence.

1 Excuse to the History of Collective Intelligence

Though the explicitly elaborated term of collective intelligence was not introduced before expansion of digital media, we can still see similar concepts much earlier. Aristotle, for example, contemplated a group of people that could represent a single person, who would be better and more intelligent: “It is well possible that a large group of people, where not a single one is a proper man, may in total, be better than individuals, in unity, like in a feast where a lot of people have contributed, this feast may be better than another, paid for by a single person. Since there are a lot of people, each person may master a set of virtues and ideas and when they meet together they may construct something like a single person that is multi-pedal, multi-armed and multi-sensed both in personality and intelligence.”⁵ Aristotle’s conception of collective intelligence is built “from the bottom to the top” and is similar to the organising democracy in Ancient Greece. This is different from Plato, who wanted to organise a state from the “top to the bottom” using one centre. However, in the new-Platonism, especially in Plotin there is a metaphysical concept of one collective intelligence that is distributed into individual people.⁶ In this case collective intelligence could be even more powerful than individual intelligence of individual people. These two approaches were frequent throughout the history of European philosophy, either interchanging each other or parallel to each other.

Through the history of Europe, in the context of understanding and developing collective intelligence, a very important part was taken by media (written word, printed word and electronic media) as the means of spreading information and knowledge. It was speech that carried information before written word was invented, however it could only be spread in a limited social scope. Information could be saved only if it had been passed between generations. We could understand collective intelligence of that period as intelligence that was bound to collective memory and spread orally. Once the written word was introduced, it became much easier to spread and save such information. J. Lohisse cites Diodorus of Sicily, who praises written word: “thanks to written word those who are separated by great distance communicate as if they were very close.”⁷ Written word could store knowledge through time and space and it did not take long for people to learn that written documents could be stored in libraries. A library thus represents a new form of collective intelligence that is closed in a given space and designated for the elite – i.e. those who are literate and educated. This possibility was made even greater with the invention of Gutenberg print press in 1455. On the other hand, printed word started spreading of knowledge in a large scale. During the modern period in Europe access to information was not reserved for the elite any more, it was more or less open for anyone literate. In the 19th century, in the

5 ARISTOTELÉS: *Politika*. Prague : Rezek, 1998, p. 126.

6 PLÓTÍNOS: *Sestry duše*. Prague : Rezek, 1995, p. 137.

7 LOHISSE, J.: *Komunikační systémy. Socioantropologický pohled*. Prague : Karolinum, 2003, p. 66.

context of scientific and technological revolution, industrialisation and urbanisations, literacy became inevitable even for the lower class of people. Printed word could then be spread through all the classes; this is why we can speak of a real mass society. In the end of 19th century Gabriel Tarde could see this phenomenon clearly and spoke of it as of a “spiritual society in which people interact with each other over long distances.”⁸ Here, collective intelligence starts to be a mass phenomenon, but since it represents the “average,” the elite see it as something negative.

In the 20th century, with the beginning of electronic media, we can see rise of a new concepts of collective intelligence, these corresponds to that of P. Lévy. We can see this concept for example in the philosophy of P. Teilhard de Chardin. Teilhard de Chardin worked on concept of mankind evolution that leads to the noosphere and Omega point, meaning unity and variety of minds at the same time.⁹ However, Teilhard believes that it is also new communication technologies that participate in this unification: “it is thanks to discovery of electromagnetic waves that every individual person is, at the same time, actively and passively present everywhere – on land and in the sea, spreading thus all over the planet.”¹⁰ Inspired by Teilhard’s concept, M. McLuhan elaborated the idea of tribal consciousness with a global scale: “Electromagnetic extensions of our central nervous system take us deep into the global pool of information movement and thus bring a possibility for people to absorb the whole mankind.”¹¹ McLuhan’s concept defines relationship between collective intelligence and communication technologies.

2 Possibilities and Risks of Collective Intelligence and Role of Education

Lévy understands collective intelligence to be a driver for cyberculture¹², while for Jenkins, who sees similar aspects, it means a generator for cultural convergence.¹³ Communication in the cyberspace of digital media clearly constitutes collective units that go beyond abilities of individuals, they also both organize and provide information and knowledge. In the first case, we can speak of the quite recent case of the so-called “tidying of the planet” that nobody supervises centrally and yet it is spread across the globe through social media.¹⁴ In the second case we speak about information and knowledge that is not spread in a traditional way, but horizontally – through cyberspace. P. Rankov, building on P. Lévy’s ideas, says: “In the network, culture spreads only horizontally, simultaneously and purely dimensionally and time loses its importance.”¹⁵ Cyberspace thus absorbs huge volume of information, including precious ideas that were expressed in the past, this information then becomes

8 LOHISSE, J.: *Komunikační systémy. Socioantropologický pohled*. Prague : Karolinum, 2003, p. 137.

9 TEILHARD DE CHARDIN, P.: *Vesmír a lidstvo*. Prague : Vyšehrad, 1990, p. 217.

10 TEILHARD DE CHARDIN, P.: *Vesmír a lidstvo*. Prague : Vyšehrad, 1990, p. 201.

11 McLUHAN, M.: *Člověk, média a elektronická kultura*. Brno : Jota, 2008, p. 229.

12 LÉVY, P.: *Kyberkultura: Zpráva pro radu Evropy v rámci projektu “Nové technologie: Kulturní spolupráce a komunikace”*. Prague : Karolinum, 2000, p. 26-27.

13 JENKINS, H.: *Convergence Culture. Where Old and New Media Collide*. New York : New York University Press, 2006, p. 11.

14 See the web page: *World Cleanup Day*. [online]. [2018-11-10]. Available at: <<https://www.worldcleanupday.org/>>.

15 RANKOV, P.: *Informačná spoločnosť – perspektívy, problémy, paradoxy*. Levice : LCA Publisher Group, 2006, p. 26.

available almost instantly and, if selected and processed properly, may mean a huge information potential. We can use Google search engine, or database for scientific information, for example Web of Science or Scopus. The idea of collective information could be found in marketing communication even in the pre-digital age, starting in the 1960s. Peter F. Drucker was a famous management thinker that came with the concept of non-egoistic cooperation and mutual creative knowledge sharing.¹⁶ Also thanks to him we have gradually started to shift from traditional marketing that only dealt with information to marketing that is based on collective sharing of knowledge. Nowadays growth of collective knowledge is understood to be an important, if not necessary, factor for marketing success. Various studies have been written about this topic, confirming that mutual communication and strong social feeling in more important than above-average intelligence in an individual. Collective communication and knowledge sharing then bring better results than even extraordinary individual effort.

On the other hand, we must not forget what P. Lévy stated – collective intelligence may also take a falling tendency resulting in collective stupidity or possible individual isolation, cognitive overload or addiction.¹⁷ Regarding communication in cyberspace, M. Spitzer even speaks of digital dementia, which could also be extended to collective dementia.¹⁸ Also M. Bauerlein and N. Carr criticise media influence on cognitive skills in humans. Bauerlein, basing on several year-long observation of students in the USA, found that their knowledge in the field of civic education, history and mathematics, is reduced from year to year, the cause of which he sees in too long a time spent on the Internet, communicating about trivial matters.¹⁹ In contrast with this, Carr sees a big problem in multitasking, which comes with multimedia and which weakens our ability to concentrate and think deeply.²⁰ Carr even claims that these new cognitive habits are reflected in changes of our nervous system, which means that they are quite fixed. Using this approach, we certainly come across some doubts about the existence of collective intelligence.²¹ For example Marcelli refers to a paper by J.-F. Dortier, who believes that collective intelligence is just a myth: “Dortier dryly states that there is no company, no administration where people work in a self-organised manner: to construct a plane, build a house, publish a magazine or run a hospital, we need a general plan and centre for organising specialised tasks.”²²

16 DRUCKER, P. E.: *Věk diskontinuity. Obraz měnící se společnosti*. Prague : Management Press, 1994, p. 263.

17 LÉVY, P.: *Kyberkultura: Zpráva pro radu Evropy v rámci projektu “Nové technologie: Kulturní spolupráce a komunikace”*. Prague : Karolinum, 2000, p. 27.

18 SPITZER, M.: *Digitální demence. Jak připravujeme sami sebe a naše děti o rozum*. Brno : Host, 2014, p. 17.

19 BAUERLEIN, M.: *Najhlúpejšia generácia. Ako digitálna éra ohlupuje mladých Američanov a ohrozuje našu budúcnosť alebo: Never nikomu pod 30*. Bratislava : Vydavateľstvo Spolku slovenských spisovateľov, 2010, p. 19.

20 CARR, N.: *Nebezpečná mēlčina. Jak internet mění náš mozek*. Prague : Dauphin, 2017, p. 161.

21 For more information, see: CARR, N.: *Nebezpečná mēlčina. Jak internet mění náš mozek*. Prague : Dauphin, 2017, p. 48; GÁLIK, S.: Being and Time in Online Communication. In *European Journal of Science and Theology*, 2016, Vol. 12, No. 5, p. 10; GÁLIK, S., GÁLIKOVÁ TOLNAIOVÁ, S.: Influence of the Internet on the Cognitive Abilities of Man. Phenomenological and Hermeneutical Approach. In *Communication Today*, 2015, Vol. 6, No. 1, p. 12; GÁLIK, S.: Influence of Cyberspace on Changes in Contemporary Education. In *Communication Today*, 2017, Vol. 8, No. 1, p. 36.

22 MARCELLI, M.: *Myslenie v sieti*. Bratislava : Kalligram, 2018, p. 83.

Despite this, there are some important people who speak about importance or even necessity of collective intelligence. Marcelli illustrates this on the example of the Challenger Space Shuttle explosion back in 1986 where the investigation led to the final conclusion that apart from other problems, there was a lack of communication between engineers and administrative personnel. Marcelli refers to the *Cerveau & Psycho* magazine issued in 2006, where the tragedy is compared to a “typical example of negligence of the importance of collective intelligence in running a big organisation.”²³ Marcelli explains that collective intelligence comes back through social psychology, but in order for it to work correctly, we need to cultivate it and support it through systematic actions: “Collective intelligence needs to be introduced, cultivated and supported using systematic and intelligent actions.”²⁴ Cultivation of collective intelligence can be seen in at least two levels: the first level means successful communication through digital media and the second level stands for learning to be socially sensitive – through the so-called *team building*, *team training* and other similar activities. Promotion of collective intelligence growth and mastering new technological skills and social communication are important even now for social and professional inclusion in society. As early as two decades ago J. Lohisse said that “a man who is not able to approach new technological models is generally illiterate ... and the top position is being developed for the highly skilled specialists that are aiming at technical and economic goals, a sizeable group of people who manage information, communication and decision-taking tasks.”²⁵

Conclusion

Collective intelligence, despite the above-mentioned risks, is still relevant and perhaps even more relevant than ever before because mankind needs to face global threats that individuals are unable to withstand. Paradoxically, also changes in people’s cognitive characteristics may trigger slight optimism in this process. On one hand we still may have Spitzer’s scepticism because people can indeed be influenced by new media, concentrate less and also remember less. Average students could now probably not be equivalent to average students at medieval universities, who could concentrate excellently and also had excellent memory, as was seen in their rhetoric skills since rhetoric was an important artistic discipline. On the other hand, modern students are able to think in associations, they can communicate and share fast – these are skills developed by new media and they can also communicate in cyberspace, these are skills that are brought by the influence of new kinds of media and communication in cyberspace. This is something that students in the past could not do. The ability to communicate fast in the cyberspace of digital media brings a new collective dimension that could support collective intelligence and thus help in solving important, maybe even global problems of mankind.

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23 MARCELLI, M.: *Myslenie v sieti*. Bratislava : Kalligram, 2018, p. 84.

24 MARCELLI, M.: *Myslenie v sieti*. Bratislava : Kalligram, 2018, p. 85.

25 LOHISSE, J.: *Komunikační systémy. Socioantropologický pohled*. Prague : Karolinum, 2003, p. 182.

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Contact data:

prof. Dr. Slavomír Gálik, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
slavomir.galik@ucm.sk

Dr. Sabína Gáliková Tolnaiová, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
sabina.galikova.tolnaiova@ucm.sk

TO DIGITAL LITERACY AND (MEDIA) EDUCATION IN CONTEXT OF MARKETING PROFESSIONALS' PREPARATION

Sabína Gáliková Tolnaiová

Abstract

The author based her paper on the digital transformation of marketing practice and in relation to it, she points out to the need for adequate preparation of marketing professionals. In this context, she identifies the necessity of digital (digital and media) literacy, which can be formed within education (also at universities). In the wider context of media literacy, she emphasizes exceeding required digital competences in terms of „know-how“ with digital technologies in marketing. In addition to their technical dimension and purely instrumental understanding as a mere marketing tool, she emphasizes the need for a critical aspect of digital literacy that is open to ethical, resp. ethical and social perspective, as well as the need for ethical literacy, which refers to the claim of ethical decision-making and behavior of marketing professionals. From this perspective, media and ethical education can be, according to the author, mutually interlinked. Furthermore, the author points out that education, respectively, teaching and learning about digital media should be, in the preparation of marketing professionals, tied to professional, specialized authentic tasks. However, these should not be just experiential method, practicism and purely productively-based teaching and learning strategies. In her opinion, a contribution is a multi-strategic, resp. a pluralistic approach (within the methods themselves) in which complementary, receptive and productive teaching and learning would be applied. This should include both practical and reflective-interpretive and evaluative teaching and learning about digital media in a humanistic perspective.

Key words:

Digital and Media Literacy. Digital Era. Digital ICT. Ethics. Marketing. Marketing Education. Marketing Professionals. Media Education.

Introduction

As stated by J. Strišš, the current tendency is the application of modern digital information and communication media (ICT) in almost all areas of human activities, not excluding marketing communication. Nowadays, customer service, management, product and marketing strategies, and distribution, significantly, or sometimes even totally, depend on them. Expenditure in these areas have evidently become part of everyday business¹ It can be said that ICT have changed the fundamentals of business,² resp. as shown by E. K. Mishra et al. (following multiple authors), the specialization and digitization of the marketing profession represents a change in a marketing profession.³ In this context, we are talking about digital marketing. However, continuous changes and developments in ICT (among other factors) are also caused by dynamic changes in the area of consumer behavior itself. ICT, resp. digital tools,

- 1 STRIŠŠ, J.: Nové informačné technológie a ich vplyv na marketingovú komunikáciu. In MATÚŠ, J., PETRANOVÁ, D. (eds.): *Nové trendy v marketingu. Dôsledky hospodárskej krízy – výzva pre marketing*. Trnava : FMK UCM, 2010, p. 161-163.
- 2 STRIŠŠ, J.: Nové informačné technológie a ich vplyv na marketingovú komunikáciu. In MATÚŠ, J., PETRANOVÁ, D. (eds.): *Nové trendy v marketingu. Dôsledky hospodárskej krízy – výzva pre marketing*. Trnava : FMK UCM, 2010, p. 163.
- 3 MISHRA, E. K., WILDER, K., MISHTRA, K. A.: Digital Literacy in the Marketing Curriculum: Are Female College Students Prepared for Digital Jobs? In *Industry and Higher Education*, 2017, Vol. 31, No. 3, p. 205. [online]. [2018-09-20] Available at: <https://www.researchgate.net/publication/314489865_Digital_literacy_in_the_marketing_curriculum_Are_female_college_students_prepared_for_digital_jobs/download>.

change the way consumers approach a buying decision process.⁴ In order to exploit the benefits of digital ICT, resp. digital media, it is important to know how to work with them properly. Because of this, the need for specific competencies of both citizens (customers, consumers) as well as marketing professionals has been demonstrated. In this context, we are talking about ,among other issues, digital literacy and (media) education . In the following chapter, we focus on their meaning and nature, while identifying some important elements in the curriculum and educational strategy in a preparation of marketing professionals however, being aware of the complexity of the issue we understand that it cannot be researched into the full.

1 Digital Media Literacy and (Media) Education of Marketing Professionals

As marketing practice has been radically transformed by digital information and communication technology, the main goal of marketing education is to prepare students for work in this transformed world of marketing practice. Therefore, the marketing curriculum must be radically redesigned and based on the form of digital marketing.⁵ As pointed out by Mishra et al., knowing how to integrate new and old marketing techniques, as well as how to apply the theory of traditional marketing through current digital tools, is for future marketing professionals decisive.⁶ It is obvious that young prospective marketing professionals as „digital natives“ who have grown up with digital ICT technologies possess those skills. Therefore, as noted by Mishra et al., many companies rely on this fact and expect that, after graduation, they apply their new knowledge as well as their digital media experience in their jobs. It should be noted that the typical marketing curriculum that they encounter, focuses on theory and basic marketing processes, and usually does not provide them with lots of instructions how to actually communicate their knowledge with help of existing digital tools.⁷ As some research shows, future marketers perceive themselves as successful digital ICT users. They come to university with the conviction that they are indeed competent, and qualified users of ICT. However, based on empirical evidence, many authors point out that they overestimate their skills, resp. underestimate the extent of the skills needed. The opinion of their educators corresponds with this conclusion

4 MIKLOŠÍK, A.: Slovenský spotrebiteľ v dobe digitálnej ekonomiky – prvé poznatky. In DZUROVÁ, M. (ed.): *Gramotnosť spotrebiteľov a spotrebiteľská politika*. Bratislava : Ekonóm, 2015, p. 131, 134.

5 BRENNAN, R.: *Teaching Marketing at University Level. A Review of Recent Research*. Hertfordshire : University of Hertfordshire, The Higher Education Academy, 2013, p. 18. [online]. [2018-09-20] Available at: <<https://www.heacademy.ac.uk/system/files/teachingmarketingatuniversitylevelreviewoftheresearch.pdf>>.

6 MISHRA, E. K., WILDER, K., MISHRA, K. A.: Digital Literacy in the Marketing Curriculum: Are Female College Students Prepared For Digital Jobs? In *Industry and Higher Education*, 2017, Vol. 31, No. 3, p. 206. [online]. [2018-09-20] Available at: <https://www.researchgate.net/publication/314489865_Digital_literacy_in_the_marketing_curriculum_Are_female_college_students_prepared_for_digital_jobs/download>.

7 MISHRA, E. K., WILDER, K., MISHRA, K. A.: Digital Literacy in the Marketing Curriculum: Are Female College Students Prepared For Digital Jobs? In *Industry and Higher Education*, 2017, Vol. 31, No. 3, p. 205, 206. [online]. [2018-09-20] Available at: <https://www.researchgate.net/publication/314489865_Digital_literacy_in_the_marketing_curriculum_Are_female_college_students_prepared_for_digital_jobs/download>.

as they think that students are not as competent digital ICT users as they might think. It also turns out that some of them also feel their inadequate readiness to use digital ICT as a media tool within their careers which may be especially observed by female marketing students.⁸

Within the context of the above mentioned, it is evident that, at the time of professional training, resp. study, of marketing professionals, it is appropriate and necessary to allocate enough space for, among others, the development of truly competent use of ICT, resp. digital media, within the current marketing education. In this respect, a social mechanism of education may be, resp. it occurs to be, a service for future marketing staff. Within this framework, the above-mentioned development can undergo, whereas we can talk about the digital media competencies, resp. about the development of digital media literacy as well. In our opinion, following the Media Competence and Media Literacy definitions by V. Kačínová, the digital media competence, specifically related to digital media and their technologies, can be, in theory, understood as a person's competence (qualification) that within their context refers to the effectiveness of the individual's realization. It appears and demonstrates itself in its conscious, critical and responsible reception and utilization in their professional, social roles and life activities in which they come into contact, always in the desired (good) quality. Then, digital literacy can be understood as the (acquired) basic level of knowledge, abilities and skills needed for the already mentioned conscious, critical and responsible exploitation of digital media (ICT) and their products by an individual in the various areas of our realization⁹ i.e. in marketing practice, too.

From a perspective of, e.g. Mishra and other theorists (e.g. Johnsons et al), the digital literacy of marketing professionals should include knowing how to find, analyze, evaluate and present digital information.¹⁰ That means, the ability to acquire, process and evaluate information in the context of digital media. According to T. Koltay (following Bawden), the four core competencies of digital literacy include: 1) Internet searching, 2) Hypertext navigation, 3) knowledge assembly, 4) content evaluation.¹¹

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- 8 MISHRA, E. K., WILDER, K., MISHRA, K. A.: Digital Literacy in the Marketing Curriculum: Are Female College Students Prepared For Digital Jobs? In *Industry and Higher Education*, 2017, Vol. 31, No. 3, p. 206. [online]. [2018-09-20] Available at: <https://www.researchgate.net/publication/314489865_Digital_literacy_in_the_marketing_curriculum_Are_female_college_students_prepared_for_digital_jobs/download>. Empirical studies, resp. evidence have revealed a lot of deficiencies in the ability to find, analyze, evaluate and present digital information (e.g., students did not know how to use simple functions in Excel, could not identify reliable data sources on the web, and were not able use styles to rigorously format a document) (for more information, see: JOHNSON, R., EDMUNDSON-BIRD, D., KEEGAN, B.: Making Digital Literacy a Success in Taught Marketing Courses, Enhancing Learning in the Social Sciences. In *Enhancing Learning in the Social Sciences*, 2012, Vol. 4, No. 2, p. 3. [online]. [2018-09-20]. Available at: <<https://www.tandfonline.com/doi/pdf/10.11120/elss.2012.04020002>>).
- 9 KAČINOVÁ, V.: *Teória a prax mediálnej výchovy. Mediálna výchova ako súčasť všeobecného školského vzdelávania*. Trnava : FMK UCM, 2015, p. 260.
- 10 MISHRA, E. K., WILDER, K., MISHRA, K. A.: Digital Literacy in the Marketing Curriculum: Are Female College Students Prepared For Digital Jobs? In *Industry and Higher Education*, 2017, Vol. 31, No. 3, p. 206. [online]. [2018-09-20]. Available at: <https://www.researchgate.net/publication/314489865_Digital_literacy_in_the_marketing_curriculum_Are_female_college_students_prepared_for_digital_jobs/download>.
- 11 KOLTAY, T.: The Media and the Literacies: Media Literacy, Information Literacy, Digital Literacy.

As pointed out by J. Suoranta a T. Vadén, digital literacy in its functionality can be understood as different processes of using digital information and communication technologies for the common good.¹² In this context, critical, digital and media literacy, which brings understanding of ideology, power, resp. of how power and information are mutually interlinked, appears to be needed. Critical digital and media literacy, focusing on ideological criticism, analysis of participation policy, and key dimensions, such as gender, race, class, etc., is per se relevant from the point of view of political economy, especially, if we want to follow the background in terms of marketing (ethical) decisions justification.¹³

In this context, attention should be drawn to risk perceptions, resp. media literacy strategies, that represent a reduction in digital and media literacy. As stated by A. Gutiérrez and K. Tyner, as well as by J. Gómez Galán, the risk strategies of their integration into the curriculum unfortunately mean just monitoring the development of digital competences only as a narrow set of skills limited to the technical dimension of digital media, resp. ICT, and their controlling and managing. They concentrate on the related, narrow expertise needed to control them. Therefore, these strategies focus on basic training, having primarily an „operational“ dimension, and actually limiting digital and media literacy.¹⁴ As such, they inappropriately exclude critical approaches defining the social usage and contribution of media literacy,¹⁵ resp. digital and media literacy. We agree with Gómez Galán's view that genuinely authentic digital – for us , digital and media – literacy should include a proper understanding of the new languages of technical media, but cannot be simply limited to the process of forming a technical and instrumental type.¹⁶ The marketing professionals' education in the context of media education should not be a formation only in relation to the technical dimension of digital media, it should not only monitor the ability of their successful technical handling in the form of technical skills. As pointed out by R. Brennan, according to several theorists (e.g. Celuch), in case of marketing students the education should be particularly focused on building and increasing their self-

In *Media Culture & Society*, 2011, Vol. 33, No. 2, p. 6-7. [online]. [2018-09-20]. Available at: <https://www.researchgate.net/publication/263652378_The_Media_and_the_Literacies_Media_Literacy_Information_Literacy_Digital_Literacy>.

- 12 SUORANTA, J., VADÉN, T.: *Wikiworld. Political Economy of Digital Literacy and the Promise of Participatory Media*. Tampere : University of Tampere, Paulo Freire Research Center, 2008, p. 7. [online]. [2018-09-20]. Available at: <https://wikiworld.files.wordpress.com/2008/03/suoranta_vaden_wikiworld.pdf>.
- 13 KELLNER, D., SHARE, J.: *Critical Media Literacy is Not an Option*. [online]. [2018-09-20]. Available at: <<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.542.9664&rep=rep1&type=pdf>>.
- 14 See: GUTIÉRREZ, A., TYNER, K.: *Media Education, Media Literacy and Digital Competence*. [online]. [2018-09-20]. Available at: <<https://www.revistacomunicar.com/pdf/preprint/38/En-03-PRE-13396.pdf>>; GÓMEZ GALÁN, J.: *Media Education as Theoretical and Practical Paradigm for Digital Literacy: An Interdisciplinary Analysis*. In *European Journal of Science and Theology*, 2015, Vol. 11, No. 3, p. 2. [online]. [2018-09-20]. Available at: <<https://arxiv.org/ftp/arxiv/papers/1803/1803.01677.pdf>>.
- 15 GUTIÉRREZ, A., TYNER, K.: *Media Education, Media Literacy and Digital Competence*. [online]. [2018-09-20]. Available at: <<https://www.revistacomunicar.com/pdf/preprint/38/En-03-PRE-13396.pdf>>.
- 16 GÓMEZ GALÁN, J.: *Media Education as Theoretical and Practical Paradigm for Digital Literacy: An Interdisciplinary Analysis*. In *European Journal of Science and Theology*, 2015, Vol. 11, No. 3, p. 31. [online]. [2018-09-20]. Available at: <<https://arxiv.org/ftp/arxiv/papers/1803/1803.01677.pdf>>.

confidence as critical thinkers. Pedagogues should try to form the identity of a student as a critical thinker.¹⁷

The critical moment of digital literacy should, as we think, be equivalent and complementary to its practical and technical dimension. This moment, in its nature, is open to ethical, resp. ethical and social perspective. Therefore, in our opinion, we can also talk about the ethical dimension of critical digital and media literacy, resp. about its need. Last but not least we can also talk about the need of ethical literacy of marketing professionals as the aspect of their ethical decision-making and behavior in marketing practice is also relevant. This literacy can be developed through ethical education. As pointed out by Brennan, e.g., ethics may, according to many experts, have an impact on ethical considerations of marketing students,¹⁸ which is relevant to the desired, proper, and ethical decisions of marketing professionals. Following the above-mentioned, we would like to conclude, that education and training of marketing professionals should develop and support, besides conscious, critical creative engagement, the responsible use of digital media as marketing tools that are inevitably linked to ethical, relevant decision-making in the context of marketing practice. Education, resp. the media education of marketing professionals, in the present digital age should then represent developing the ability to understand, and be critically and ethically responsible for the reception and use of digital media as instruments of creative media engagement of an individual in the context of their professional role with regard to humanistic values and norms. In our opinion, its context in terms of ethics (ethical education) is evident. Within this context – among others – the question of education strategy in marketing education and training that monitors the above-mentioned development, arises.

2 To Educational Strategy in Preparation of Marketing Professionals with Regard to Development of Digital Media Literacy

C. McLoughlin and M. J. W. Lee state that educational practices based on effective and innovative pedagogy differ, resp. should vary depending on the area or discipline in which students try to become experts.¹⁹ Practice applicable, resp. applied and

17 As Brennan points out, much of the literature on marketing education only implicitly focuses on critical thinking, resp. relatively few studies have directly focused on this topic. The most remarkable is, according to the author, the work of Celuch and his colleagues. They study the links between critical thinking, self-confidence, attitudes of students, self-confidence of students about the critical thinking skills, students' own effectiveness in critical thinking ... The actual activity of educators seem to be an important mediator of critical thinking (for more information, see: BRENNAN, R.: *Teaching Marketing at University Level. A Review of Recent Research*. Hertfordshire : University of Hertfordshire, The Higher Education Academy, 2013, p. 10-11. [online]. [2018-09-20] Available at: <<https://www.heacademy.ac.uk/system/files/teachingmarketingatuniversitylevelreviewoftheresearch.pdf>>).

18 BRENNAN, R.: *Teaching Marketing at University Level. A Review of Recent Research*. Hertfordshire : University of Hertfordshire, The Higher Education Academy, 2013, p. 14. [online]. [2018-09-20] Available at: <<https://www.heacademy.ac.uk/system/files/teachingmarketingatuniversitylevelreviewoftheresearch.pdf>>.

19 McLOUGHLIN, C., LEE, M. J. W.: *Mapping the Digital Terrain: New Media and Social Software as Catalysts for Pedagogical Change*. [online]. [2018-09-20]. Available at: <<http://www.ascilite.org/conferences/melbourne08/procs/mcloughlin.html.pdf>>.

formed within marketing disciplines will, on the basis of already said, be specific due to the fact that they are relevantly linked to professional, resp. specialized tasks. Education in digital literacy of prospective marketing professionals should also take into consideration the content of specialized marketing education linked to professional, specialized tasks. As pointed out by R. Johnson and other authors in the outlined perspective, in specialized marketing education, there is e resp. should actually be applied the principle (to which Beetham, Biggs and other authors have already pointed out) that even education in digital, resp. digital and media, literacy of marketing professionals must be found in authentic, relevant tasks, which, of course, need to be aligned with basic marketing content. According to them, basic skills needed for using many new and evolving digital technologies in marketing practice can be developed only then if they have authentic, constructively synchronized evaluation tasks. Whereas they observe that marketing students need the previously-mentioned basic skills, but not just them. In accordance with that, they also need skills to select proper tools that best suit the needs of a specific, specialized task.²⁰

In the context of previously stated, it must be said that in current marketing education, the content supporting „know-how“ with digital technologies is prioritized, as also indicated earlier. The education of future marketing professionals is oriented towards the integration of media literacy to achieve the necessary, applied skills in these technologies. Its aim is already mentioned development of didactic strategies to acquire competencies in the risk-free area of the narrow and professional knowledge necessary for navigation in the hardware and software of their management.²¹ Apparently, current „digital competency“ effort seems to divert attention from the other primary priorities of education in media, resp. media and digital literacy,²² which, in our opinion, calls for the necessary change in marketing education. As already pointed out, media education as a process of developing the ability of conscious, critical and ethically responsible perception and exploitation of digital media as tools of creative media engagement of an individual within their professional role in marketing with respect to humanistic values and norms must be borne in mind. Therefore, in our opinion, currently a relatively displaced critical moment should be incorporated and used in the context of a wider educational development of a competent use of digital media by marketing professionals. This should be done systemically, equally and complementarily in relation to the momentum „know-how“

20 JOHNSON, R., EDMUNDSON-BIRD, D., KEEGAN, B.: Making Digital Literacy a Success in Taught Marketing Courses, Enhancing Learning in the Social Sciences. In *Enhancing Learning in the Social Sciences*, 2012, Vol. 4, No. 2, p. 3. [online]. [2018-09-20]. Available at: <<https://www.tandfonline.com/doi/pdf/10.111120/elss.2012.04020002>>.

21 See: GUTIÉRREZ, A., TYNER, K.: *Media Education, Media Literacy and Digital Competence*. [online]. [2018-09-20]. Available at: <<https://www.revistacomunicar.com/pdf/preprint/38/En-03-PRE-13396.pdf>>; GOMÉZ GALÁN, J.: Media Education as Theoretical and Practical Paradigm for Digital Literacy: An Interdisciplinary Analysis. In *European Journal of Science and Theology*, 2015, Vol. 11, No. 3, p. 32. [online]. [2018-09-20]. Available at: <<https://arxiv.org/ftp/arxiv/papers/1803/1803.01677.pdf>>.

22 For more information, see: GUTIÉRREZ, A., TYNER, K.: *Media Education, Media Literacy and Digital Competence*. [online]. [2018-09-20]. Available at: <<https://www.revistacomunicar.com/pdf/preprint/38/En-03-PRE-13396.pdf>>; GOMÉZ GALÁN, J.: Media Education as Theoretical and Practical Paradigm for Digital Literacy: An Interdisciplinary Analysis. In *European Journal of Science and Theology*, 2015, Vol. 11, No. 3, p. 32. [online]. [2018-09-20]. Available at: <<https://arxiv.org/ftp/arxiv/papers/1803/1803.01677.pdf>>.

with digital technologies in marketing. At the same time, the knowledge, skills and competencies needed in terms of the demands for successful and critical usage of digital media in marketing practice should be developed in an ethically-humanist perspective. As stated by Brennan, within this context, it may be mentioned that a comprehensive integration of ethics (in addition to CSR and sustainability) into the marketing curriculum is required by many significant authors.²³ We consider this as an opportunity and possibility for a positive contribution to the desired ethical dimension of digital media literacy of future marketing professionals.

Behind this a question dealing with methods of educational practice in marketing may arise. In terms of the appropriate method of educating marketing students, according to Brennan, several authors describe the implementation of the experiential teaching method. Experiential learning, which uses new educational innovations (eg digital videos, games), seems to be enjoying a support in this area.²⁴ Within its context these are often group projects that are used to develop, resp. provide critical thinking experience, as well as (etické ethical teaching in marketing. However, even the traditional education methods are not necessarily unusable, resp. superfluous (e.g., writing poetry related to a favorite brand, etc.). In this context, Brennan refers to Wheeler's findings that a project-based approach²⁵ and approach based on dealing with marketing issues are both equally effective in developing students' critical thinking (literacy). As it turns out, critical digital media literacy can also be greatly supported by the exposure of students to the critical thinking assignments,²⁶ and, as we believe, this is particularly significant in ethical perspectives that are reflected in humanistic values and norms. In this context, we believe that education, resp. teaching and learning on digital media should be developed multi-strategically and pluralistically as part of the methods whereas the particular approaches should be understood and applied as mutually complementary. Within this perspective, in our opinion, we can also talk about the importance of media education in the context of marketing education, which is complementary-oriented as both receptive and

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- 23 It is especially the incorporation of ethical discussions into the discourse on traditional marketing topics as a natural component of curricula. The topic of ethical behavior of students is of constant interest (see: BRENNAN, R.: *Teaching Marketing at University Level. A Review of Recent Research*. Hertfordshire : University of Hertfordshire, The Higher Education Academy, 2013, p. 14. [online]. [2018-09-20]. Available at: <<https://www.heacademy.ac.uk/system/files/teachingmarketingatuniversitylevelreviewoftheresearch.pdf>>).
- 24 See: BRENNAN, R.: *Teaching Marketing at University Level. A Review of Recent Research*. Hertfordshire : University of Hertfordshire, The Higher Education Academy, 2013, p. 4. [online]. [2018-09-20] Available at: <<https://www.heacademy.ac.uk/system/files/teachingmarketingatuniversitylevelreviewoftheresearch.pdf>>; BRENNAN, R.: *Reflecting on Experiential Learning in Marketing Education*. [online]. [2018-09-20]. Available at: <http://vuh-la-risprpt.herts.ac.uk/portal/files/2666419/TMR_article_Brennan_preprint.pdf>.
- 25 When it comes to applying Web 2.0 tools in the context of specific tasks, students themselves are looking for new ways to contribute, communicate, and collaborate with the various tools available to develop and share ideas (for more information, see: McLoughlin, C., LEE, M. J. W.: *Mapping the Digital Terrain: New Media and Social Software as Catalysts for Pedagogical Change*. [online]. [2018-09-20]. Available at: <<http://www.ascilite.org/conferences/melbourne08/procs/mcloughlin.html.pdf>>).
- 26 BRENNAN, R.: *Teaching Marketing at University Level. A Review of Recent Research*. Hertfordshire : University of Hertfordshire, The Higher Education Academy, 2013, p. 10-11. [online]. [2018-09-20] Available at: <<https://www.heacademy.ac.uk/system/files/teachingmarketingatuniversitylevelreviewoftheresearch.pdf>>.

productive.²⁷ It should include teaching and learning that include both practical and reflexive-interpretive and evaluative teaching and learning on digital media in the context of humanistic values and norms.

Finally, it must be said that education strategies, in terms of marketing professionals preparation, are based on the very nature of the current paradigm of a knowledge-based construction in a society that – appropriately applied to a specific educational environment – means that students become active participants in educational processes that support the goals and needs of personal life, which are of a participatory and social nature. They are co-producers, rather than passive consumers of the particular content. Other competencies needed that can be supported and developed in students are self-management problem solving, creativity, teamworking and communication skills. With regard to the above-mentioned, appropriate education strategies should probably include (some or all) the following elements: digital competences focused on creativity and performance; strategies for meta-education, including education designed by students; inductive and creative ways of justifying and trouble-solving; horizontal (peer-to-peer) teaching and learning and a contribution to communities e.g. through partners' control and the like.²⁸

Conclusion

We live in a digital era resp. world,²⁹ that requires us to use new digital ICT, resp. digital media, in different areas of our lives. One of them is the area of marketing, which in the context of the rapid development and expansion, undergoes a major transformation. This puts new demands on marketing professionals. Their creative engagement, secure and responsible application of digital tools require critical and ethical decision-making, in which they are often confronted with various dilemmas. In our opinion, their professional training should respond to these issues. As it turns out today, it cannot be done without digital literacy, which should go beyond the competencies in terms of „know-how“ with digital ICT in marketing. In addition to the practical and technical dimension of digital media literacy based on their instrumentalist understanding as a mere „tool“ of marketing practice, today, it is necessary to take into account and to apply the critical aspect open to ethical, resp. ethical and social perspective in spirit of humanistic values and norms, which as such may create the necessary, relevant basis for individual decisions in marketing practice. We believe that in an inevitably broader framework of understanding media education is education, resp. teaching and learning on digital media, in the context of the marketing professionals preparation linked to their professional, specialized tasks. However, it should not just be about practiciness in the perspective of marketing disciplines, a purely experiential method and productively based teaching and learning strategies. In our view, a multi-strategic, resp. (within the methods themselves) a pluralistic approach dealing with complementary, receptive and productive teaching

27 For more information, see: KAČINOVÁ, V.: *Teória a prax mediálnej výchovy. Mediálna výchova ako súčasť všeobecného školského vzdelávania*. Trnava : FMK UCM, 2015.

28 McLoughlin, C., LEE, M. J. W.: *Mapping the Digital Terrain: New Media and Social Software as Catalysts for Pedagogical Change*. [online]. [2018-09-20]. Available at: <<http://www.ascilite.org/conferences/melbourne08/procs/mcloughlin.html.pdf>>.

29 See: NEGROPONTE, N.: *Digitální svět*. Prague : Management Presses, 2001.

and learning, turns out to be beneficial. As such, it should include both practical, and reflective-interpretive and evaluative teaching and learning on digital media in a humanistic perspective. In our opinion an interest in³⁰ already mentioned digital and media literacy in marketing professionals preparation should be encouraged. However, there is an inevitable need to create prerequisites for that support as well as for the development of digital media literacy itself. It requires to solve (among others) the issues of personal as well as material and didactic equipment which in a currently described perspective is becoming a challenge, not only in marketing education.³¹

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30 As mentioned by Johnson et al., digital literacy was developed at MMU Business School in the first year at the whole school (which prepared students for further levels of education). Well, despite the great effort to make it necessary, resp. used, flexible, interesting and stimulating educational module was canceled because the students did not see, resp. they did not understand its meaning and importance (for more information, see: JOHNSON, R., EDMUNDSON-BIRD, D., KEEGAN, B.: Making Digital Literacy a Success in Taught Marketing Courses, Enhancing Learning in the Social Sciences. In *Enhancing Learning in the Social Sciences*, 2012, Vol. 4, No. 2, p. 3. [online]. [2018-09-20]. Available at: <<https://www.tandfonline.com/doi/pdf/10.11120/elss.2012.04020002>>).

31 In Slovakia, the current issue is researched in project KEGA entitled „Material and Didactic Support Teaching of Media Education through Training Media Center at FMC UCM“ (no. 010UCM-4/2018) supported by the Cultural and Educational Grant Agency of the Ministry of Education, Science, Research and Sport (remark by the author).

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Contact data:

Dr. Sabína Gáliková Tolnaiová, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
sabina.galikova.tolnaiova@ucm.sk

**FACEBOOK IN USE OF POLITICAL PARTIES IN SLOVAKIA
- TOOL FOR COMMUNICATION OF PROMOTION:
FAR RIGHT VS. OTHERS**

Michal Garaj

Abstract

Digital media have an important role not only in media strategies of companies, but they are now an irreplaceable tool for all political parties. The right-wing parties in Slovakia compared to the system parties offers an interesting space to analyze the importance and use of social networks in their marketing and promotion. The main objective of the contribution is to identify the use of Facebook's social network by political parties in Slovakia in the sense of – far right vs system party, with the following aim: frequency and periodicity of posting, user activity on posts, keyword occurrence and distinction of posts that serve to communicate topics or promote Party. The partial goal identifies the content of contributions posted on facebook, identify type of posts used to promote the party or communicating political topics. At the same time, we are interested in the level of interaction between users in posts, while identifying the relation between post sharing, comments, and likes. The results show a relatively balanced ratio of post dedicated to communicating topics and party promotion. The existence of a positive correlation between selected variables in all the cases has been confirmed.

Key words:

Communication. Facebook. Political Party. Promotion.

Introduction

„Modern society is hugely influenced by mass media. Mass media choose a formulate messages, highlight som messages while suppressing other“¹ Social networks presents now an significant part of the presentation of each modern political party. Information is passed through them to followers or subscribers with minimal time delay. Political parties are able to maximize their propagation, while maintaining the low cost of their creation. The marketing of political parties has no differences that is used in trade or other sectors. Proper communication in direction to the voters builds not only the image of the party and its representatives, but also gains positive or negative feedback.² The use of social media by political parties as a communication or promotion tool can ensure future success. The back analysis of the collected social information can also predict possible future developments.³ The followers are able through the social network take part in building of the political party without coming in real contact with the representatives. It depends on the party, how it can implement the different opinions as a part of political party image.. In political communication, there are three basic processes which are: a way of generating messages, their possible effects on the party, and exploring the content of contributions.⁴ While the posts of traditional journals or magazines are formed by publishers and editors, social networks provide space for the parties to publish without external interference in the content. The

1 KRULIŠ, L.: *Mass Media Image of Selected Instruments of Economic Development*. [online]. [2018-12-03]. Available at: <<http://syps.fsvucm.sk/index.php/syps/article/view/31/25>>.

2 See: LILLEKER, G. D.: *Key Concepts in Political Communication*. London : Sage Publications, 2006.

3 For more information, see: HARFOUSCH, R.: *Yes, We Did. An Inside Look at How Social Media Built the Obama Brand*. Berkeley : New Riders, 2009.

4 NORRIS, P.: Political Communication. In *International Encyclopedia of the Social and Behavioral Sciences*. Oxford : Pergamon/Elsevier Science, 2001, p. 11631-11640.

media view of the Smer-SD party before 2012 parliamentary election in the selected medias was taken in study by A. Kluknavská.⁵ Similar research in connection with parliamentary elections and media presentation was presented by M. Lincényi.⁶ The activity on social networks of far right in Slovakia and in the Czech Republic was analyzed by authors Mihálik, J., Filipec, O. and Garaj, M.,⁷ the findings reveal the initial results of political parties activities on social networks and internet.

1 Aims and Methods

The main goal of the contribution is to identify the use of facebook pages in terms of topics communication or party promotion by selected political parties in Slovakia. The partial goals of the analysis is to identify: the frequency and number of published posts, the activity of users on individual posts, the evaluation of likes, comments and shares, the frequency of keywords in all published posts, the structure of published posts in terms of communication topics or promotion, the areas of communicated topics, and the style of using Party propagation. Another sub-goal identifies the presence of a positive correlation between the likes, the comments and shares. The analysis of posts takes into account the two month period from 1.8.2018 to 30.9.2018, and we only monitor the party's own posts that include the text. Selection of political parties takes into account ideological diversity and we focus primarily on the current parliamentary political parties. We select for analysis parties: Smer-SD, SaS, Most-Híd and Kotleba – ĽSNS. Based on the above key, we select the political parties for analysis of facebook pages. The political party Kotleba-ĽSNS has no main facebook page, so we select the regional facebook page: Kotleba-ĽSNS Banská Bystrica. For each political party, we picked up all the contributions based on the criterion set above for the period under review and we analyze users activity on posts: likes, comments, and shares. We present the results in a common chart for every political party separately. With the Keyword Search tool, we identify the most frequently terms and word roots. We present the results through a tables. We identify the structure and type of contribution in terms of distinguishing topic communication or promotion. Due to the extent of the post, we only use the description of the results without charts or tables. Existence of the relationship between the three variables: likes, shares and comments are done through multi-factor correlation analysis with three random variables. We present the results by output from statistical software with description.

5 KLUKNAVSKÁ, A.: *Politická komunikácia v kríze? Analýza postojov vybraných denníkov k Robertovi Ficovi a strane Smer-SD*. [online]. [2018-10-10]. Available at: <<https://www.pub.sk/web/kniznica/elpub/dokument/Dudinska1/subor/kluknavska.pdf>>.

6 LINCÉNYI, M.: *Parlamentné voľby 2012 a médiá*. In ŠTRAUSS, D. (ed.): *Voľby 2012*. Trenčín : Transparentnosť, 2012, p. 41-50.

7 FILIPEC, O., GARAJ, M., MIHÁLIK, J.: *Communication of the Right Wing: Communication Activities of the Selected (Far) Right Political Parties in the Czech Republic and Slovakia before Parliamentary Elections in 2016 and 2017*. In *Politické vedy*, 2018, Vol. 21, No. 3, p. 183-212. [online]. [2018-10-10]. Available at: <<http://www.politickevedy.fpvnmv.umb.sk/en/archive/2018/3-2018/ondrej-filipec-michal-garaj-jaroslav-mihalik.html>>.

2 Facebook Pages Analysis of Slovak Political Parties: Smer-SD, SaS, Most-Híd and Kotleba – ĽSNS BB

Smer-SD

The Smer-SD published an average of 0.65 posts a day, with a total of 40 posts. The highest daily number of posts did not exceed the limit of two post. The party was more active in the contribution during the second half of the period under review. In this period, we also see an increase in the number of comments and the sharing of posts. Fans of the site are more active in the second half of period. The post, which earned the highest activity, touched on the issue of canceling school lunch payments. The development and frequency of posting by SMER-SD with user activity is presented in detail by Figure 1.

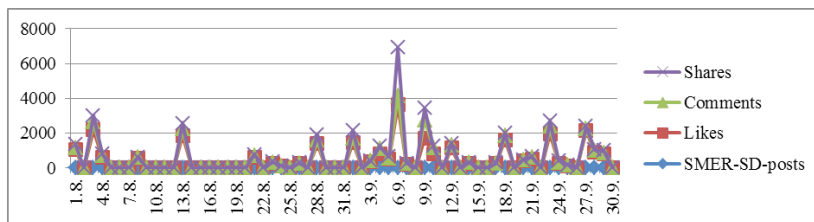


Chart 1: SMER-SD – Frequency of posts publishing with users activity (period 1.8 - 30.9.2018)

Source: Own processing, based on: *SMER-SD Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/smersd/>>.

Table 1 presents the frequency of keywords in SMER-SD facebook posts. Primarily is creating the identity of political party and with the position of a strong leader Róbert Fico. The Communicated topics follow the current government proposals. The themes of health and education were key topics. The posts also criticize the current President of the Slovak Republic Andrej Kiska, and the space is also dedicated to the SaS party leader Richard Sulik.

Table 1: The keywords frequency in published SMER-SD posts on the facebook profile (1.8.-30.9.2018)

Word	Num.	Word	Num.	Word	Num.	Word	Num.	Word	Num.
Smer	22	zahrani	8	slovensk	7	robert	6	strana	5
Strany	20	Roberta	8	sas	7	prezident	6	Slovensko	5
zadarmo	13	predsedu	8	obedy	7	platov	6	Richard	5
predseda	10	zdravotn	7	fica	7	verejnej	5	politike	5

Source: Own processing, based on: *SMER-SD Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/smersd/>>.

The posts structure we can divide into a two groups: communication of political topics and party promotion activities. From the point of view of party promotion and marketing, post are dedicated to present the party’s activities in general (8 posts), the promotion of their representatives (12 contributions) or as a reminder for TV

discussion (4 posts) with Smer-SD’s politicians. This type represents the majority of posts (24), less space is gained by the communication of political themes . The communicated topics are analyzed in Figure 2.

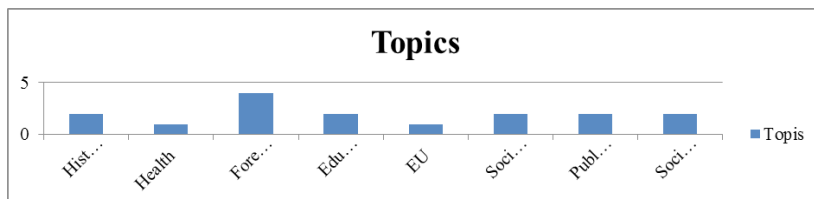


Chart 2: Communicated topics - SMER-SD (1.8.2018 - 30.9.2018)

Source: Own processing, based on: *SMER-SD Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/smersd/>>.

The statistical software output analyzes level and presence of correlation between the variables (likes, shares and comments). The result of Multiple R is 0.864, which mean strong, correlation between the number of likes, comments and shares. The statistical significance of the measurement was also confirmed. According the above that all three variables are directly dependent on each other. The results are presented in Table 2.

Table 2: The Statistical Software Output - Correlation Rate Between Likes, Comments and Shares - case of SMER-SD

SUMMARY OUTPUT					
<i>Regression Statistics</i>					
Multiple R	0,864517				
R Square	0,74739				
Observations	61				
<i>ANOVA</i>					
	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	2	24763492	12381746	85,80125	4,69E-18
Total	60	33133315			

Source: Own processing, based on: *SMER-SD Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/smersd/>>.

SaS

The SaS’s facebook profile has stable posting values over the review period. Posts receive stable attention and users are very active on the profile. Against the SMER-SD, comments are mainly in critical and negative terms, but authors are mainly users who dont belong among the SaS party voters. The most attention was given to information that referred to the suspicious behavior of R. Kaliňák during an interview with a journalist. The above mentioned post has received 3650 shared and earned passionate discussion. As with SMER-SD, activity increased in the second half of the monitored period. SaS has generally published 86 posts with an average of 1.41 posts per. Results are detaily presented in Chart 3.

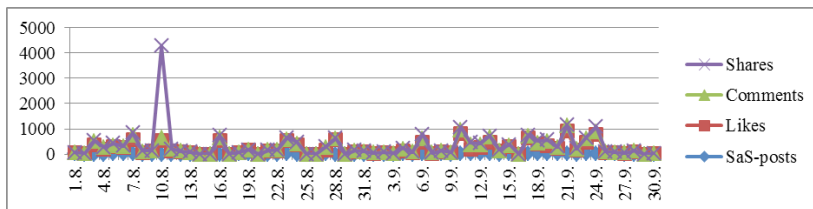


Chart 3: SaS - Frequency of posts publishing with users activity (period 1.8 - 30.9.2018)

Source: Own processing, based on: *SaS Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/stranasas>>.

The occurrence of keywords (Table 3) in published posts reflects primarily on social events, less to the communicating of their own topics. SaS is trying to criticize the current government coalition. Almost every government proposals was commented a earned the SaS reaction. Even by keywords, it is clear that the SaS side is critical of free train transport and lunch in schools. The most common targets for SaS are coalition parties SMER-SD and SNS.

Table 3: The keywords frequency in published SaS posts on the facebook profile (1.8.-30.9.2018)

Word	Num.	Word	Num.	Word	Num.	Word	Num.	Word	Num.
zmenu	8	Richard	7	poslanec	6	elektrinu	5	spolu	4
sns	8	zadarmo	6	fico	6	chceme	5	smeru	4
skuto	8	sloboda	6	Slovensku	5	vlaky	4	slovensk	4
predseda	8	SAV	6	klamala	5	strany	4	sas	4

Source: Own processing, based on: *SaS Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/stranasas>>.

SaS facebook profile published post the presents current political themes (Chart 4) or are focused to the party promotion and marketing. In the case of SaS, larger part present political topics (52 posts). Party promotion has found its place in 33 cases. In particular posts promoted party activities, presidential candidate and not forgetting to draw attention to television discussions. Political themes are focused to the most important social events.

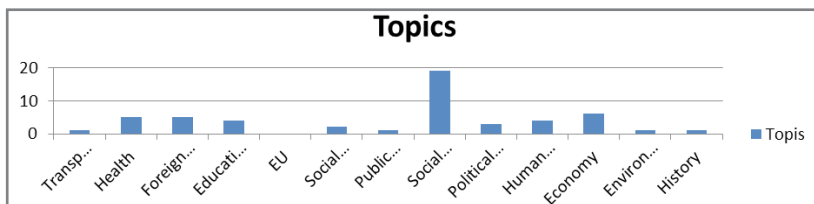


Chart 4: Communicated topics - SaS (1.8.2018 - 30.9.2018)

Source: Own processing, based on: *SaS Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/stranasas>>.

The statistical software analyzes level of correlation between the independent variables. The result of the measurement shows that value of Multiple R is 0.783, which mean strong, correlation between likes, comments and shares. The statistical significance of the measurement used model was also confirmed. It follows from the above that all three variables are directly dependent on each other. The results are presented in Table 4.

Table 4: The Statistical Software Output – Correlation Rate Between Likes, Comments and Shares – case of SaS

SUMMARY OUTPUT					
<i>Regression Statistics</i>					
Multiple R	0,783809				
R Square	0,614356				
Observations	61				
<i>ANOVA</i>					
	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	2	1934053	967026,6	46,19893	9,99E-13
Total	60	3148097			

Source: Own processing, based on: *SaS Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/stranasas>>.

Most-Híd

Most-Híd publishes post from all the analyzed parties in the most often frequency. It is almost two posts per day. But on the other hand Most-Híd has against SMER-SD and SaS lower user activity on its posts. Followers and subscribers are primarily original party members. Post activity increases in the second half, despite the same frequency of contributions in whole period. Interestingly, there is a low post comment rate versus sharing or likes and all posts are always published in a bilingual version.

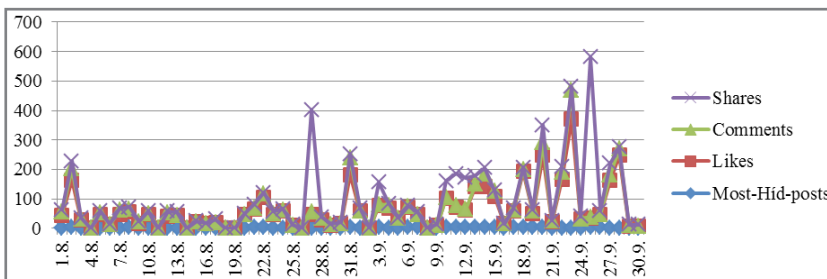


Chart 5: Most-Híd – Frequency of posts publishing with users activity (period 1.8 – 30.9.2018)

Source: Own processing, based on: *Most-Híd Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/MostHid>>.

According to identification of the key words in the posts, the Ministers who are in government from the Most-Híd party have a significant place. Each ministry receives relatively the same space for posting. In particular, successful proposals and ministerial activity are presented. The detailed structure of the most commonly used words is analyzed in the Table 5 below.

Table 5: The keywords frequency in published Most-Híd posts on the facebook profile (1.8.-30.9.2018)

Word	Num.	Word	Num.	Word	Num.	Word	Num.
minister	40	prostredia	14	slovensku	7	udalosti	5
spravodlivosti	19	most	12	splnomocnenec	6	slovenskej	5
dopravy	19	ministerstva	11	ministerstvo	6	potrebn	5
dnes	19	tajomn	8	koali	6	Peter	5

Source: Own processing, based on: *Most-Híd Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/MostHid>>.

The Chart 6 analyzes the structure of communicated policy topics. The results demonstrate the follow-up to the above Table 5, linking sectors and ministries held by Most-Hide: justice, transport and the environment. Communication of social issues is more highlighted. Other areas have a relatively similar but lower representation. In the monitored period, Most-Híd in 23 cases used post to promote the party.

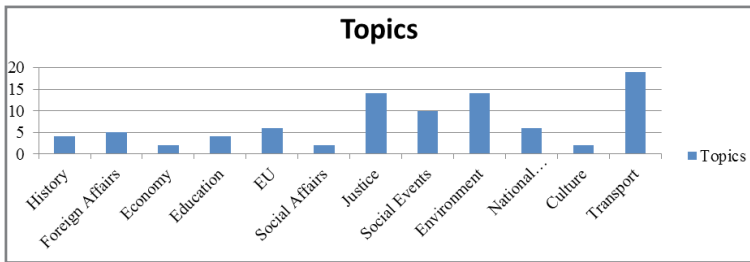


Chart 6: Communicated topics - Most-Híd (1.8.2018 - 30.9.2018)

Source: Own processing, based on: *Most-Híd Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/MostHid>>.

The output of the statistical software presents Table 6 and final results demonstrated the presence of the correlation between variables similar to the two previous cases. Multiple R – 0.855 proves high, correlation rate. Similarly, the correlation is statistically significant according to Significance F = $2.57 \times 10^{-17} < 0.05$. Tags Like, commenting and sharing are in a correlation. That means the more likes, the more comments and sharing. At the same time, the relationship is present in all directions between the variables.

Table 6: The Statistical Software Output – Correlation Rate Between Likes, Comments and Shares – case of Most-Híd

SUMMARY OUTPUT					
Regression Statistics					
Multiple R	0,855647				
R Square	0,732131				
Observations	61				
ANOVA					
	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	2	226717,7	113358,9	79,26187	2,57E-17
Total	60	309668,2			

Source: Own processing, based on: *Most-Híd Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/MostHid>>.

Kotleba – LSNS – Banská Bystrica

The main facebook profile of the Kotleba – LSNS has been canceled by the Facebook and currently are available only regional and district profiles. We analyze the profile of the regional organization in Banská Bystrica, which is also the seat of the party. Compared to the other analyzed parties, we find a significantly lower frequency of posting with also a lower level of users activity. On average, 0.22 posts were posted per day, with a total of 14 posts on the page. The highest activity gained a post from September 22, 2018, which criticizes the SaS political party’s proposal for a homosexual partnerships. Detailed development and activities are presented in Chart 7 below.

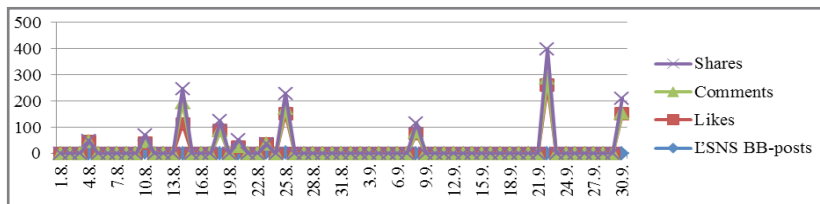


Chart 7: Kotleba – LSNS BB – Frequency of posts publishing with users activity (period 1.8 – 30.9.2018)

Source: Own processing, based on: *Kotleba – LSNS BB Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/lSNSbb>>.

The most frequently keywords, according to Table 7, showed most often the promotion and presentation of person Marián Kotleba as a party leader and as a candidate for president.. This is dominated by the activity of members in district and regional organizations in collecting signatures on the presidential candidacy of Marián Kotleba. The communication of political issues is not identified, the profile only seeks to promote the party and the candidate for President M. Kotleba.

Table 7: The keywords frequency in published Kotleba-LSNS BB posts on the facebook profile (1.8.-30.9.2018)

Word	Num.	Word	Num.	Word	Num.	Word	Num.
mariana	7	ing	5	podpisov	3	banskobystrick	3
kotlebu	7	strany	4	kotleba	3	dakujeme	3
prezidenta	5	slovenskej	4	kandidat	3	Sympatizanti	2
mgr	5	republiky	4	kandid	3	strana	2

Source: Own processing, based on: *Kotleba - LSNS BB Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/lSNSbb>>.

Statistical software (Table 8) has demonstrated the presence of a strong relationship between the variables. This is confirmed by the Multiple R value of 0.979 which is the most powerful relationship of all measurements. Significance $F = 9.67 \times 10^{-41} < 0.05$ confirms the statistical significance of the correlation. User activity on Like, comments, and sharing posts is directly influenced.

Table 8: The Statistical Software Output - Correlation Rate Between Likes, Comments and Shares - case of Kotleba - LSNS

SUMMARY OUTPUT					
<i>Regression Statistics</i>					
Multiple R	0,979006				
R Square	0,958452				
Observations	61				
<i>ANOVA</i>					
	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	2	122075,6	61037,78	668,9891	8,67E-41
Total	60	127367,4			

Source: Own processing, based on: *Kotleba - LSNS BB Facebook*. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/lSNSbb>>.

Conclusion

The analysis of Facebook pages of selected political parties has revealed several important findings. Kotleba - LSNS uses the facebook profile primarily for the presentation and promotion of Marián Kotleba, the chairman of the party, as a candidate for president in the upcoming elections. The party members' activities are presented in case of the signatures collection at various events in the Slovak Republic. Communication of political topics did not take any place. The limit of analysis for the facebook page Kotleba - LSNS represents the absence of the main profile of the party. At the moment are available only the district, regional or other profiles. Other selected political parties: Smer-SD, Most-Hid and SaS, use facebook profiles more intensively. The similarity of these parties represents a relatively even use to promote the activities of representatives and the communication of political themes. Political themes reflect primarily on the sectoral interests of parties. The SaS political party is characterised by focusing on the criticism of the current government coalition, particularly Smer-SD

and the SNS. Most-Híd periodically publishes posts about ministry activities Smer-SD are mainly trying to communicate their key political topics. Most-Híd, despite having a presidential candidate, who does not currently have a primary role on the main page. A summary of the most important statistical findings is presented by Table 9.

Table 9: Summary of most significant statistics:Smer-SD, Kotleba – LSNS BB, SaS, Most-Híd

	Average num. of post per day	Average num. of likes per post	Average num. of comments per post	Average num. of shares per post	Correlation	The most liked post	The most commented post	The most shared post
SMER-SD	0,65	468,92	89,73	112,57	0,864	2129	1041	2747
SaS	1,41	207,45	49,52	89,80	0,783	897	219	3650
Most-Híd	1,85	61,79	8,79	27,10	0,855	369	99	544
Kotleba – LSNS BB	0,22	15,9	2,52	6,45	0,979	259	82	108

Source: Own processing

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MOST-HÍD: Facebook profile. [online]. [2018-10-10]. Available at: <<https://www.facebook.com/MostHid/>>. NORRIS, P.: Political Communication. In *International Encyclopedia of the Social and Behavioral Sciences*. Oxford : Pergamon/Elsevier Science, 2001, p. 11631-11640.

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Contact data:

Mgr. Michal Garaj, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
91701 Trnava
SLOVAK REPUBLIC
michal.garaj@ucm.sk

THE CURRENT STATE AND LEVEL OF KNOWLEDGE OF THE YOUNG GENERATION IN THE CONTEXT OF STUDY OF THE IMPACT OF THE INTERNET AND DIGITAL MEDIA ON EDUCATION

Vladimíra Hladíková

Abstract

The contribution deals with the impact of digital media and the Internet on education and educational process and has the character of a theoretical-empirical study. The contribution defines the selected theoretical basis of the studied topic from several authors' approaches and in the empirical part the results of the quantitative research are presented. The main objective of the contribution is through a brief theoretical reflection and empirical data to examine the current state and level of knowledge of the young generation in the context of the impact of digital media and information and communication technologies on the field of education.

Key words:

Education. Internet. Knowledge. Reading Comprehension. Research. Students.

1 Introduction to the Problem

In recent decades, the massive impact of digital media and technologies can be observed in all areas of human life. Many authors (Carr, Bauerlein, Green, etc.) describe and introduce real changes and transformations in the process of thinking, perception and survival of man that are related to (excessive) use of the Internet. For example, rhizomic thinking related to the network arrangement of information in cyberspace, weakening of logical and abstract thinking, which may be the result of the dominance of images on the Internet, the decline of cognitive processes and functions (memory, attention, imagination, thinking, perception, etc.). However, we must not forget that information and communication technologies in the context of education also influence and innovate the practice – the educational process itself. We consider it interesting to first clarify in this context certain connections directly related to the educational learning process and its current requirements, but which are not explicitly related to the implementation of information and communication technologies in education but rather to the general needs of the organization and functioning of the educational institutions and the overall education process. E. Petlák¹ puts a number of inspiring questions with the reflection of the so-called “better school”, for example: Will it be a priority for a better school to put emphasis not on the quantity and the system of knowledge but on the development of the skills to come to the new knowledge? Will it prefer self-education in pupils' attitudes? Will it put the same emphasis on the cognitive, affective and psychomotor side of an individual? J. Maňák et al.² outlined the fundamental differences between the current curriculum and the expected future changes in the following table:

-
- 1 PETLÁK, E.: *Inovácie v edukačnom procese*. Dubnica nad Váhom : Dubnický technologický inštitút, 2012, p. 18.
 - 2 MAŇÁK, J., JANÍK, T., ŠVEC, V.: *Kurikulum v súčasné škole*. Brno : Paido, 2008, p. 11.

Table 1: Basic differences between the curriculum of the present and the future

Curriculum of the Past and Present:	Curriculum of the Future:
Knowledge, wisdom and learning are value to themselves.	The requirement of active learning, to find self-realization in learning.
The transfer of knowledge from teacher to pupil predominates.	Emphasis is placed on creative work.
Emphasis is placed on the knowledge of subjects; relations between the subjects are not at the forefront.	The interdisciplinary approach is emphasized; relations between the subjects are encouraged.
The small relationship between „schooling“ knowledge and the knowledge needed for life.	Acquired knowledge should serve to solve everyday problems; emphasis on competence.
The pupil does not have basic knowledge of economics, law and other areas necessary for life.	The pupil is led to understand the relationships and conditions of life: economics, citizen law...
The prevalence of commercialization of culture; media dominate the market.	Supporting cultural action against manipulation of citizens' awareness.
Ethical as well as aesthetic issues are disappearing from schools.	Ethical education in schools; ethical standards are required of all.

Source: MAŇÁK, J., JANÍK, T., ŠVEC, V.: *Kurikulum v současné škole*. Brno : Paido, 2008, p. 11.

Considering the above mentioned facts, it was our intention and at the same time the main objective of this contribution to examine empirically the current state and level of knowledge of the young generation, which is the most affected by the Internet, digital media and technologies.

2 Methodology of Research

We consider the topics discussed at the beginning of this contribution very topical and interesting. In the empirical study of these contexts we decided to use a quantitative research strategy. The basic tool of quantitative research was a questionnaire of our own construction, which contained 59 questions of various natures, with 15 of them examining the areas of knowledge (no.44-58). In addition to knowledge area, we also identified preferences for the use of digital media, the influence of the Internet on the learning process, thinking and education, preferred sources of information in the learning process, the impact of digital media on memory, attention or imagination as well as feelings of respondents about (non-) using the Internet and digital media. However, this contribution addresses primarily the area of general knowledge of respondents and the presentation of the correlation between Internet use, spending time online and consequences on memories, respondents' attention and reading comprehension. The methods of analysis, synthesis, comparison, methods of statistical data processing and testing, as well as generalization of data or their graphical representation were used to evaluate and interpret the results of research. The object of the research were students of elementary, secondary and higher education, a total of 1786 respondents of both sexes. The lower age limit was 13 years, the upper 23 years. Respondents were chosen by deliberate selection according to the features we have previously defined (varied focus of schools, level

of education, personal contacts within the pedagogical choir). The selection was made first by addressing the guidance of selected schools. Primarily, we obtained the respondents officially on the basis of e-mail or personal communication with the directors of primary and secondary schools, to which we clarified the aim and subject of the research and, based on their consent, we distributed the questionnaires in print form through classroom pedagogues. Secondly, we obtained the respondents on the basis of personal contacts with teachers at selected schools who distributed the questionnaires during their hours, or beyond school-time. Primary and secondary school students devoted themselves to the completion of the questionnaire during the hours of media education and classroom hours. 7 elementary schools, 11 secondary schools and 1 university were involved in the research. Thus, the return on questionnaires is 92.7%, which we consider to be a significant success. Since the conducted research was exploratory (we examined the current state and level of knowledge in the younger generation), we do not formulate the hypothesis in this case, but the following research question (RQ):

- RQ1: What are the results of respondents from the field of general knowledge and from the area of attention and reading comprehension?

All the print versions of the questionnaires and responses of the respondents were subsequently digitized into electronic form. An electronic questionnaire was created using Google service, based on which we could accurately and thoroughly process the results. Subsequently, we converted the data into numerical form and statistically evaluated through special SPSS software intended for these operations. We have tested, analysed and evaluated the obtained data and then derived certain findings and opinions that we present in the next chapter of the contribution.

3 Interpretation of Research Results

The first part of the questionnaire was devoted to the demographic data of respondents (gender, age, level of education). The survey was attended by a total of 1786 respondents, of whom 45.6% were women and 54.4% were men. The age range of respondents was 13-23 years; the average age of the survey sample was 16.74 years. In terms of descriptive statistics, the statistical age deviation is 2,532. The survey sample composed of students from different levels of education, with elementary school pupils accounting for 38% of the set, secondary school students representing 44% of the sample, and university students representing 18% of the total research group. We report the results associated with these data in the following graphical overview.

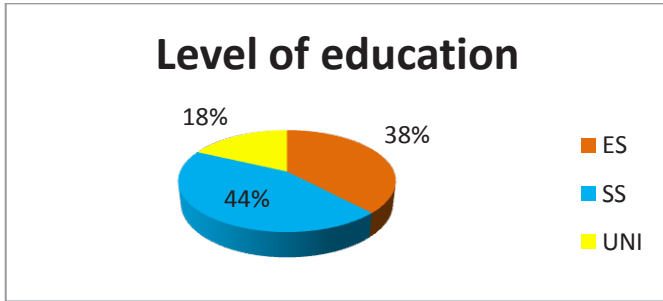


Chart 1: Level of education of respondents

Source: Own processing

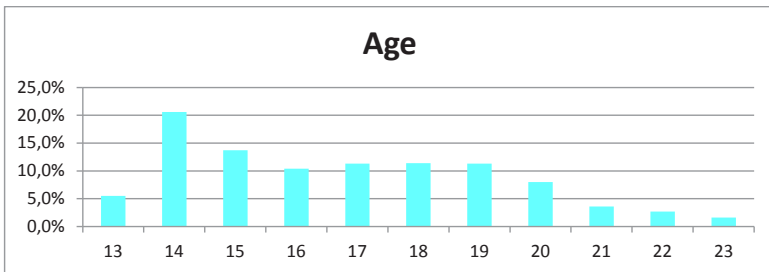


Chart 2: Age of respondents

Source: Own processing

The questions related to the general knowledge (44-54) were evaluated by giving points for the correct answer (1 question = 1 point). In this context, we want to emphasize that the questions concerned general information and known facts that are taught in the curricula of elementary schools. The maximum score that respondents could get in this area was 11 points – if they answered all the questions correctly. Based on this evaluation method, we therefore determined the knowledge of the respondents in our research sample. The results of the research showed interesting facts. Most respondents (12.5%) were able to answer 6 or 4 questions correctly. The second best result was a gain of seven points relating to 12.3% of students. It is similar to the third place with the number of correctly answered questions of 3 and 5 (10.5% of students). It turned out that less than half of all respondents (48.4%) knew correctly answer at least half the questions and received at least 6 points. It did not delight us that almost a third of the students received a maximum of three points in the general overview, with 6.6% of those questioned did not endorse at all – they did not answer correctly either to one of the submitted questions. Also, disappointing was that only 40 out of 1786 respondents received the maximum score and therefore all the correct answers, representing at least only 2.2% of the research sample. It was similar with a 10point gain, which reached only 4.4% of students, representing the second lowest score of all. It was the most difficult for students to answer question no. 53, which had a mathematical-logical character and question no. 52, in which

they were to rank important historical figures according to the period in which they lived. Particularly problematic was, for example, the question of the third case in the Slovak language, which holiday falls on September 1, the carnival customs, the capital of Australia, or the chemical-physical question about the atomic basic particles. The simplest was for the students to define the author of the play Hamlet, to define the years of the Second World War and the Velvet Revolution. In conclusion, the average number of points received by the respondents is 5.26 points. Significant differences in the number of acquired points were demonstrated in relation to the various levels of education and we will interpret them in the relevant research question.

Table 2: Evaluation of general overview knowledge

Achieved number of points (score)	N	%
0	118	6,6
1	84	4,7
2	118	6,6
3	188	10,5
4	224	12,5
5	188	10,5
6	224	12,5
7	220	12,3
8	164	9,2
9	140	7,8
10	78	4,4
11	40	2,2
Total	1786	100,0

Source: Own processing

In terms of examining the correlation between the knowledge and the use of digital media (and their impact on education), we decided to test whether there is a difference in the results of the questionnaire question no. 6 (How do you spend time on the Internet?) with a specific focus on the ability to mark education – that is, respondents who indicated that they also use the Internet for education and those who did not answer this. It was shown that there are differences in this correlation. We used the test of statistical significance t-test, which proved to be significant. The results confirmed that students studying on the Internet get better and higher scores on knowledge questions– an average of 5.74 points, while those who do not use the Internet for educational purposes have less knowledge – just 5.12 points on average.

Table 3: Correlation of knowledge and use of the Internet for educational purposes

How do you spend time on the Internet?	N	arithmetic mean of points	t-test	
I do not use it for education	1390	5,12	t	significance
I use it for education	396	5,74	-3,836	0,000

Source: Own processing

In the field of knowledge research, we also included question no. 55, which was mainly related to grammar and attentive reading. Respondents should indicate the *options in which sentences are written correctly*. The results did not please us, because it was the worst answered question of all, where almost 79% of students indicated the wrong answer. This means that students were not able to reveal intentional mistakes and typos in the sentences and were not attentive to answer this question. Very interesting results were shown in connection with this question also in relation to question no. 4 (How many hours a day do you spend on the Internet?), testing whether the number of hours spent online can affect attention and singleness, for example, when reading. To find out the differences due to the different time spent online, we used the Pearson Chi-Quadrat test, which proved to be significant and confirmed the existence of significant differences in this regard.

Table 4: Existence of significant differences with regard to attention and spending time online

test	value	significance
Pearson Chi-quadrat	24,109 ^a	0,000

Source: Own processing

As shown in Table no. 5, we found that time spent online has an impact on students' attention, as the number of incorrect answers increases simultaneously with the increase in the number of hours they spend on the Internet daily. While the respondents who are online only one hour a day, the number of correct answers is almost 40%, at two hours a day online, this figure is almost half lower, only 21.5%. Least correct answers, only 19.1% have those students who spend the most time on the Internet- at least four hours a day. The least significant differences were made with regard to this question for respondents who spend two to four hours a day online. Testing therefore shows that the number of incorrect answers increases proportionately with the amount of time spent on the Internet, with least incorrect answers had the respondents who spend the least time online (about one hour a day).

Table 5: Relationship between time spent online and the correct answer in question no. 55

Time spent online		correct	incorrect	Total
1 hour	N	44	68	112
	%	39,3	60,7	100
2 hours	N	80	292	372
	%	21,5	78,5	100
4 hours	N	88	324	412
	%	21,4	78,6	100
more than 4 hours	N	170	720	890
	%	19,1	80,9	100

Source: Own processing

Questions no. 56, 57 and 58 are included in the category of questions of knowledge because they are related to logical thinking, memory and reading comprehension. In general, it can be said that the most successfully was answered question no. 56 (By which phrase is travel expressed in the sentence?), where the correct answer was marked by almost 70% of the respondents. Question no. 57 could be described as a task- respondents were asked to write four verses of the poem that they remember. For the correct answer, we considered the exact fulfilment of this task and we recognized only the poems that met certain criteria (e.g. decency). Students most frequently presented the poems of L. Štúr *Marína*, *Turčín Poničan* or *Morho!*. However, less than half of the research set responded to this question correctly, with only 44.6% of the students. Significantly inadequate results relate to question no. 58, in which the respondents, on the basis of understanding a short sequence, had to determine which demonstration statement accrues from it. Only 33.9% of those questioned answered correctly, who were able to understand the text correctly, interpret the meaning and, on that basis, define the correct answer. Therefore, it can be summarized from the research results that two-thirds of the sample (1180 students) have difficulty with reading comprehension. The following table gives a complex overview of the results of these questions.

Table 6: Overview of the knowledge outcomes of questions 56-58

question number	answer	N	%
56	correct	1240	69,4
	incorrect	546	30,6
57	correct	796	44,6
	incorrect	990	55,4
58	correct	606	33,9
	incorrect	1180	66,1

Source: Own processing

In connection with task no. 57 (poem) we also decided to examine whether the fact that students can memorize and interpret verses affects how much time they spend on the Internet (question number 4). For testing, we used the Pearson Chi-Quadrate

test, which proved to be significant and confirmed an important relationship in this area.

Table 7: Testing relationships in question number 57 relative to the length of time spent online

test	value	significance
Pearson Chi-quadrat	30,111 ^a	0,000

Source: Own processing

Similarly, as we found in question no. 55, also with regard to task no. 57, it was confirmed that the longer are the respondents on the Internet, the less correct the answers they received, or failed to solve the problem. While at 1 – 2 hours a day online most of the answers are correct and their ratio is very similar, more than 57% of students who are online 4 hours a day do not remember the four verses of any poem and more than 60% of the respondents who spend daily more than four hours online could not solve this task equally. Based on these findings, it can be confirmed that the Internet, digital media and the time we spend using them affect our memory. The results show that this impact has a negative character and the longer the participants of our research spend time online, the less they remember. This suggests that the Internet may have unfavourable consequences for the overall education and student knowledge.

Table 8: Relationship between time spent online and correct answer to question number 57

Time spent online		Correct	Incorrect	Total
1 hour	N	60	52	112
	%	53,6	46,4	100
2 hours	N	206	166	372
	%	55,4	44,6	100
4 hour	N	176	236	412
	%	42,7	57,3	100
more than 4 hours	N	354	536	890
	%	39,8	60,2	100

Source: Own processing

Conclusion

In the next section we present a brief summary of the most interesting results of the examined issue:

- Most respondents (12.5 %) were able to answer 6 or 4 questions correctly. 7 pts. of a maximum of 11 pts. obtained 12.3% of students, 10.5% of respondents correctly answered 3 or 5 questions. Less than half of the respondents (48.4%) were able to correctly answer at least half of the questions, almost a third of the students received a score of three points in the general overview, with 6.6 % of those questioned did not endorse at all (0 pts). Only 40 out of 1786 respondents

- received the maximum score and therefore all the correct answers, representing at least only 2.2 % of the research sample, only 4.4% of students gained 10 pts.;
- the most difficult was the mathematical-logical task and the historical context, the author of the play Hamlet and the years of the Second World War were the simplest;
 - higher average scores were achieved by those students who also use the Internet for education by 0.62 pts.;
 - the worst answered question was focused on attention and grammar (79% of incorrect answers), but it was answered the best by those students who spend the least time on the Internet (if they are online only 1 hour a day, the number of correct answers is almost 40%,if they are online 4 hours a day, the number of correct answers is only 19.1%);
 - insufficient results were demonstrated also in terms of reading comprehension, where only 33.9% of the respondents answered correctly. Only 44.6% of the students responded correctly to the memory task, while it is also true that students who spend least time on the Internet were able to solve it better (about 54%), but only 39.8% of students who are online for more than 4 hours a day could answer correctly.

The Internet is becoming an epicentre of change, the extent and depth of which cannot be reduced to technological progress. It ceased to be a victor and became the cause of a fundamental social break. We believe that the Internet and new media are the engine of the new paradigm of human education, thinking and perceptions of the world. It can be concluded that we consider the subject and research results to be highly up-to-date and remarkable, and it will be interesting to see what developments, changes and forecasts in these contexts and areas can be recorded in the future.

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Contact data:

Dr. Vladimíra Hladíková, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
vladimira.hladikova@ucm.sk

THE PRESENT STATE OF THE RESEARCH OF DIGITAL GAMES IN SLOVAKIA

Henrieta Hubináková

Abstract

The culture of the 21st century is influenced by many new media. New media with a strong influence include digital games, which is a present phenomenon that is consumed massively. Very common consumers are children and young people who have not yet completed their growth. We therefore consider it important to focus on digital games from the point of view of science – how do the games affect young people? What are their positives and negatives? The contribution reflects the development of interest in digital games from the viewpoint of research, science and the practical applicability of games in the educational process. The game potential extends to the scientific-research, which can later be translated into the educational process. Therefore, the contribution deals with the development of the gaming industry in Slovakia, the results of initial researches on the impact of gambling on youth, the Slovak games helping handicapped people, and the usability of games for the training of military components.

Key words:

Digital Games. Education. Positive & Negative Impact. Science.

1 Introduction

Digital games are already an integral part of the modern world. There are not only a lot of them, but their division includes many genre categories. The usual stereotype is that digital games are just for entertainment and steal time that could be spent differently, more efficiently. But it is only one point of view. On the other hand, there is its educational usefulness. Many games are developed with the purpose of educating a person in a certain way, bringing him something useful to life. Our contribution, which is part of the text of semifinished dissertation thesis, has set a task to summarize briefly the state of the gaming industry in Slovakia. We bring current statistics from gaming companies, but our concern is also to present examples of good practice. In particular, we present Slovak games developed to improve the mental functions of mentally and physically handicapped people. However, we are not proponents of one attitudinal current, thus we perceive the possible risks of games when used uncontrollably. In the contribution we present what psychiatry and psychology experts have explored in pupils who play digital games beyond measure. We consider it important for these facts to be written and discussed in professional circles.

2 The Current State of the Gaming Industry in Slovakia

Digital games in the 20th and 21st century penetrated the culture, became part of it, and followed by discussions about the possibility of their inclusion as artistic discipline. They enable to identify virtual worlds designed by people or generated by computer, and represent a significant phenomenon in the digital world today. These virtual worlds are sometimes created with artistic intent or provide so much interactivity that the player can create the art himself. However, the situation in Slovakia is shrouded by stereotypes and inadequate discussion about games, which

is the consequence of not paying enough attention to digital games. In addition to algorithmic quality, they should also be the bearer of education and aesthetic values. It is a medium that is popular with the masses and should therefore be created responsibly¹. In the context of digital game production, Slovakia is at the end of ladders not only in the world but also in Europe. Nevertheless, it has an increasing tendency. In August 2017, the research by the SGDA² took place, which brought interesting results. Turnovers from Slovak projects in 2017 exceeded € 33 million. The results of the report on the state of the gaming industry in Slovakia show that the creation of digital games is an exceptionally attractive and creative sector with a high level of competition on the world market, but with a low threshold for entry.³



Picture 1: Game Industry in Slovakia – Short Statistics

Source: VORŽÁČEK, F.: *Správa o stave videoherného priemyslu na Slovensku*. [online]. [2017-12-21]. Available at: <<http://www.czechgamer.com/27578/sprava-o-stave-videoherneho-priemyslu-na-slovensku.html>>.

1 *Game Art – výstava estetiky videoher*. [online]. [2017-12-21]. Available at: <<https://www.citylife.sk/vystava/game-art-vystava-estetiky-videohier-goetheho-institut-bratislava>>.

2 SGDA = Slovak Game Developers Association (remark by the author).

3 VORŽÁČEK, F.: *Správa o stave videoherného priemyslu na Slovensku*. [online]. [2017-12-21]. Available at: <<http://www.czechgamer.com/27578/sprava-o-stave-videoherneho-priemyslu-na-slovensku.html>>.

There are 28 companies and creative workshops in Slovakia devoted to the creation of digital games, with about 200 employees employed by the largest of them. In Western Slovakia, 61 % of companies are active, at the East 28 % and in Central Slovakia 3 %. All companies are prepared for the arrival of new platforms and during its operation they created 415 games distributed throughout the world and on all available platforms including virtual reality glasses. The total number of employees is 541, with women accounting for a fifth and foreigners of 8 %. They are professionals who cover all disciplines – of technical and artistic character.⁴

3 Researches and Examples of the Impact of Games

Nowadays, it is possible to find numerous articles about games, but mostly it comes to articles that are popular and not professional. There is significantly less professional literature, but thanks to the Internet with diligent search it is also possible to find articles based on research studies. J. Benkovič et al.⁵ from the Professional Psychiatric Institute, Predná Hora and the psychological ambulance in Liptovský Mikuláš examined secondary school youth (N=679, W=433, M=246) in terms of the number and frequency of digital games playing in connection with a negative impact on the psychic. They found that excessively playing players of digital games who play more than three hours a day suffer from some addictive gambling symptoms. They also captured the high number and frequency of digital game play in high school youth. Researchers were interested in what genres secondary school students prefer. They found that most often they alternate games, combining multiple genres (40 %). Second, strategic and action games (18 %) followed, the third were online games (16 %). 15 % of the respondents played other games – logical, erotic, for girls, etc. Other preferred games were sports (8 %) and MMORPG⁶ (3 %). The curiosity of the sample, however, is that the web portal zodpovedne.sk, which deals with the internet phenomenon also in connection with digital games states that one of the strongest game genres causing addiction are MMORPG games, with the research that we mention, only 3 % were players of this type of game while it was detected in 12 % of pupils addiction to digital games. Stated fact of comparative results evokes the need for further investigation and measurement. Researchers when testing found that pupils felt a number of health and social negatives in a combination (33 %). Individual types were, as separate units of difficulties, represented by a lower percentage. Researchers found that withdrawal symptoms appeared in the tested group, with up to 72 % being manifested in a combination of several, such as nervousness, anger, tension, boredom, etc. The authors found that the negative consequences of the frequent play of digital games also affect the youngest generation of Slovakia. In the observed set of 679 students they found that over 95 % of boys and 67 % of girls play digital games. Male students play computer games in a significantly higher number than female students at the level of significance $p < 0.001$. These data are evidence of great popularity of digital

4 VORŽÁČEK, F.: *Správa o stave videoherného priemyslu na Slovensku*. [online]. [2017-12-21]. Available at: <<http://www.czechgamer.com/27578/sprava-o-stave-videoherneho-priemyslu-na-slovensku.html>>.

5 BENKOVIČ, J., HILLOVSKÁ, Z., DUBOVCOVÁ, Z.: *Počítačové hry, dôsledky na život a fungovanie mladého jedinca*. [online]. [2017-12-21]. Available at: <http://www.solen.sk/index.php?page=pdf_view&pdf_id=5062>.

6 Massively multiplayer online role-playing game (remark by the author).

games, especially in boys, and the results are comparable with the data collected in other countries, for example in the Czech Republic, Norway and others. Digital games are popular all over the world. Slovakia is no exception. 528 students from the sample play digital games. With more than 12 % of players in sample playing digital games more than three hours a day, similar to pathological players, symptoms of addictive behaviour have begun. They think about games, even if they do not play them, they stay awake for them, and they often deceive their relatives about the game. The authors also found a serious result, the accumulation of negative emotions such as nervousness, anger, tension, great boredom when they are “weaned” from the game.⁷

These results are also supported by a survey conducted by the Research Institute of Child Psychology and Pathopsychology and the civic association eSlovensko, which, through this study on children in the virtual environment, found that playing digital games is the most common activity of children on the Internet.⁸ According to the findings, up to 85.1 % of the first level of elementary schools children and 70.0 % of children of the second level of elementary schools are devoted to playing digital games. The results of the study of the impact of games on children in this study are comparable to doctor Benkovič's et al. research. The authors found that older children, on account of a longer period of playing digital games suffered headaches, forgot to drink or eat, sometimes they did not manage to get ready for school, they could not get away from the game and they still thought about it.⁹

3.1 About Educational Games

Game exploration also addresses the positive aspects of their impact on the human psychic, which results later in behaviour. M. Kvassay¹⁰ is devoted to the positive effects of games on human. In particular, he is interested in so-called serious games where gaming technologies are used to acquire new skills and knowledge in different areas. However, such games can also be used for prognostic, research or therapeutic purposes. The boundary between a game that has the primary function to entertain, and a game that belongs to the category of “serious” is not sharp or even big. This difference can be demonstrated in simulation. For example, flight simulators are physically realistic. Pilots use them for training and not for entertainment, so their use is serious. However, regular game users can use them for fun. Even games that have been invented for fun, however, can educate. For example, in Tetris, players use geometric shapes to practice spatial thinking as well. Another use of games outside the entertainment is in the field of therapies. For example, to forget about certain scenes that are still being raised in individual and cannot be forgotten, can be a way of playing the game. In this case, the addiction of digital games is being used in the

7 BENKOVIČ, J., HILŔOVSKÁ, Z., DUBOVCOVÁ, Z.: *Počítačové hry, dôsledky na život a fungovanie mladého jedinca*. [online]. [2017-12-21]. Available at: <http://www.solen.sk/index.php?page=pdf_view&pdf_id=5062>.

8 *Závislosť od počítača a počítačových hier*. [online]. [2017-12-21]. Available at: <<https://www.zodpovedne.sk/index.php/sk/deti-v-sieti/zavislosti/164-zavislost-od-pocitaca-a-pocitacovy-ch-hier>>.

9 GREGUSSOVÁ, M., DROBNÝ, M.: *Deti v sieti. Ako chrániť seba a naše deti na internete*. Bratislava : Ministerstvo vnútra SR, 2013, p. 17.

10 BARTOŠOVIČOVÁ, M.: *Sú počítačové hry len stratou času?* [online]. [2017-12-21]. Available at: <<http://vedanadosah.cvtisr.sk/su-pocitacove-hry-len-stratou-casu>>.

positive direction. One can thus escape from a vicious circle of perception and forget about reality. In the Institute of Computer Science of the Slovak Academy of Sciences, they helped to create a virtual training environment for members of the security forces within an international research project called EUSAS. Although the game looks like a battle, the goal was to practice the right tactics in different situations which would be in real practice too expensive and especially dangerous. Agent is a special type of program. This program never ends and has its goals. Its use is, for example, the approximation of human behaviour. The driving forces that oblige a person to act are called motives. For example, it can be the development of emotions in time – will to attack, anger, fear, preparedness for aggression. Fear drops to a minimum, baseline when nothing happens. But if the shot begins, fear is rising sharply. The true value of fear changes into perceived fear. For example, subliminal uncertainty of up to 40 % is still not felt as fear. When the fear outweighs in a simulated agent, the appropriate group of behaviour patterns are activated, and the one that is best suited to the situation is selected. Specifically, this means that the agent either walks quietly to safety or chooses to escape in the panic. But if anger prevails, another set of behaviour patterns is activated. It can be verbal or physical aggression. In this model, the form of aggression is determined by the value of the status variable “Aggression Preparedness”.¹¹



Picture 2: Flight Simulator Game

Source: *Microsoft Flight Simulator*. [online]. [2017-04-06]. Dostupné na: <http://news.softpedia.com/news/Microsoft-Flight-Simulator-X-Is-Coming-to-Steam-Next-Week-467022.shtml#sgal_3>.

In the field of games that could have a positive impact on pupils and students, M. Kvassay thinks it is important for the game to have a positive and powerful constructive aspect – considering it to be a Minecraft game in this respect. For another game with a positive impact on pupils and students, the author sees the game Lightbot. In the game, players are given simple visual symbols to send the robot along the obstacle track, while it has to come to the end and light all the assigned boxes. Children learn

11 BARTOŠOVIČOVÁ, M.: *Sú počítačové hry len stratou času?* [online]. [2017-12-21]. Available at: <<http://vedanadosah.cvtisr.sk/su-pocitacove-hry-len-stratou-casu>>.

to think algorithmically, and they also have fun. It has a strong educational effect and the game is suitable for all ages.¹²

3.2 Games for Mentally Handicapped Children

Another example of the present state of the problem solved in Slovakia is the boy, currently a 15-year-old student Ondrej Vrábel who was able to program didactic games for mentally handicapped children and adolescents. His Pinf Games¹³ are free and online, translated into several languages. Ondrej's games are less colourful, simpler and run slower than normal games. The game does not have scores to make it less demotivating for such children, and the individual plays do not relate individually to each other. Games are focused on practicing colours and letters with tools, such as "red apple", because these children are easier to remember the colour with the aid. Other Ondrej's games, for example, train fine motility. Ondrej always consulted his games with his mentally handicapped cousin, so he knew exactly how to set up their interface. He later programmed educational games for autistic people, to which he was directly invited by the people who work with them.¹⁴ There are currently 22 didactic games for children with mental disabilities, autism, Down syndrome, etc. These games help children learn to write, read, recognize colours, practice vocabulary, math, logical reasoning. These games are used by more than 200 institutions in Slovakia and also many families. Ondrej Vrábel and his Pinf Games won many significant awards.¹⁵



Picture 3: Preview from one of Pinf games

Source: SKÝPALOVÁ, J.: *Nadačný fond Slovanetu podporil študenta gymnázia tvoriaceho hry pre mentálne postihnutých*. [online]. [2017-12-21]. Available at: <<http://www.nadacnyfondslovanet.sk/student-gymnazia-tvori-hry-pre-mentalne-postihnutych/>>.

12 BARTOŠOVIČOVÁ, M.: *Marcel Kvassay: Počítače ako cesta k novým poznatkom a zručnostiam*. [online]. [2017-12-21]. Available at: <<http://vedanadosah.cvtisr.sk/marcel-kvassay-pocitace-ako-cesta-k-novym-poznatkom-a-zrucnostiam>>.

13 *O Pinf hrách*. [online]. [2017-12-21]. Available at: <<https://www.pinfhry.sk>>.

14 KADLECOVÁ, M.: *Hry trinásťročného Ondreja pomáhajú mentálne postihnutým*. [online]. [2017-12-21]. Available at: <<http://vlcata.dennikn.sk/hry-trinastrocneho-ondreja-pomahaju-mentalne-postihnutym/>>.

15 *O Pinf hrách*. [online]. [2017-12-21]. Available at: <<https://www.pinfhry.sk>>.

Conclusion

In the contribution, we focused on the current state of the gaming industry in Slovakia, while we were interested in the view of experts on the issue. The result of the contribution is a preview of the conditions in the field of creating and exploring the effects of games. On the one hand, we present examples of positive practice; on the other hand we do not forget the possible negative aspects of excessive gaming, especially among children. Therefore, we present research findings from the second end of the view. The text is a theoretical reflection and outlining of the direction of the topic in Slovakia; while in the dissertation thesis, we aim to map the current state with our own empirical research, focusing on the gaming habits of young people – students and to determine the impact of games in the field of cognitive functions. One of the objectives is to contribute to broadening the knowledge of digital games from a scientific perspective.

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Contact data:

Mgr. Henrieta Hubináková
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
henrieta.hubinakova@gmail.com

**MEDIALOGIC OF MAJOR TELEVISION NEWS
SESSION FREE TO MARK THE ATTRACTIVENESS
OF POLITICAL ISSUES BY THE MEDIA?**

Matúš Jankoľa

Abstract

The media are tools, that create a public opinion. Politics, civic associations as well as political parties often count with their media influence and background, using different methods of a democratic or undemocratic way. However, medial logis is dependent on decisions made by the new new agencies, radios or internet portals. The paper analyzes the media logics of the three most important main new releases in Slovakia. The post will analyze the current thematic composition of Slovak TV necasts, their change during the free time in parliament, but also the media space of parties and coalition politicians, both oppositional and non-parliamentary. Not ignoring the opinion diversity of political scene in Slovakia, can positively contribute to the improvement of democracy in the country.

Key words:

Media. Objectivity. Political Leaders. Political Parties. TV. TV News.

1 Introduction

At present, the media are considered to be one of the driving tools of the society's public opinion. Television, radio and more and more social networks, can target a wide range of different age categories, while also providing them with information in a very simple and direct way. Looking at the past, when information of this kind was presented in a predominantly personal way, there was a significant shift. The first, second or third wave of mediatization has made people increasingly use the achievements of modern times to obtain not always relevant and true information. With the modernization of communication and media transmission of information, the structure of communication itself had to change, at the political level. Politicians are trying to get more and more media space, and while some critics of traditional media claim that television is losing a real communication impact on society, it is not possible to confirm or disprove this statement. Looking at the barometer of the main news in both private and public media, it cannot be said that the news are not watched and at the same time they are not reaching a media impact. Do media therefore provide a higher media space for selected political parties, or do they try to keep up the level of objectivity, which perspective should the state media be? Are political topics less discussed in summer and do news directors change media logic during so called „ political holidays “? Are non-parliamentary political parties also presented in these media or are they in the background and the political parties themselves are given adequate media space?

2 Media Society

Media in this type of study can be considered as a means of mediating mass communication between the addressee and the communicator. These two entities transfer information to each other in different forms and also for different purposes¹

1 REIFOVÁ, I.: *Slovník mediální komunikace*. Prague : Portál, 2004, p. 139.

In terms of cross-community communication, mass communication aims to shift this information to a larger number of people who do not have any social connections between them. These media, in their form, include radio, newspapers, leaflets, but also television or magazines itself. They have universal content and popularity in the society. Wide audience can use them for both education and entertainment, but they also provide an increase in the content of particular knowledge. Their easy accessibility and timeliness, connected with the brief regularity of providing the information, are one of the primary sources of information gathering.² As noted in the introduction to the study, media of this kind are losing popularity and they are replaced by predominantly alternative media in the form of, for example, social media. In the past, television was considered to be the source of a “public service” when it was intended to provide information of a true and relevant nature to society. Even with time, looking at the example of Slovakia, this was also confirmed in his statements before the election of RTVS CEO Jaroslav Rezník. “Radio and television of Slovakia must be clearly distinguishable from the public service, educate, participate in projects for common good, and must also remember minorities,” said Rezník in the presentation of his RTVS management project, to the media committee in the Parliament.³ Despite the aforementioned claim, according to McQuail⁴ (1998), public service broadcasters have lost the role of so- “Compass” for a society to build a consensus and create a political debate and are in the background of private media. This statement of older data is still supported by Lewis,⁵ who sees the problem in the high number of television programs, while seeing the problem in alternative information platforms, such as blogs or social networks. According to the author, although the information structure of these media is low, their low reliability is becoming more and more popular. Even for this condition it is necessary to form the so- “Real public broadcasting”, which would adapt to the challenges of the time, while at the same time promoting and enhancing the credibility of the information provided.

2.1 Television of Public Service and Media Logic of News

Following the introduction of the chapter, it is possible in simple terms to assert that television should serve primarily citizens but also independent and diverse consumers. From the point of view of publicity and the provision of information, high quality, independent and mainly objective information of various kinds should be offered. In a traditional democratic world, according to Jiráček⁶ the media is the watchdog’s democracy function to oversee the functioning of the power structures while at the same time not denying the majority opinion. Hvíždala,⁷ defines very well the principles of media services such as protection against commercial pressures (in this sense, the author refers to the pluralistic-party neutral content and independence

2 JIRÁK, J., KOPPLOVÁ, B.: *Masová médiá*. Prague : Portál, 2009, p. 24.

3 TASR: *Šéf TASR Jaroslav Rezník predstavil svoj projekt vedenia RTVS mediálnemu výboru*. [online]. [2018-08-05]. Available at: <<https://www.aktuality.sk/clanok/492566/rtrs-musi-byt-jasne-odlisitelna-verejna-sluzba-tvrdi-reznik/>>.

4 See: McQUAIL, D.: *Mediapolicy: Convergence, Concentration and Commerce*. London : SAGE, 1998.

5 LEWIS, D.: *The Situation of Public Broadcasting in Europe*. Vilnius : European Broadcasting Union, 2012. [online]. [2018-08-05]. Available at: <https://www.ebu.ch/CMSimages/en/Vilniusfinal0112_tcm6-73541.pdf>.

6 For more information, see: JIRÁK, J.: *10 let v českých médiích*. Prague : Portál, 2005.

7 See, for example: HVÍŽDALA, K.: *Moc a nemoc médií: Rozhovory, eseje a články 2000-2003*. Prague : Máj, 2003.

of political parties associated with the objectivity of the content), the provision of the nation as a whole balance of content, where relevant minority information is also available) and, last but not least, the fulfillment of program standards (linked to the editorial code of the editor but also to the media itself). Thus, the findings of this chapter point to the need for quality, independence and objectivity of media information, news reports of public service media. This assumption is based on the idea that media of this nature select information that is important to society at that time. News by Burton and Jiráček⁸ adds to the lack of realistically obtained information. It is difficult to find a precise definition of the quality of such a medium, as a significant amount of available information is bordering on the level of vague and unsubstantiated assessments.

Since the empirical part of the thesis will focus mainly on the program composition of private and state media main news in Slovakia, it is desirable to focus on the “gatekeeping” selecting themes in these programs. The main news session itself is mainly scheduled in the program block for the evening. In the overall context, it is supposed to bring a summary of the information about the events at home and abroad, lasting from 20 to 40 minutes, and with an average of 10 to 18 contributions of different themes. The composition of the contributions themselves varies according to the individual television stations, private television with its own preferences and comprehension, compared to a public-service television.⁹ With the media composition of the mainstream programs, it is worth mentioning the remark presented by Reif¹⁰ where it is claimed that the media are unable to cover a whole range of events, meaning a significant selection of individual daily themes. In this case, however, the media may, but do not have to prefer, for example, in our case, a political party to another, or politics as a person, comparing with its political competitors. The author also recalls that this choice may not be prioritized by journalists or media owners themselves, but also by media productions linked to the very interest of the subject or political expression. Events with a higher intelligence value have more positive impact on messages, with less interest and audience targeting. The intelligence values therefore represent ideas about what the audience might be interested in, and on what topics the news will receive positive feedback. The factor of objectivity and balance can also contribute to the positive feedback not only of the company, but also of the rating agencies. The notion of objectivity is a much-discussed term which, in its broader meaning, suppresses subjectivity. Authors talk about resource verifiability, absence of ratings and commentaries, or silencing important information. However, the authors admit that ensuring objectivity in practice is almost impossible and sometimes undesirable at the same time. Therefore, better terms are the term balancing and neutrality.

2.2 The Impact of Media on Politics and the Media Image

The success of politicians themselves is often associated with the success of the political presentation of the political party as such, but also with the leaders of the

8 See: BURTON, G., JIRÁK, J.: *Úvod do studia médií*. Brno : Barrister & Principal, 2008.

9 See also: OSVALDOVÁ, B.: *Zpravodajství v médiích*. Prague : Karolinum, 2001.

10 For more information, see: REIFOVÁ, I.: *Slovník mediální komunikace*. Prague : Portál, 2004.

political parties themselves. As Campus,¹¹ asserts, the media have a significant impact on the successes but also the downfalls of politicians. Viewing diversity is visible in understanding this relationship by Hallin and Mancini¹² who argue that political action and the media have to work together and publicly distribute ideas widely to the general public. Depending on political-media communication, Meyer¹³ points out that there must be some sort of symbiosis between these two subjects, but according to his words, what the media will report on and how they affect not only journalists and the media themselves, but also power interests. These politicians use publicity, which then serves to enable politicians, to become subconscious of society. Consequently, it is necessary for politicians and political parties to create a positive media image as well. This image is also credited by politicians themselves, their performance and their specific policy performance. In the past, this formula would be highly likely, but at the moment, according to the authors, politicians rely on the media themselves to create a media image. Many negative aspects are related either to the excessive quantity of the image of politics in a certain type of media or to the qualitative aspect, namely to the negative qualities of candidates or political parties. Schulz,¹⁴ also shares the same view, which puts the media in the position of direct factors influencing public opinion polls, but also the results of elections itself. It is a crucial picture made by journalists and the media picture are one of the priorities of the candidate's success or the parties in the elections. In the case of this study, we will consider individual media reports as selected by the media. The media image will be judged on the basis of a number of references to the candidate, but also to the political party itself. It is also possible to assume that "political holidays" will reduce the number of political themes in the news, which may affect the stability of opinion polls. These claims, however, cannot be generalized, as the level of media activity of politically motivated topics is rising or falling on the basis of the current political and social situation, addressing the problematic themes and events that they can also have a political background.

3 Politics in the Media Logic of Main News in Slovakia

As mentioned by the authors in the theoretical part, every television program or news is linked to a certain media logic. This logic thematically discusses the themes of the main parties, according to their importance, timeliness or interest for the viewer. The objective and truthfulness of the information provided is also one of the conditions. The first subchapter of the paper will research whether interest in politics has decreased over the parliamentary deliberation holiday, and also monitor what political parties and political party presidents (also extra-parliamentary parties) themselves have received the highest media attention during the months of June and July. The results will be based on media transcripts of NEWTON Media's. Selected months should point

11 CAMPUS, D.: *Mediatization and Personalisation of Politics in Italy and France: The Cases of Berlusconi and Sarkozy*. [online]. [2018-08-05]. Available at: <<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.898.4068&rep=rep1&type=pdf>>.

12 See: HALLIN, D.: *Systémy médií v postmoderním světě. Tři modely médií a politiky*. Prague : Portál, 2008.

13 See, for example: MEYER, T.: *Media Democracy: How the Media Colonize Politics*. Cambridge : Blackwell, 2002.

14 SCHULZ, W.: Funkce a důsledky politické komunikace. In JIRÁK, J., ŘÍCHOVÁ, B. (eds.): *Média a politická komunikace*. Prague : Karolinum, 2000, p. 24-40.

to a tendency to reduce the media attention of politically motivated topics during summer holiday. Selected for analysis were news, in mainstream time, TV JOJ, TV Markíza and RTVS. Based on the television news objectivity survey conducted last year¹⁵ this three news have been placed at the forefront of their objectivity, which in the final analysis can point to the so- “Not favoring” individual political parties and placing emphasis on a wide spectrum of opinion differences, across the political spectrum of Slovakia.

a. Political deliberation holiday gives more space for topics out of political discourse

Members of the Slovak parliament (NRSR) have the largest number of deliberation days in June and September (11 days). It is between these months that the deliberation holidays begin at the last meeting on 25 June 2018 and end on 11 September. In these months, it is therefore possible to monitor the tendency of reducing media attention on policy issues.

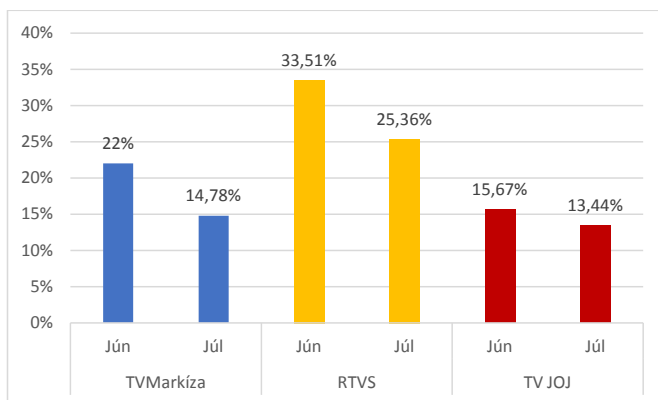


Chart 1: Points to a decline in media interest over political issues, compared with June and July

Source: Own processing

Based on the transcripts analysis of the main TV news, it was necessary to select politically motivated themes. The themes that were presented in every television’s news were divided into two topics, politically interested and politically uninterested. Politically motivated topics were considered those in which more than half of time was related to politics, political events at home or abroad, or to cases associated with representatives of political parties in Slovakia. Contributions of ambivalent character, subsequently grouped into politically uninterested contributions, were those whose direct thematic orientation was not related to political leaders or parties, or to contemporary political and social events. Contributions also included in this group contained a public figure but did not fit into their spheres (such as politicians’ holidays, etc.). Based on this very clear, selective structure, the resulting graph (see

15 *MEDIAN SK: RTVS stále lídrom v objektivnosti spravodajstva*. [online]. [2018-08-05]. Available at: <<https://www.rtvs.sk/televizia/clanky/140586/median-sk-rtvs-stale-lidrom-v-objektivnosti-spravodajstva>>.

above), which pointed to a decline in interest in political issues, emerged in the main news reports of individual televisions. More than 4200 contributions were analysed in the three televisions mentioned above. On the basis of the percentage, the following results were found. Most of the politically interested subjects are RTVS public service broadcasters, on the contrary, the least is TV JOJ. Interestingly, however, with TV Markíza and RTVS, we found a significantly lower media space during the holidays, at TV JOJ this drop was recorded at a total of about 1.2%. The decline in political issues in TV Markíza and RTVS was at 8%. RTVS, however, despite this decline, reaches the highest level of political involvement (in mainstream news), at a higher level than the standard for other comparing media. It is possible, however, to note that media holidays directly affect the media logic of choosing the themes of individual news. This “leisure” may not be the only reason for the decline. It may also be the summer and holiday period of the society, when the interest in politics declines as a whole, and this decline may be due to preparations for the November regional elections or also to an external factor, in the form of lower attractiveness of the issues addressed by political elites in Slovakia in this period.

b. The media space of political parties and their presidents in the mainstream television news

Chapter 2.1 highlighted the tendency of reduction in media discussion of policy issues in mainstream news. Directly, in this case, the “presentation” of individual political parties or their chairmen is also visible. The chapter therefore compares how many political parties and their leaders received space in media. Again, based on the transcripts provided, in the first case, the media involvement of political actors was compared. In the first case, graphs 2, 3 and no. 4, the interest in the political parties was compared. From a methodological point of view, media transcripts and searchable references to political parties were analysed. Both parliamentary and non-parliamentary parties were analysed. Due to the number of contributions for the selected period, the parties were searched by their name, abbreviations, but also by the full name of parties or movements. In the case of the political party chairmen, a similar method was used, with the difference that the surnames were bold, for detailed results, with minimal deviations.

MARKETING IDENTITY

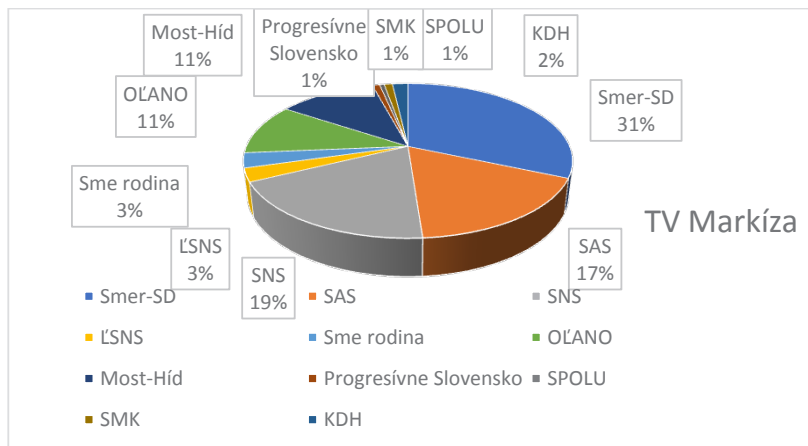


Chart 2: Media space of political parties in June and July, in TV Markiza news

Source: Own processing

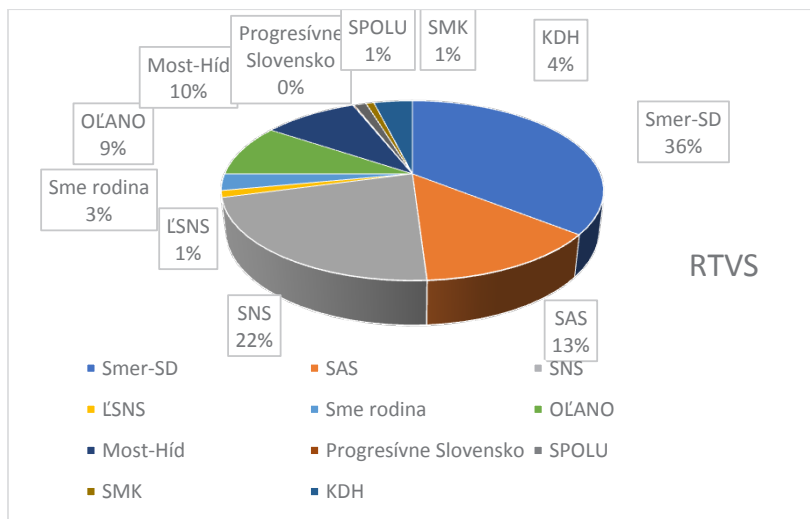


Chart 3: Media space of political parties in June and July, in RTVS news

Source: Own processing

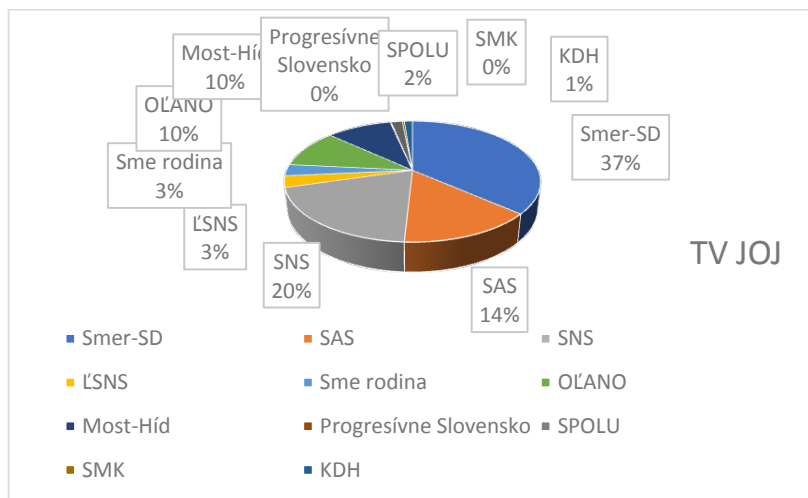


Chart 4: Media space of political parties in June and July, in TV JOJ news

Source: Own processing

The analysis and percentage expression of the media space of individual political parties points to the situation where the media are trying to provide a fair balance in a similar way to political parties in each and newscast. The governmental party Smer-SD, in percentage terms, has up to a third of the total media space. This is no exception, as the current prime minister is Peter Pellegrini. In this case, media attention is also turned on his person, thereby increasing the size of the media space itself. From the opposition the largest percentage was reached by Freedom and Solidarity (Sloboda a solidarita SaS), Richard Sulik’s party. The party is a long-standing critic of the migration crisis resolution abroad, but also a critic of the current government. It is the party chairman who is also a MEP who with the subject of migration plays the role in the size of the media space. This party reaches even higher media figures than coalition Most-Híd, which is why the agenda is not very attractive to the party. Looking at extra-parliamentary political parties, the KDH is largely publicized, together with the SPOLU -Civil Movement party. Analytically, it is possible to state in these two cases that the presidents of the parties are known and politically active people, who prove to be almost permanently critical to the current government. Alojz Hlina, Miroslav Beblavý and Jozef Mihál have been in politics for a long period of time, and the presidents of the SPOLU party are even members of parliament, putting them into the roles where they can, for example, make press releases to increase their media awareness. Media image is also created by the presidents of the political parties. These are mostly the most discussed people in medial discourse in individual countries and can contribute to the popularity of their party positively or negatively. Table 1 points to the media space of political party leaders, in the form of presidents. Based on the transcripts, a comparative table was produced providing a comparison of their media power. In the case of the Smer-SD party, the chairman of the party, Róbert Fico, was searched, but also the current Prime Minister Peter Pellegrini is mentioned in the table. The

reason is that the prime minister has a strong media capacity and a priority of his presentation. To positive numbers and media domination of the party contributes in this case not only President of the Party of Robert Fico but also the fact that he is the Prime Minister.

Table 1: Media space of political parties leaders

	<i>TV Markíza</i>	<i>RTVS</i>	<i>TV JOJ</i>
<i>Robert Fico</i>	13,06%	16,12%	26,35%
<i>Richard Sulík</i>	9,10%	1,51%	6,54%
<i>Andrej Danko</i>	13,45%	24,69%	13,08%
<i>Marián Kotleba</i>	14,96%	4,03%	10,00%
<i>Boris Kolár</i>	7,96%	4,79%	5,19%
<i>Igor Matovič</i>	7,38%	2,52%	3,65%
<i>Béla Bugár</i>	3,98%	3,78%	5,19%
<i>Ivan Štefunko</i>	0,00%	0,00%	0,00%
<i>Mihál – Beblavý</i>	2,08%	3,52%	3,46%
<i>József Menyhárt</i>	0,00%	0,00%	0,00%
<i>Alojz Hlina</i>	0,95%	0,50%	0,00%
Peter Pellegrini	27,08%	38,54%	26,54%

Source: Own processing

As noted in the work, the current prime minister has got the largest media space among all politicians. This is not unusual. In the table the green colour is representing the highest share in the medium, the red share is the lowest (except 0.00% media). Very interesting is the media space of Marián Kotleba in TV news Markíza. In the public television, Andrej Danko and in TV JOJ, Robert Fico were at the top. Among the opposition presidents, Marián Kotleba has the largest media interest, while Igor Matovič is the smallest player. With the exception of the non-parliamentary parties, the presidents of the parties, SPOLU, Mihál and Beblavý, are the most medially presented, but the fact that they are members of the parliament NRSR helps them in the media. The least-mediated coalition chairman is Béla Bugár from Most-Híd.

Conclusion

Nowadays, the media are definitely in the position of opinion makers. The work was therefore based on three assumptions that were confirmed. The first was to find out whether politics during the deliberation holiday is slightly suppressed. After analysing selected news and their contents for the months of June (deliberation month) and July (no deliberation month), it was found that politics is a topic that is less widely presented during a period when it is not discussed. The analysis argues that the media decline of politically motivated topics is at 7-8%. In the case of TV JOJ, this decrease is not as noticeable as it is at 1-2%. The analysis does not attempt to claim that this fall is just during holiday, but it should point out that the summer months are politically less active from the point of view of the media. This condition may also be related to a number of factors, among which we can include little interesting political

topics or low activity of the political parties themselves in the extra-parliamentary environment. Efforts for objectivity and space for all political parties were reflected in the following charts. Following the theoretical points mentioned in the first chapter, it is possible to state that the media composition of news agencies is trying to provide the same space to all political parties. It is clear (as the charts have confirmed) that parties of coalition character have a higher media impact, but it must be stressed that even the parties of the opposition are not significantly in the smallest numbers. For example, the Sa Sparty, which had about 15% media share, is just a few percent lower than the Coalition Slovak national party. As the analysis showed, the extra-parliamentary parties have lower percentage in media space. More active are KDĽ and SPOLU, the reason they are the publicly known are their chairmen, but the SMK and Progressive Slovakia have just a small media space.

The third point analysed the influence of the leaders themselves, in the form of party chairmen. This position partly duplicates the findings from point two, mostly on extra-parliamentary parties. Petr Pellegrini's media space is high, similar to TV JOJ and former Prime Minister Robert Fico. However, again, it is necessary to point out the low media space of extra-parliamentary parties, which remained at zero values in the searched period. The analysed period of mainstream news confirmed social "relaxation" from political topics in non-deliberation months, the media domination of Smer-SD and SNS government parties, but also pointed to the low media space of Most-Híd. The non-parliamentary parties will have a demanding role to take over the media space of long-standing political parties. The current period and less than two years into the election, however, give a perspective of impact development, while pointing to the "needlessness" of presenting through mass media of this kind. The parties are making extensive use of the social networks that are at the heart of creating a community of election support.

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Contact data:

Mgr. Matúš Jankola
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
917 01 Trnava
SLOVAK REPUBLIC
jankola.matus@gmail.com

MAINSTREAM AND ALTERNATIVE MEDIA COVERAGE OF 2018 GROUP OF SEVEN SUMMIT

Eva Karasová

Abstract

Authors examine the ways both mainstream and alternative media sources portray crucial global events. The aim is to analyze similarities and differences in the way the events were interpreted by selected representatives of mainstream and alternative media in the United Kingdom (UK). The event selected is Group of seven (G7) summit in Quebec in June, 2018. Authors use content analysis to examine this event's coverage by both types of media. Comparative method is used to analyze the findings and the authors explore correlation between the different opinions and political stances of the media with the way they inform about these events.

Key words:

Alternative Media. Coverage. G7 Summit. Mainstream Media. UK.

1 Introduction

The power of media to shape the political agenda has long been recognized in communication studies.¹ Media play a powerful role in the construction of public beliefs and opinions and with fast-developing new technologies the number as well as the reach of alternative media especially rises. It is becoming increasingly important to general public as well as academic community to understand these media. However, research in this area has been lacking. According to Christian Fuchs, author of *Alternative media as critical media*, alternative media is both an under-researched and an under-represented topic in the social sciences. "*Alternative media seem to be a largely neglected field of research.*"² What is needed is more theoretical as well as empirical research. This lack of research can be caused by the fact that alternative media have been traditionally hard to categorize.³ The reason behind the difficulty lies in the immense variety of alternative media. The variety of alternative media lies not in only content, political bias, productions processes but also in funding. For this reason, the most general of alternative media was used in this research. By alternative media we understand media produced outside mainstream media institutions and networks, as outlined by Atton. These could be ranging "*from protest groups, dissident, fringe political organizations, to fans and hobbyists.*"⁴ The goal of this article is to examine how the mainstream and alternative media differ in reporting on a specific

- 1 BEYER, A.: Pointing Fingers at the Media? In *German Politics and Society*, 2018, Vol. 36, No. 1, p. 108. [online]. [2018-09-09]. Available at: <<https://www.berghahnjournals.com/view/journals/gps/36/1/gps360106.xml>>.
- 2 FUCHS, C.: Alternative Media as Critical Media. In *European Journal of Social Theory*, 2010, Vol. 13, No. 2, p. 174. [online]. [2018-04-11]. Available at: <<http://journals.sagepub.com/doi/pdf/10.1177/1368431010362294>>.
- 3 KENIX, L. J.: Framing Science: Climate Change in the Mainstream and Alternative News of New Zealand. In *Political Science*, 2008, Vol. 60, No. 1, p. 120. [online]. [2018-09-09]. Available at: <<https://www.tandfonline.com/doi/citedby/10.1177/003231870806000110?scroll=top&needAccess=true>>.
- 4 ATTON, C.: Current Issues in Alternative Media Reserach. In *Sociology Compass*, 2007, Vol. 1, No. 1, p. 18. [online]. [2018-09-09]. Available at: <<https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1751-9020.2007.00005.x>>.

political event with global importance. Examples of such an event are G7 summits and the most recent one was the summit in Canada in June, 2018. As for the media, we chose British media as they are read worldwide and thus have the ability to influence public beliefs and opinions. The G7 Summit is the annual meeting of the Group of Seven countries which represent seven largest advanced economies in the world, namely Canada, France, Germany, Italy, Japan, the United Kingdom, and the United States (US). The summit doesn't have any legal or political authority; however, their agreements might have influence on global economic growth. It previously comprised eight members; however, Russia was excluded following its annexation of Crimea in 2014. The 44th G7 summit was hosted by Canada in La Malbaie, Quebec, on June 8-9 2018. It was widely considered a divisive and contentious event mainly due to conflicts over tariffs instigated by the American president Donald Trump and his calls for reinstating Russia as a G7 member. Despite several other issues such as gender equality, equitable growth and climate change being discussed at the summit, the headlines were dominated by the dispute related to trade economic policy and Trump's eventual withdrawal from the joint communique.

2 Research Comparing Alternative and Mainstream Media Reporting

The research on alternative media has been insufficient, however, there has been even less research on the difference between the mainstream and alternative media coverage of the same events, topics. One of the rare examples dealt with the coverage of Occupy Wall Street protests. In her paper *Media Framing: a comparative content analysis on mainstream and alternative news coverage of Occupy Wall Street*, Margaret Cissel compared both types of media's coverage through content analysis. After analyzing the content of the articles, several differences were revealed. First, while the mainstream media used confusion over the event as their dominant frames, alternative media focused more on the issues that gave rise to the demonstration and what the demonstrators were trying to accomplish. Secondly, in their coverage of the conflicts surrounding the events of Occupy Wall Street, the media highlighted them in different ways. The mainstream media placed the protesters at fault of the violence and conversely, the alternative media sources focused on the brutality of the police towards the peaceful protesters.⁵ Linda J. Kenix, who wrote about alternative media extensively, compared the way the mainstream and alternative media covered the topic of climate change in her article *Framing Science: Climate Change in the Mainstream and Alternative News of New Zealand*. Both mainstream and alternative content was not found to be sensationalistic or focused on potential debates surrounding the cause of global warming. However, the hypothesis that the mainstream media in New Zealand rely on business sources more than the alternative publications was confirmed.⁶ In his paper *Comparing Online Alternative and Mainstream Media in Turkey Coverage of*

5 CISSEL, M.: Media Framing: A Comparative Content Analysis on Mainstream and Alternative News Coverage of Occupy Wall Street. In *The Elon Journal of Undergraduate Research in Communications*, 2012, Vol. 3, No. 1, p. 68. [online]. [2018-09-09]. Available at: <<https://pdfs.semanticscholar.org/8e8f/bc209f86e3f93fd7490fc8607f4eaf3cd8d4.pdf>>.

6 KENIX, L. J.: Framing Science: Climate Change in the Mainstream and Alternative News of New Zealand. In *Political Science*, 2008, Vol. 60, No. 1, p. 123. [online]. [2018-09-09]. Available at: <<https://www.tandfonline.com/doi/citedby/10.1177/003231870806000110?scroll=top&needAccess=true>>.

the TEKEL Workers Protest against Privatization, Burak Doğu analyzed the articles by Turkish alternative and mainstream media. The findings showed that alternative media reported on the protests more consistently and showed more support for the protesting workers by employing a tone in favor of the protesters. However, the depiction of the protest by alternative media relied on mainstream framing practices. Both types of media coverage showed result-oriented journalism while ignoring the thematic concerns. “The protest was simply attributed to a certain group of people and the foundations of their resistance were rarely reported.”⁷

3 Methods

The goal of this article is to examine the similarities and differences between the British mainstream and alternative media coverage of a global political event. The selected event is, at the time of writing the article the most recent G7 summit, which was held in Quebec, Canada in June, 2018. For the time frame, a period from June 7, 2018, a day before the beginning of the summit, to June 11, 2018, two days after the end of the summit. This period was chosen based on the fact most of the articles were published within this time frame, after that there was a significant drop with articles mentioning the event only marginally and articles solely devoted to the event were virtually absent. Included were news reports from all sections, editorials, sketches as well as videos. All of these had G7 as the predominant theme. In the first phase of the research, the number of articles devoted to 2018 G7 summit was examined as part of the quantitative research. The goal being to understand the extent to which the issue was mentioned on alternative and mainstream agendas. In the second phase, the qualitative part of the research, we analyzed selected articles from both alternative and mainstream media, looking for similarities and differences. First, to gather all the articles with G7 mentioned, we used customized search engine of each of the digital outlets. The results were searched for their dominant themes and articles whose dominant theme was G7 were selected for further analysis. The selected articles were examined regarding content, tone and bias.

4 Selection of Mainstream and Alternative Media

For both alternative and mainstream media, we chose outlets which offer their content online. The mainstream outlets are quality broadsheet news outlets The Guardian (theguardian.com), the Daily Telegraph, or shortly The Telegraph (telegraph.co.uk) and The British Broadcasting Corporation (BBC) which offer their content online in news feeds format. The Guardian is the most widely-read digital newspaper in the UK. The Telegraph is the second most widely-read digital newspaper among broadsheets.⁸ The BBC is Europe’s most successful public broadcaster with impressive weekly reach

7 DOĞU, B.: Comparing Online Alternative and Mainstream Media in Turkey Coverage of the TEKEL Workers Protest against Privatization. In *International Journal of Communication*, 2015, Vol. 9, p. 648. [online]. [2018-09-09]. Available at: <<https://ijoc.org/index.php/ijoc/article/view/3443/1319>>.

8 *News Consumption in the UK, 2018*. [online]. [2018-10-10]. Available at: <https://www.ofcom.org.uk/_data/assets/pdf_file/0024/.../news-consumption-2018.pdf>.

for news online with 47%share.⁹ The tabloids were represented by the Daily Mail website dailymail.co.uk. In order to capture a broader sweep of the British national press we have opted to examine a range of from both the left and right of the political spectrum. The Guardian is Britain's leading centre-left quality newspaper while The Telegraph and the Daily Mail are one of Britain's bestselling right-wing quality and tabloid titles, respectively¹⁰. The BBC (bbc.com) publicly funded and having a public service mandate with a commitment to 'balanced' reporting, is considered center. Daily mail, or Mail Online, as its digital form is called, was chosen as a representative of British tabloid outlets. According to Ofcom news consumption survey, its news content on their web has the third highest unique audience of news websites in the U.K.¹¹ Alternative media are represented by The Canary (thecanary.co), True Publica (truepublica.org.uk), and Westmonster (westmonster.com). The Canary represents left-wing alternative news website and is one of the digital-born brands that have been growing in recent years. It focuses on political news and it is described as highly partisan towards Britain's Labour Party.¹² True Publica, launched in 2015, is an independent research media organization whose aim is to publish news, analysis and research on public affairs and of public interest.¹³ Among the contributors are journalists writing for the most prestigious British quality press and elsewhere, human rights campaigners, researchers as well as a former diplomat.¹⁴ Westmonster belongs to right-wing alternative media outlets and is modelled on the far-right US websites such as Breitbart News. While adopting the aggregation model used by the American Drudge Report, it also produces some original content.¹⁵

5 Results

All the articles with G7 summit as predominant theme were collected and their numbers recorded in tables.

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- 9 NEWMAN, N. et al.: *Reuters Institute Digital News Report, 2017*. [online]. [2018-10-10]. Available at: <<https://reutersinstitute.politics.ox.ac.uk/risj-review/2017-digital-news-report-now-available>>.
- 10 BARRY, M. et al.: *Press Coverage of the Refugee and Migrant Crisis in the EU: A Content Analysis of Five European Countries*. Geneva : United Nations High Commissioner for Refugees, 2016. [online]. [2018-10-10]. Available at: <<https://www.unhcr.org/56bb369c9.pdf>>.
- 11 *News Consumption in the UK, 2018*. [online]. [2018-10-10]. Available at: <https://www.ofcom.org.uk/_data/assets/pdf_file/0024/.../news-consumption-2018.pdf>.
- 12 NEWMAN, N. et al.: *Reuters Institute Digital News Report, 2017*. [online]. [2018-10-10]. Available at: <<https://reutersinstitute.politics.ox.ac.uk/risj-review/2017-digital-news-report-now-available>>.
- 13 *Graham Vanbergen*. [online]. [2018-09-09]. Available at: <https://www.sourcewatch.org/index.php/Graham_Vanbergen>.
- 14 *Contributors*. [online]. [2018-09-09]. Available at: <<https://truepublica.org.uk/contributors/>>.
- 15 JACKSON, J.: *Arron Banks Launches Breitbart-style site Westmonster*. Released on the 19th of January 2017. [online]. [2018-09-09]. Available at: <<https://www.theguardian.com/media/2017/jan/19/arron-banks-launches-breitbart-style-site-westmonster>, <https://www.bbc.com/news/entertainment-arts-38650596>>.

Table 1: Number of articles published by mainstream media

Mainstream media outlet	Number of articles and videos					
	June 7	June 8	June 9	June 10	June 11	Overall
The Guardian	2	3	2	4	8	19
The Telegraph	0	5	3	6	2	16
BBC	0	7	8	3	5	23
Mail Online	5	5	5	7	4	26

Source: Own processing

Table 2: Number of articles published by alternative media

Alternative media outlet	Number of articles				
	June 7	June 8	June 9	June 10	June 11
The Canary*	0	0	0	0	0
True Publica	0	0	0	0	1
Westmonster	0	0	0	0	0

Source: Own processing

*The Canary published an article on G7 on June 12

Table 3: Articles published by alternative media

Alternative media outlet	Title of the article	Date
The Canary	<i>Trump's hypocritical threats leave the UK and other US allies reeling</i> ¹⁶	June 12*
True Publica	<i>The Truth About Trump's Milk Malarkey With Canada</i> ¹⁷	June 11
Westmonster	-	-

Source: Own processing

*Article was published one day after our time frame

All of the selected mainstream media reported about the G7 extensively and their production vastly outweighs production of alternative media who largely ignored the event. The frequency with which the mainstream media outlets reported on the summit varied slightly. The Guardian peaked in the days following the summit as well as the Telegraph. However, the BBC peaked during the days the summit was held. The most consistent frequency of articles on G7 summit was produced by the Mail Online, with similar number of articles published in each of the It is important to note that Mail Online also uses news aggregation, publishing articles from several prominent news agencies namely the Associated Press, Agence France-Presse, Press Association and Reuters. However, these were not used in our analysis. Even without these, Mail Online produced the highest number of articles (26). The lowest number of articles was produced by The Telegraph (19) with the average being 21. The coverage of the G7 summit in mainstream media did not differ very much in content,

16 BOLTON P: *Trump's Hypocritical Threats Leave The UK and Other US Allies Reeling*. Released on the 12th of June 2018. [online]. [2018-09-09]. Available at: <<https://www.thecanary.co/us/us-analysis/2018/06/12/trumps-hypocritical-threats-leave-the-uk-and-other-us-allies-reeling/>>.

17 BARBER, J.: *The Truth About Trump's Milk Malarkey With Canada*. Released on the 11th of June 2018. [online]. [2018-09-09]. Available at: <<https://truepublica.org.uk/united-states/what-is-it-with-trumps-milk-malarkey/>>.

only very slightly in tone and the coverage of this global event did not clearly reveal bias of the news outlets. Looking at the headlines in detail, slight differences emerged in prominence given to the G7 leaders. Given his disruptive presence at the summit, it is not surprising that the headlines of all these mainstream media articles were dominated by the US President Donald Trump. His name was mentioned in exactly 14 headlines of The Guardian, The Telegraph as well as the BBC so he appeared in 74 to 88 percent of those headlines. This means Donald Trump by far surpassed all the other G7 leaders in headlines. In comparison, Britain's Prime Minister Theresa May featured in 11 to 25 percent with the highest percent being The Telegraph, supporter of the Conservative Party. The Guardian, which in the 2017 elections endorsed Labour Party, mentioned the Conservative Party leader only twice, from the two articles one was a critical sketch of the politician. This number constitutes the lowest percentage (11 percent) and the Guardian was the only outlet that had Theresa May as the third most frequently mentioned leader whereas the rest had her as second after Trump on first. Prime Minister of the hosting country Justin Trudeau was mentioned the most by The Guardian (16 percent) and was not featured in any of the headlines by The Telegraph. Mail Online creates its headlines in different way and that is why they were not included in the previous analysis. Their headlines are several sentences long and that enabled them to feature several leaders in one. That is why the percentage for each leader is much higher, however, the order remains the same as in most of the outlets, Trump as first (92 percent), followed by May (38 percent), Trudeau (35 percent), French President Emmanuel Macron (27 percent) and the German chancellor Angela Merkel (11 percent).

The articles were also examined for five core themes of the 44th G7 summit: investing in growth that works for everyone, preparing for jobs of the future, advancing gender equality and women's empowerment, working together on climate change, oceans and clean energy, building a more peaceful and secure world. As the most dominant topic were conflicts of the American President with the other leaders, these themes were mentioned quite rarely. The Guardian published an article about experts pleading the G7 leaders not to let Trump antics derail gender equality talks. The BBC and Mail Online reported on May's plans to tackle online threats against women. Mail Online also published a story on May's call on world leaders to support conservation zones. Overall, photographs and Trump-Macron handshake received much wider coverage than the actual communique not only in the tabloid but in the broadsheets as well, suggesting continuation of tabloidization. Due to lack of attention to the G7 summit from the alternative media outlets, it was not possible to conduct similar quantitative analysis on their side. Therefore, we focus on the two articles that were published. The Canary published an article on the G7 summit which was released three days after it ended. The article provides summary of the events with the content, tone and language not dissimilar from that of the mainstream media. It concludes with highlighting the hypocrisy of the American President regarding the issue of trade tariffs. This point might be easily overlooked in the big number of articles in the mainstream media. However, the article does not bring anything new or contradictory to the articles in mainstream media whether they are left- or right- leaning. This contrasts with their coverage of 2017 elections, when the reporting was strikingly different. Perhaps this global event did not present any conflicting outcomes related to leftist or rightist bias. Or, The Canary wants to present even not contentious events

so that they present more complete dose of news for their readers, without them needing to turn to other outlets.

True Publica released an article on G7 summit with an angle not presented in the mainstream media. It was related to the conflict between the US and Canada over dairy products tariffs; a topic that was presented in an article by The Guardian, however, without connection to G7 summit and with different conclusions. The Guardian pointed out how important the dairy industry is to Canada and the significance of its regulation. The Canary labelled this particular issue no big deal from a broader perspective and made a connection between the dispute and importance of looking tough for their domestic voters. This would be particularly beneficial for Trump as the mid-term elections were just around the corner. This article presents example of one of the goals of alternative media, which is offering ways to represent ideas that are ignored or marginalized by the dominant media institutions.

Conclusion

The coverage of G7 summit by mainstream media was dominated by the disruptive behaviour of the US president Donald Trump and his conflicts with heads of other member states. Contrary to our expectations, the alternative media produced almost no articles on the G7 summit at all. After looking into sixteen more alternative media websites, it turned out that the only outlets reporting on the event were indeed The Canary and True Publica, which are relatively well-funded and they have a professional staff. It is related to the character of alternative media in general, as they differ from mainstream media not only in content but also in processes and funding. There could be several possible explanations. First, these outlets might not be able financially afford team of contributors and editors to produce a piece for every event and thus focusing on important issues closer to their cause that need coverage as their underrepresented or misrepresented in mainstream media. Secondly, the coverage of G7 summit might have been sufficiently balance so that the alternative media outlets did not deem it important to cover it. This leads us to conclusion that in the U.K. the alternative media cannot provide its readers comprehensive coverage of global or local events and issues on daily basis. However, they remain an important addition that proves useful in acquiring better perspectives of issues presented in media environment.

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Contact data:

Mgr. Eva Karasová

Slovak University of Technology in Bratislava

Faculty of Electrical Engineering and Information Technology

Ilkovičova 3

812 19 Bratislava

SLOVAK REPUBLIC

eva.karasova@stuba.sk

**CREATING A MEDIA IMAGE OF PEOPLE'S PARTY OUR SLOVAKIA
(ĽSNS) BY DENNÍK N IN THE PERIOD
BETWEEN 31.5.2018 TO 30.9.2018**

Boris Kolman

Abstract

This work deals with the creation of a media image of the far right wing party Kotleba – People's Party Our Slovakia in Denník N, the monitoring period being defined as of May 31, 2018 when the chairman of the party Marián Kotleba officially announced his candidacy for the post of President of the Slovak Republic, to 30 September 2018. The chosen research method is the content analysis which is implemented on 52 internet articles, which at least partially deal with this far-right party. The content analysis research focuses on three quantification criteria, which are related topics, framing of the reports and rate of attention given to this party in reports.

Key words:

Denník N. Extremism. Far-right. Kotleba – People's Party Our Slovakia. Media Image.

Introduction

The role of the media in the *publics'* opinion towards the political parties is indisputable. In practice, politicians use media to create a connection between their personality and topics where their voters are associated. In case of extremism, the media can play an important role dealing with this threat, by providing comprehensive information about extremism, to those who haven't met with these topics. However, if the media publish only unbiased news about the activities of extremist parties, they can also unwittingly contribute to spreading the ideas of right-wing extremism. Therefore, the topic of our work is Creating a media image of People's Party Our Slovakia (ĽSNS) by Denník N in the period between 31.5.2018 to 30.9.2018. The reason for this selection of topic is the fact that the far-right party in the polls have long held a high level of popularity, and also the fact that the chairman of the Party Marián Kotleba, announced his candidacy for the president of Slovak republic. According to the theory of agenda setting, the media co-determines what topics resonate in society, and therefore it can be expected that the more frequent agenda in the media also increases the interest of society in the topic.¹

1 Media and Creating of Media Image

There is a high probability when an individual is searching for information about public issues, events and persons with whom he does not have direct contact with, will find this information through media sources. The media subsequently determines what is in the minds of the public – what the public considers to be important, and therefore what the public pays attention. The aim of the analysis is to chart how Denník N has dealt with informing the public about the extreme right side of the People's Party Our Slovakia. The influence of the media to create an image that they are trying to

1 McCOMBS, M.: *Agenda setting: Nastolování agendy – masová média a veřejné mínění*. Prague : Portál, 2009, p. 110.

transfer to their recipients, attempts to explain the theory of agenda setting, from which we will build this research. As we have already mentioned, politicians and hence LSNS members are trying to through media get into minds of people. According to McQuail² politicians try to focus voters' attention on what is most important to them. The way how the media seize this issue can influence how people think about the representatives of the extremist right. Originally agenda setting theory dates back to 1972 when it came to M. D. McCombs and Shaw in studies examining the importance of issues in the presidential election. On the sample of 100 undecided voters pointed out that the opinion of these voters on the importance of the topic depends on how media addressed this issue. On this basis, they pointed to the fact that there is a causal relationship between the importance of media content and audiences. Agenda setting theory says that the media do not directly influence people's opinions, but they have a significant role in influencing that what topics resonate in society and what people see as important and interesting. McQuail talks about the theories of setting up the agenda as about the ability to create themes. If there is a more frequent topic in the media, we can assume that the subject will be more likely spoken in the society than those which media pay less attention. A typical example of using the theory of agenda setting is the pre-election period when politicians focus the attention of voters on issues they consider most important. The difference between how media influences the significance of the themes and the views of the recipients on them summed up Bernad Cohen, saying that the media can not tell people exactly what to think, but media can successfully show the audience what to think.³ McCombs⁴ adds this idea to the idea that media, besides what they think, also offer a way to think about the subject. If LSNS is described in the medias as a party supporting neo-Nazism and initiator of conflict, it is possible that this media coverage could help to expand the electoral base of voters who share similar values. Media may, Although unintentionally, often contribute to the dissemination of the party's ideas, or to the creation of a positive image of the party in society.

2 Methodological Part

As the main source of information about events that are not in the most cases accessible through personal experience is the Internet, internet media can create an image of events or personalities, and this information can be further shifted to recipients. The impact of mass media on the overall image of political candidates is a clear example of the theory of agenda setting. Almost all the informations the public has about the candidate and the party come from the media. That's why our research question is what kind of media image is created by Denník N about LSNS and its representatives. As a method of research, we chose content analysis. This is a quantitative research method used when working with large amounts of text. Content analysis accurately specifies the procedure and rules on which the text is researched. It is the systematicity of the content analysis that makes all research units processed by the same techniques that contributes to the fact that the results of the analysis

2 McQUAIL, D.: *Úvod do teorie masové komunikace*. Prague : Portál, 1999, p. 17.

3 COHEN, B.: *The Press and Foreign Policy*. Princeton : Princeton University Press, 1963, p. 55.

4 McCOMBS, M.: *Setting the Agenda: The Massmedia and Public Opinion*. Cambridge : Polity press, 2004, p. 112.

are relatively simple to intersubjectively verifiable.⁵ The subject of the analysis was the Internet articles of Denník N, the monitoring period being defined as of May 31, 2018, when Marián Kotleba, as Chairman of the ĽSNS, officially announced its candidacy for the post of President of the Slovak Republic, to September 31, 2018. Since we have included only articles in the research that made it clear that they are about ĽSNS or about their representatives, the research was carried out on 52 articles within the given period. In terms of the content analysis of the articles, we were interested in three quantification criteria. First, we examined the topics related to ĽSNS, we examined the framing of the report, and the last we researched if the party or its members were just mentioned in the text, or whether they were direct subject of paper. Our research considers relevant, whereas this study can determine whether to hand build critical and strengthen its negative image, or to what extent the daily N warned of the eventual danger of extremism. We consider this research to be relevant, whereas this study we can see if denník n becomes critical towards ĽSNS and strengthen this negative image, or to what extent Denník N warned about eventual danger of extremism.

3 The Characteristics of Examined Media

Denník N is a Slovak periodical, which has a printed as well as an internet version, but mainly is web-based medium trying to respond to the changing situation on the media market. The web is updated regularly and focuses both on news and on journalism. Short news reports Denník N to its readers through its Minute per Minute application, which is available for free online. However, priority denník N gives space for a longer news genre, such as interviews, more extensive news and home and world news, but also maintaining publicity genres such as extensive coverage and commentaries. The printed version of the diary is published daily during the week. The newspaper has over 23,000 subscribers. The daily traffic of dennikn.sk is between six and seven thousand real users per month.⁶ Notifications of Denník N have allowed 106 thousand browsers and applications.⁷ Since year 2018 is not over yet, we do not have data from this year. If we look at the creation of Denník N in terms of readers, we could see it from a predominant majority to a political one, since most of the themes that Denník N is processing are subjects of importance from a social point of view.

4 Research Part

In the research part we will focus on the study of three quantification values, which serve as indicators for determining what media image is created by Denník about the far-right party Kotleba – People's Party Our Slovakia. These quantifications values are related topics with ĽSNS, staining of reports, and degree of attention that Denník N

5 SEDLÁKOVÁ, R.: *Výskum médií: Nejužívanejši metody a techniky*. Prague : Grada Publishing, 2004, p. 47.

6 *Druhý štvrťrok v pluse. Ako sa darilo v Denníku N v posledných mesiacoch*. [online]. [2018-10-05]. Available at: <<https://dennikn.sk/933150/druhy-stvrťrok-v-pluse-ako-sa-darilo-denniku-n-v-poslednych-mesiacoch/>>.

7 *Spravodajské notifikácie od Denníka N si zaplo 100-tisíc ľudí*. [online]. [2018-10-05]. Available at: <<https://dennikn.sk/881064/spravodajske-notifikacie-od-dennika-n-si-zaplo-100-tisic-ludi/>>.

gives in its articles to the subject. In order to create a better idea about the research results, these results are transferred to graphical form.

4.1 Related Topics with LSNS

As mentioned in the theoretical part, what topics the party of the LSNS and its members in the media is linked to, can influence the perception of the party in society. Based on the assumption that extremism is the most commonly associated theme with the right-wing populist parties, we have created a group of nationalism / extremism, where we include topics related to nation and racial defamation, religious conviction, Holocaust denial, attacks on ethnic and sexual minorities, and migrants. The analyzed articles also included topics related to the functioning of the party where we included articles on party membership, party coalition potential, party management, management of the Banská Bystrica region, and party financing. The third group of activities included issues related to candidacy for presidential and county elections, party leadership in the public and media, the activity of MPs in the Slovak Republic, the activity of the party and party members in public assemblies. Another group consists of articles dealing with opinion polls. The last group includes articles related to the dissemination of misinformation by the LSNS party.

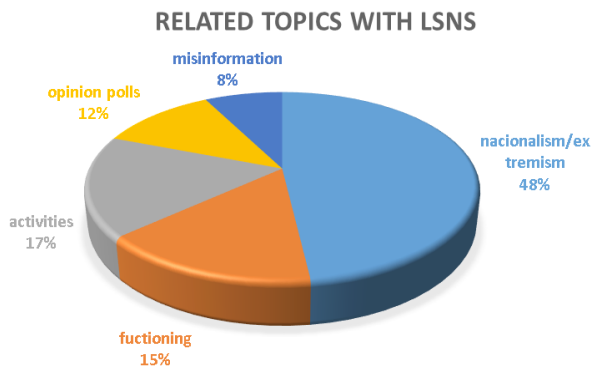


Chart 1: Related topics with LSNS

Source: Own processing

Overall, the most widely discussed topic was nationalism / extremism, which accounted for up to 48% of the contributions. Articles related to the functioning of the party make up 15% of the contributions, the contributions to the activities of the party are 17%, in the case of the popularity survey it is 12% of the contributions and 4% of the articles devoted to disseminating misinformation.

4.2 Staining of Reports

In this analysis, we observed the overall staining of the articles, and therefore, whether the LSNS is generally positive in the articles, negative or neutral. Under the positive color we mean the framing of the articles in favor of the party, the negative valency

points to the overall negative attunement of the articles towards the party. The last group consists of articles that are framed in neutral.

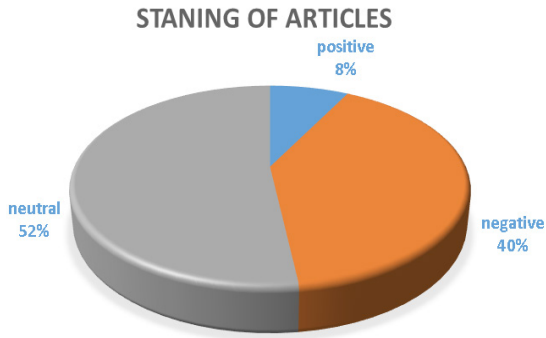


Chart 2: Staining of articles

Source: Own processing

Chart 2 shows that in 52% dominated by neutral and only 40% in negative staining, and therefore to the detriment of the party. Positive staining occurred only in 8% of cases proving that Denník N does not intend to create a positive representation of the party. In this case, we can observe a surprising finding that, due to the nature of the period, most cells are not framed neutral.

4.3 Degree of Attention

According to McQuil⁸ reports are selected based on the assumption, what will satisfy the audience. This means that the editor decides very subjectively in this process. The process of selection reports depends on number of factors, which are divided into organizational and ideological. Organizational influences are based on bureauratic practices, ideological values and culture. Apart from the factores mentioned above, another crucial elements of news values can be defined as *“generally accepted and steady ideas of what the audience will be aware of in terms of their real interests and the relevance of the event is likely to be of interest”*. On this theory is also based the subject of research of quantitative value, when examining the degree of attention in concrete period which gives Denník N to far-right party Kotleba – People’s Party Our Slovakia, can serve as key information, what strategy of informing Denník N has chosen.

8 McQUAIL, D.: *Úvod do teorie masové komunikace*. 2nd Edition. Prague : Portál, 2009, p. 319.



Chart 3: Degree of attention

Source: Own processing

On the last chart we can see that up to 63% of the contributions are devoted directly to LSNS issues, which can be explained by the political orientation of Denník N, which makes it more likely to stand up against extreme right-wing ideologies, so he could use the higher importance of viewing to warn the public against pitfalls, which can bring success to the party. Only articles in which the party or its members was directly remembered or from which it was clear that it is a party to the NSNS or its members (even if it was not named) was included in the research. We did not work with articles that talked about extremism or dangers in politics, and the party connected or recalled in unclear hints (but there was no direct or clear connection), so this fact can distort the resulting data.

Conclusion

This work was focused on creating a media image of far-right party LSNS in Denník N. In the theoretical part of the thesis, we have annotated our analysis theoretically, and the theoretical knowledge from this chapter was subsequently used in the construction of other parts of our work. The basic function of the media is to provide informations. The messages that the media offer and highlight to the public are perceived as important and are receiving greater attention from recipients. By setting up the agenda, the media will create an image of the event or personality and transfer it to the minds of media content recipients who subsequently think about it. Therefore, our research question was how the media representation of this extremist party and its members Denník N created. According to the number of articles before the presidential election, we can assume that Denník N chose tactics not to support the dissemination of the ideologies of the LSNS. The monitored medium stood neutral to the side, but the overall valency of the articles significantly more lent to the negative position than to the positive one. Positive articles on LSNS were largely focused on election success and high party preference in opinion polls. In the first place were given issues related to extremist activity and public rejection. Newspapers provide information, including on issues of defamation, racially motivated attacks, use power by Marián Kotleba, party been associated with fascism and Nazism, on the other hand, Denník N does not create and does not spread an atmosphere of

fear and did not give extremists space to disseminate their opinions and creating a positive image. An interesting finding is the fact that despite the announcement of Marián Kotleb's candidacy to the President of the Slovak Republic, Denník N in the research period did not even consider this fact at all. This factor can be explained by an effort to prevent this politician from presenting his political campaign in this medium. The last measure was researched effort to determine out how many articles deals exclusively with the party and its representatives, and how many articles the party is mentioned only marginally. From research, we found that most of the articles dealt with exclusively Kotleba's far right wing party, but not in very large measure, from which we can conclude that Denník N does not wants to assist on its promotion. This measure, however, does not indicate the extent to which Denník N deals with the issue of the extreme right, since to the research have not been included articles, which did not at least partially link to the ĽSNS. Based on this facts, it is possible to state that the representatives of the ĽSNS are subject to observation in the investigated medium, but not a participant in the discussion.

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- McCOMBS, M.: *Agenda setting: Nastolování agendy – masová média a veřejné mínění*. Prague : Portál, 2009.
- McCOMBS, M.: *Setting the Agenda: The Massmedia and Public Opinion*. Cambridge : Polity Press, 2004.
- McQUAIL, D.: *Úvod do teorie masové komunikace*. 2nd Edition. Prague : Portál, 2009.
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Contact data:

Mgr. Boris Kolman
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
917 01 Trnava
SLOVAK REPUBLIC
boriskolmann@gmail.com

CELEBRITY ENDORSEMENT WITHIN DIGITAL GAMES' COMMERCIALS

Ol'ga Púchovská – Zdenko Mago

Abstract

Besides the fact that digital games represent currently the most popular entertaining media in the world, firstly they are products, which have to utilize marketing communication to be able to succeed on the market among the extensive competition. Digital games' commercials have been through considerable development since the very first games and, nowadays, most advertising practices including various celebrities are applied to this field as well. The study focuses on an examination of celebrity endorsement within audiovisual commercials for digital games with the aim to determine the impact of celebrity endorsement on the perception of commercials by gamers.

Key words:

Celebrity Endorsement. Celebrity Taxonomy. Commercials. Digital Games. Gamers.

Introduction

The digital-gaming sector represents one of the most important components of the leisure segment. According to financial profitability, this segment has also surpassed the film industry and in overall ranking is eleventh.¹ Flanagan and Nissenbaum² associate games as a tool of human value expression and they even promote games as a paradigm of human behaviour. They perceive games as *cultural shortcuts*, as they capture the ideas and beliefs specific for a given time and place and they reflect the values and beliefs of a specific community. In connection with the need for study and analysing the gaming sector (and games and play at all) the mentioned authors highlight three perspectives:

1. Game studying enriches our comprehension and reflection of deep-seated socio-cultural patterns in standards of participation, gaming and communication.
2. The expansion of digital media and the cultural significance of games constitute both an opportunity and responsibility of the community to respond to the values presented in games.
3. Games have become the media paradigm of the 21st century. Their success and popularity exceed the success and popularity of film and television. That is the reason why they have become powerful tools, shaping various areas of life, such as learning or work, influencing the whole lives of players.³

These perspectives emphasize the need to consider games as products reflecting the socio-cultural frame of their use, and, at the same time, they reciprocally shape culture, society, values and lives of their users. The first perspective enhances the importance of research focused on the analysis of gaming related motives. Wallenius et al., who have already analysed the mentioned aspects, identified two basic categories of

1 DE SOUZA, L. L. F., DE FREITAS, A. A. F.: Consumer Behavior of Electronic Games' Players: A Study on The Intentions to Play and to Pay. In *Revista de Administração*, 2017, Vol. 52, No. 4, p. 419.

2 FLANAGAN, M., NISSENBAUM, H.: *Values at Play in Digital Games*. Cambridge : The MIT Press, 2014, p. 3.

3 FLANAGAN, M., NISSENBAUM, H.: *Values at Play in Digital Games*. Cambridge : The MIT Press, 2014, p. 3.

motives: instrumental and ritual motives. *Instrumental* motives include the interest to learn something new, new procedures, to find a topic for conversation, use and develop game playing skills; and to experience different roles and worlds. Perception of games as a means of spending free time, entertainment, relaxation, escape from the ordinary world and a way to get rid of common worries belong to the category of *ritual* motives.⁴ It is necessary to mention also other independent reasons for game playing, such as construction of challenge, entertainment or fantasy, which de Souza and de Freitas underlined as the most important attributes.⁵ The identified attributes are directly linked to the interpretation of the socio-cultural context or environment, and standards and values of the gamers' community. If we consider digital games as phenomena with the potential to influence and shape the social environment and the behaviour of people themselves, it is also necessary to apply an economic perspective. A digital game is also a product that needs to be successful on the market. The digital-gaming industry is now globally valued at almost 138 billion USD, with a 13.3 % annual increase,⁶ reflecting the significant position of digital games on the consumer market and consequently in the lives of the users themselves. Due to this fact, it is also very important to deal with the analysis of marketing strategies utilized within the digital-gaming sector. Digital games' advertising has evolved in the same way as advertising of many other products. It is not surprising that even this field is engaged with endorsement marketing based on media-known and popular celebrities or significant digital influencers, who often act in the role of experts or players submitting their own references. Digital games played a very important role in positioning and shaping the *Youtube influencers*⁷ concept. The community of digital game players represents a special target group with well-anticipated expectations and motives determining the selection of games. Therefore, it is questionable whether marketing strategy using celebrity endorsements achieves the desired effect. The question is if commercial strategies based on celebrity endorsement achieve a better perception by the consumer and target group and also better overall effectiveness of communication.

1 Celebrity Endorsement

Celebrity endorsement is based on the brand's own interest (in the context of our study we can consider as a brand also digital games or any other subject in the digital-gaming sector) to connect the product (digital game) with appropriate celebrities in order to attract the attention of the consumer and strengthen his/her interest in the product/

4 WALLENIUS, M. et al.: Digital Game Playing Motives Among Adolescents: Relations to Parent-child Communication, School Performance, Sleeping Habits, and Perceived Health. In *Journal of Applied Developmental Psychology*, 2009, Vol. 30, No. 4, p. 472.

5 DE SOUZA, L. L. F., DE FREITAS, A. A. F.: Consumer Behavior of Electronic Games' Players: A Study on the Intentions to Play and to Pay. In *Revista de Administração*, 2017, Vol. 52, No. 4, p. 427.

6 WIJMAN, T.: *Mobile Revenues Account for More Than 50% of the Global Games Market as It Reaches \$137.9 Billion in 2018*. [online]. [2018-11-03]. Available at: <<https://newzoo.com/insights/articles/global-games-market-reaches-137-9-billion-in-2018-mobile-games-take-half/>>.

7 GILES, D. C.: *Twenty-First Century Celebrity: Fame in Digital Culture*. Wagon Lane : Emerald Publishing Limited, 2018, p. 115.

game.⁸ McCracken⁹ defines the position of the celebrity endorser as “any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement”. From McCracken’s perspective it is really important to consider also the awareness and popularity of the endorsing celebrity with the target group. Ford¹⁰ states that “celebrity endorsers can enhance advertisement credibility and liking as well as brand image, awareness, and purchase behaviour. Celebrities have built-in images and followers, both powerful influencers to potential consumers”. The celebrity endorser selection should be done according to four basic criteria, which Pringle and Binet describe in concept of the *Four ‘Fs’*: fit, fame, facets and finance.¹¹ These criteria are also reflected by the main models used to describe the endorsement process, which are based on the inherent attributes of endorsing personalities – *source credibility model*¹² and *source attractiveness model*.¹³ Both models are in a complementary relationship and their intersection is reflected by the *TEARS*¹⁴ model. The attractiveness dimension is drawn from sub-dimensions of physical attractiveness, respect and similarity with the target group. The source credibility dimension consists of two sub-dimensions – credibility and expertise. Celebrity endorsement models serve as simplified, comprehensible, systematic and schematic perspectives of celebrity endorsement. However, as Mikuláš notes, models are not only schematic representations of the endorsement process, they also provide deeper analysis and interpretation of the overall endorsement process, they mean also fundamental template of endorsement and serve as a baseline for further practices.¹⁵

Besides source attributes and characteristics models, Erdogan¹⁶ highlights also the *Meaning Transfer Model* and *Match-Up Hypothesis*. In case of the Meaning Transfer Model it is possible to identify a partial connection with the *Four ‘Fs’* concept considering also the fame of the personality. McCracken is an author of the culturally determined Meaning Transfer Model that focuses mainly on the specific cultural meaning significant for particular celebrities, and is based on the

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- 8 PRIYANKARA, R. et al.: Celebrity Endorsement and Consumer Buying Intention With Relation to the Television Advertisement for Perfumes. In *Management Studies*, 2017, Vol. 5, No. 2, p. 128-130.
 - 9 McCracken, G.: Who is the Celebrity Endorser? Cultural Foundation of the Endorsement Process. In *Journal of Consumer Research*, 1989, Vol. 16, No. 1, p. 310.
 - 10 FORD, J. B.: What Do We Know About Celebrity Endorsement in Advertising? In *Journal of Advertising Research*, 2018, Vol. 58, No. 1, p. 1.
 - 11 4F model provides answers for foursome basic question: A. How much does a celebrity profile match with the brand profile ? B. What is the familiarity of the personality? C. What characteristics of the person are the most striking in terms of brand profile? D. How much can the brand afford? (for more information, see: PRINGLE, H., BINET, L.: How Marketers Can Use Celebrities to Sell More Effectively. In *Journal of Consumer Behaviour*, 2005, Vol. 4, No. 3, p. 203-204.).
 - 12 OHANIAN, R.: The impact of Celebrity Spokespersons’ Perceived Image on Consumers’ Intention to Purchase. In *Journal of Advertising Research*, 1991, Vol. 31, No. 1, p. 46.
 - 13 McGUIRE, W. J.: Attitudes and Attitude Change. In LINDZEY, G., ARONSON, E. (eds.): *Handbook of Social Psychology*. New York : Random House, 1985, p. 233.
 - 14 BANYTĚ, J., STONKIENĚ, E., PILIGRIMIENĚ, Ž.: Selecting Celebrities in Advertising: The Case of Lithuanian Sports Celebrity in Non Sport Product Advertisement. In *Economics and Management: Ekonomika ir Vadyba*, 2011, Vol. 16, p. 1217.
 - 15 MIKULÁŠ, P., SVĚTLÍK, J.: Execution of Advertising and Celebrity Endorsement. In *Communication Today*, 2016, Vol. 7, No. 1, p. 94.
 - 16 ERDOGAN, Z. B.: Celebrity Endorsement: A Literature Review. In *Journal of Marketing Management*, 1999, Vol. 15, No. 4, p. 306.

Attribution Theory.¹⁷ The model expects that each personality represents a unique combination of attributes and values that are inherent for the position of specific meaning representation. The Meaning Transfer Model determines the character of a particular personality's representation within society. The meaning of personality is shaped by its character and interaction with the environment. The whole process is divided into three phrases: 1.) Forming of the unique set of meanings based on the professional and "ordinary" life of the personality (lifestyle, acting roles, professional life); 2.) The application of the endorsement. The symbolic meanings linked with the personality should be congruent with defined symbolic features which are to be assigned to the endorsed brand (similarity between celebrity and brand or product must be communicated and promoted through the advertising itself); 3.) Brand (in the case of our study we consider digital game) associated meanings are transferred to the consumer. However, this process is subject to the consumer understanding of the presented meanings. The consumer should be able to identify important features and consider them as significant and desirable, thus meanings presented by the celebrity should be important for the user. According to Solomon,¹⁸ the relevance of the chosen celebrity to the endorsed product is an inherent condition for the overall success and efficiency. It is just about the congruence between brand and endorser. Within the Pringle and Binet concept of the *Four 'Fs'*, the congruence means FIT. This principle is conceptualized in the *Match-up Hypothesis*.¹⁹ Seiler and Kucz²⁰ underline the consistency between the source of endorsement and the message recipient, which has positive effects on the outcome of the communication. In case of the Match-Up Hypothesis, it is possible to reconnect the mentioned Source credibility model and the Source attractiveness model, which are the basic elements of the model TEARS.

All components identified by the *Four 'Fs'* concept directly interfere with the celebrity category.²¹ There are many taxonomies, which can be adopted. Probably the best known and most often adopted concept is Leslies' taxonomy.²² Applying this concept to the field of digital games, it is necessary to highlight two tendencies: 1.) generation of a unique category of online personalities or microcelebrities associated mainly with social media; 2.) the specific nature of digital-game's product that is coupled with the application of unique categories of endorsing celebrities. This perspective reflects a breakthrough between the celebrity endorsement concept and the concept of influencers. *Influencer marketing* is a brand promotional practice based on the influence of popular people (celebrities, famous personalities, well appreciated

17 TILL, B. D., SHIMP, T. A.: Endorsers in Advertising: The Case of Negative Celebrity Information. In *Journal of Advertising*, 1998, Vol. 27, No. 1, p. 68.

18 SOLOMON, M. et al.: *Consumer Behavior: A European Perspective*. Harlow : Pearson Education Ltd., 2006, p. 173.

19 AMOS, C., HOLMES, G. STRUTTON, D.: Exploring the Relationship between Celebrity Endorsement Effect and Advertising Effectiveness. In *International Journal of Advertising*, 2008, Vol. 27, No. 2, p. 210.

20 SEILER, R., KUCZA, G.: Source Credibility Model, Source Attractiveness Model and Match-Up-Hypothesis – An Integrated Model. In *Economy & Business Journal*, 2017, Vol. 11, No. 1, p. 2.

21 The financial costs associated with the engagement of the celebrity itself are not considered in the source models, neither a subject of this study research (remark by the authors).

22 Leslie identifies eight categories of celebrity: politics & government, the arts, science & medicine, entertainment, academic, business, religion, general public (see: LESLIE, L. Z.: *Celebrity in the 21st century: A Reference Handbook*. Santa Barbara : ABD-CLIO, p. 23).

personalities).²³ Although, influencer marketing is mostly considered in connection with social media and online personalities, it is primarily connected with the transformation of celebrity culture. Nevertheless, we can accept the term influencer marketing as a whole category, which includes also celebrity endorsement. According to Sassine, celebrities can be perceived as *social influencers*, and this perspective brings immediate connection between the two concepts – celebrity endorsement and social media influencers.²⁴ Stratton defines the boom of so-called *digital influencers* as a contemporary culture of pseudo-celebrities, which is determined not by the importance of the celebrity, but by her/his presence in the right YouTube video.²⁵ The most common term used to describe this phenomenon is the term social media influencers,²⁶ which refers to the category of online personalities with significant popularity with a certain cohort of followers. According to Giles, these celebrities can be also called *YouTube celebrities*, because they are generated by their presence in specific YouTube videos.²⁷ These are characterized by a variety of different genres, providing a distinction between thematic categories (such as Fashion, Beauty, Gaming, etc.), and formats, representing the style of the video or vlog itself. Giles offers 7 formats specific for YouTube celebrities: gaming genre, beauty genre, lifestyle, parodies, prank, the reaction format and challenge.²⁸ However, the uniqueness of digital games requires the transformation of this concept and the creation of a specific concept of celebrity categories applied to the digital game sector.

2 Celebrities and Digital Games

Giles underlines the digital games' genre as one of the most popular. The roots of the genre originate in pre-social media gaming forums.²⁹ It is not surprising that the success of this genre has supported the formation of a specific category of personalities – *microcelebrities* (see Picture 1). Lovelock claims the “non-celebrity” nature of videos is the main reason for the existence, success and content of these

23 WILSON, C.: *Celebrity Endorsement Psychology – The Power of Influencer Marketing*. [online]. [2018-05-10]. Available at: <<https://pmyb.co.uk/celebrity-endorsement-psychology/>>.

24 SASSINE, R.: *What is the Impact of Social Media Influencers?* [online]. [2018-05-11]. Available at: <<http://digital-me-up.com/2017/04/06/impact-social-media-influencers/>>.

25 STRATTON, G. D.: Paparazzi in the Hands of an Angry God: Jonathan Edwards, George Whitefield, and the Birth of American Celebrity Culture. In *The Other Journal*, 2010, No. 18, p. 1. [online]. [2018-05-10]. Available at: <<https://theotherjournal.com/2010/10/23/paparazzi-in-the-hands-of-an-angry-god-jonathan-edwards-george-whitefield-and-the-birth-of-american-celebrity-culture/>>.

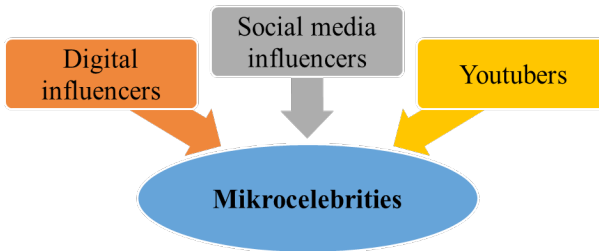
26 See: HARRIS, A.: *Weekend Extra: The Rise of Online Influencers*. [online]. [2018-05-10]. Available at: <<http://www.vancouver.sun.com/technology/Weekend+Extra+rise+online+influence+rs/11112588/story.html>>; FREBERG, K. et al.: Who are the Social Media Influencers? Study of Public Perceptions of Personality. In *Public Relations Review*, 2011, Vol. 37, No. 1, p. 90; KUCHLER, H., BOND, S.: *Advertisers Ride Wave of Social Media Influencers*. Released on the 6th of January 2015. [online]. [2018-05-23]. Available at: <<https://www.ft.com/content/cffd04ba-8256-11e4-a9bb-00144feabdc0>>.

27 GILES, D. C.: *Twenty-First Century Celebrity: Fame in Digital Culture*. Wagon Lane : Emerald Publishing Limited, 2018, p. 114.

28 GILES, D. C.: *Twenty-First Century Celebrity: Fame in Digital Culture*. Wagon Lane : Emerald Publishing Limited, 2018, p. 114.

29 GILES, D. C.: *Twenty-First Century Celebrity: Fame in Digital Culture*. Wagon Lane : Emerald Publishing Limited, 2018, p. 115.

videos.³⁰ We could assume that YouTube personalities achieve their success thanks to their difference from mass media personalities. YouTubers could be seen as more realistic compared to so-called artificial mass-celebrities. Nowadays consumers (and not only young cohorts) have access to wide ranges of information and communication technologies, which make it easy to find and access the content fulfilling their unique expectations and satisfy their demands. However, it is really important to underline, that gaming genre vloggers neither position themselves in the role of critiques, nor as expert users. They create their vlogs mainly to entertain (e.g. PewDiePie with more than 69 mil. subscribers³¹). However, it is important to consider that top gamers and pro-gamers are able to affect a wide audience, so they can support sales and can have subsequent impacts on gaming design, too.³² That is why they are so popular also in the role of endorsers.



Picture 1: Mikrocelebrities category

Source: Own processing, according to: SORGATZ, R.: *The Microfame Game*. [online]. [2018-05-18]. Available at: <<http://nymag.com/news/media/47958/>>.

Iconic game developers, like John Romero, as well as famous people participating in game development (e.g. score composer Hans Zimmer) may have a significant effect on gamers' consideration about the qualities of a game. For example, Hideo Kojima, a multi-award winning iconic Japanese video game designer, director and producer responsible not only for the famous game series *Metal Gear*,³³ presented his new upcoming highly photorealistic game *Death Stranding* at the E3 conference 2016 and it immediately became one of the most anticipated titles. His game trailers gradually featured actors Norman Reedus, Mads Mikkelsen and director Guillermo del Toro. In the context of *Death Stranding*, the current level of photorealism in digital games allows the use of real actors' likenesses as game characters, which could be, in a certain sense, also considered as recommending celebrities.

2.1 Celebrities in TV Commercials for Digital Games

One of the most essential and commonly used marketing-communication tools of digital games is an audiovisual spot that can be watched by the consumer on

30 LOVELOCK, M.: Is Every YouTuber Going to Make a Coming out Video Eventually?: YouTube Celebrity Video Bloggers and Lesbian and Gay Identity. In *Celebrity Studies*, 2017, Vol. 8, No. 1, p. 90.

31 *PewDiePie*. [online]. [2018-11-03]. Available at: <<https://www.youtube.com/user/PewDiePie>>.

32 GILES, D. C.: *Twenty-First Century Celebrity: Fame in Digital Culture*. Wagon Lane : Emerald Publishing Limited, 2018, p. 115.

33 KONAMI: *Metal Gear*. [Digital game]. Tokyo : Konami, 1987.

television or through online interfaces (web pages, social networks, streaming channels, etc.). In this context, it is necessary to distinguish between game trailers and TV spots, although, from a historical point of view, their design and publishing ways are analogical. A *Game trailer* usually takes the form of a short audiovisual sequences compilation representing the game, either as a real gameplay video or as a cinematic, a cutscene that may have even movie quality. Other forms are trailers combined with live-action or fully live-action trailers. At present, game trailers are primarily published via internet channels, so they can be also much longer (more than one minute) than typical traditional TV ads (30 seconds), therefore not every game even applies for TV spots and relies solely on spreading trailers online. Creation of TV spots for digital games progresses within a marketing-oriented frame, thus regarding design, a (relatively) long audiovisual illustration is replaced by a traditional advertising message. Paradoxically, the same audiovisual spot can be used as both game trailer and TV commercial at the same time; alternatively, the TV spot will start to spread through online channels as well. Commercials for digital games usually utilize the same sort of media celebrities as other product categories – actors, singers and musicians (including bands), comedians and moderators, and athletes belong to the most frequent ones. The boxer Mike Tyson (1987) and, already deceased, singer Michael Jackson (1980) are the very first celebrities, who ever appeared in digital games' commercials, namely for the games *Mike Tyson's Punch-Out!*³⁴ and *Michael Jackson's Moonwalker*.³⁵ Both of them were promoting games, in which they also acted as characters (in the case of Michael Jackson even as the main, player-controlled character), and this principle has been maintained until today, e.g. spot for *Taichi Panda*³⁶ (2015) with Ronda Rousey were awarded silver at the Game Marketing Awards 2016. Similar strategy utilizes celebrities within the promotion of game expansions, DLC or special sale promotion activities (pre-orders, limited editions, etc.) to make the original game even more attractive by the addition of popular and famous characters/celebrities. In 2015, the game *WWE 2K16*³⁷ enabled playing as the Terminator (promoted by actor Arnold Schwarzenegger in the remake scene from the original movie), as a reward for each pre-order purchase of the game. It is necessary to state that more than one celebrity can endorse the same game at once. A set of commercials for *World of Warcraft*³⁸ included the retired wrestler and actor Mr. T, the martial artist and actor Chuck Norris, the singer Ozzy Osbourne, the comedian and actor Mr. Bean, the actress and comedian Aubrey Plaza, the musician and actor Steven Van Zandt, the actor William Shatner, and the actor and comedian Verne Troyer.

There exist some examples, when the celebrity is tied with the game she/he promoted to such an extent that subsequently she/he becomes also a part of the game. In 2011, the official promotion of the game *Rage*³⁹ included also funny commercials with the American professional basketball player Blake Griffin themed "Put Blake in Rage". He finally got into the game in the form of a collectible item – a bobblehead figure with

34 NINTENDO R&D3: *Mike Tyson's Punch-Out!!* [Digital game]. Kyoto : Nintendo, 1987.

35 EMERALD SOFTWARE: *Michael Jackson's Moonwalker*. [Digital game]. Witton : U.S. Gold, 1990.

36 SUZHOU SNAIL DIGITAL TECHNOLOGY: *Taichi Panda*. [Digital game]. Santa Monica, CA : Snail Games USA, 2015.

37 YUKE'S, VISUAL CONCEPTS: *WWE 2K16*. [Digital game]. Novato, CA : 2K Sports, 2015.

38 BLIZZARD ENTERTAINMENT: *World of Warcraft*. [Digital game]. Irvine, CA : Blizzard Entertainment, 2004.

39 ID SOFTWARE: *Rage*. [Digital game]. Rockville, MD : Bethesda Softworks, 2011.

his likeness. Another example is the already mentioned actor Arnold Schwarzenegger, who is currently the face of the mobile game *Mobile Strike*.⁴⁰ Commercials with him have become so popular and the bond with the game so important that game developers decided to replace the original game icon with his animated version.

3 Perception of Celebrities in Digital Games' Commercials

Celebrity endorsement (or application of influencers) seems to be a frequently used technique in the field of digital games. In order to examine the possibilities of celebrity endorsement within audiovisual commercials for digital games as the main goal of the study, we have formulated the following research questions:

- RQ1: How do gamers recognize and evaluate celebrities utilized in commercials for digital games by gamers?
- RQ2: What is the potential impact of digital games' commercials processings on the subjective perception of their entertainment character?
- RQ3: What is the potential impact of digital games' commercials processings on conative intentions, especially the intention to share commercials and a motivation to play promoted games?

We applied the research to commercials of free-to-play mobile games, because this game business model has become considerably more common and popular in recent years, mainly due to the increase in the extent of online and mobile gaming. Even 85.5 % of total games revenues are generated by free-to-play games.⁴¹ Research material consisted of 11 audiovisual commercials for four free-to-play mobile games randomly selected from the currently popular: *Clash of Clans* (CoC),⁴² *League of Angels: Paradise Land* (LoA),⁴³ *Mobile Strike* (MS),⁴⁴ *Game of War: Fire Age* (GoW).⁴⁵ We have included three versions of selected commercials' processings: *gameplay*, *live-action* and *celebrity endorsement*.⁴⁶ Celebrity endorsement in commercials was provided by Liam Neeson (CoC), Gal Gadot (LoA), Arnold Schwarzenegger (MS), and Mariah Carey (GoW). The research sample consisted of 247 participants (158 males, 89 females) of average age 20.19 years (range = 7; SD = 1.75). 198 were gamers - 64 (25.91 %) casual gamers, 121 (48.99 %) regular gamer, 13 (5.26 %) pro-gamers.⁴⁷ The research has been carried out by a computer-based online shared questionnaire. The first part identified demographic characteristics and game-player status variables. The second part was linked to digital games' commercials processing and the awareness of utilized celebrities. The evaluation of the digital games has been done using the five

40 EPIC WAR: *Mobile Strike*. [Digital game]. Palo Alto, AC : Machine Zone, 2015.

41 CLAIRFIELD INTERNATIONAL: *Gaming Industry - Facts, Figures And Trends*. [online]. [2018-08-26]. Available at: <<http://www.clairfield.com/wp-content/uploads/2017/02/Gaming-Industry-and-Market-Report-2018.01-2.pdf>>.

42 SUPERCCELL: *Clash of Clans*. [Digital game]. Helsinki : Supercell, 2016.

43 YOUZU INTERACTIVE: *League of Angels: Paradise Land*. [Digital game]. Hong Kong : GTArcade, 2017.

44 EPIC WAR: *Mobile Strike*. [Digital game]. Palo Alto, AC : Machine Zone, 2015.

45 MACHINE ZONE: *Game of War: Fire Age*. [Digital game]. Palo Alto, AC : Machine Zone, 2013.

46 Live-action commercial for Clash of Clans was not a part of research, because none was available. This fact may be considered as one of research limitations (remark by the authors).

47 Respondents themselves determined the gaming status according to own perception of their relationship to games (remark by the authors).

point Likert scale. We have tracked the entertainment character of the commercial, intention to share the commercial with friends/acquaintances and motivation to play the game. The awareness and evaluation of the celebrities used in the commercials has been done by adaptation of a scale applied by Q-Score⁴⁸ to determine the awareness and whole value of the celebrity for the target group.

3.1 Results

Most awareness was definitely about Arnold Schwarzenegger. In total, 219 participants admitted that they knew him, 173 of that could state also his name. The second most known celebrity was Liam Neeson, identified by 194 participants, but only 87 with his name. 130 participants knew Gal Gadot, 73 also her name, and 110 recognized Mariah Carey, 54 with her name (see Chart 1).

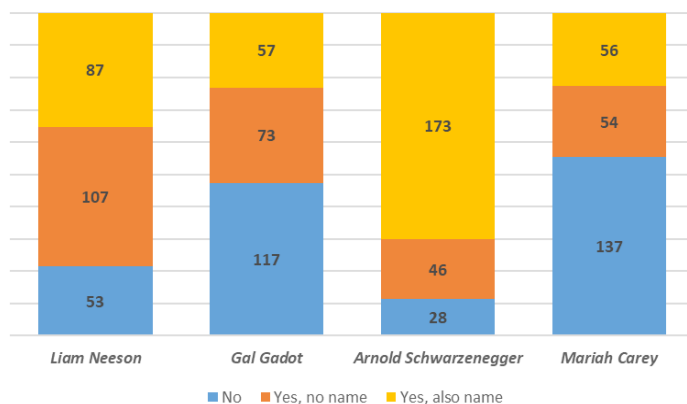


Chart 1: Awareness of celebrities endorsed in digital games' commercials

Source: Own processing

Results of celebrities' evaluation based on adapted Q-Score scale (1-5) was on average: Liam Neeson 4.03, Gal Gadot 3.7, Arnold Schwarzenegger 4.23, and Mariah Carey 2.86. Evaluation score was strongly correlated between groups of gamers and non-gamer ($p < .001$), and correlated between individual group of gamers based on their gaming status ($p < .05$). The next research part was focused on relationships between commercials' processing and dimensions of commercials' effects stated in RQ2 and RQ2. According to the results of a one-way ANOVA test, commercials' processing significantly influences perceived entertainment character of commercials, intention to share commercials, and motivation to play promoted games as well (see Table 1).

48 For more information, see: *Qscore*. [online]. [2018-12-12]. Available at: <<http://www.qscores.com/>>.

Table 1: Relationship of commercials' processings with dimensions of commercials' effects

<i>Dimensions of commercials' effects</i>	<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>
Perceived entertainment character	Between Groups	39,93	2	19,963	25,009	3,098E-11 *
	Within Groups	589,10	738	0,798		
	Total	629,02	740			
Intention to share commercials	Between Groups	17,89	2	8,947	10,393	0,0000354 *
	Within Groups	635,32	738	0,861		
	Total	653,21	740			
Motivation to play promoted games	Between Groups	43,71	2	21,857	27,828	2,231E-12 *
	Within Groups	579,65	738	0,785		
	Total	623,36	740			

* p < .001

Source: Own processing

In all three types of commercials' processing, entertainment was evaluated by the highest scale score, but more pronounced diversions were observed in live-action (2.64) and celebrity endorsement ads (3.10). Intentions to share presented ads and motivations to play promoted games were only slightly different in gameplay and celebrity commercials. The lowest was observed in live-action commercials (see Chart 2).

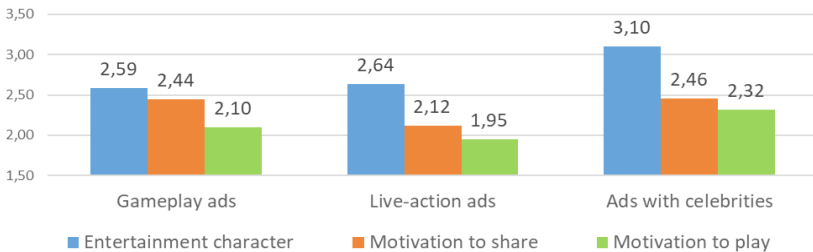


Chart 2: Impact of commercials' processing on dimensions of commercials' effects

Source: Own processing

3.2 Discussion

Research results shows that the most known personality was Arnold Schwarzenegger and Liam Neeson, on the other hand, the lowest knowledge of the person was connected with Mariah Carey. These results can be also interpreted in the background of the match between the celebrity's professional image and character in the presented game. In the case of war games we can assume that the target group is more familiar with actors in action movies than with the singer (Mariah Carey)

or model and actress (Gal Gadot). These results can be also connected with the percentage of male recipients (almost 64 %). It is important to underline that the advertisement and celebrity endorsement process creates complex processes based on the interaction of three basic subjects – the source of the endorsement (celebrity – its personality, behaviour, image, presentation, etc.), endorsed product (brand, value, personality philosophy, vision, etc.) and receiver (consumer – target group, consumer behaviour, previous consumer experience, etc.). Another factor that might influence results and thus needs to be taken into consideration, the game Mobile Strike belongs to the very first games promoted in Slovakia by the above-the-line media, and in this case, it included also TV commercials with Arnold Schwarzenegger.

According to Oborník⁴⁹ the selection, evaluation and popularity of celebrities is not a random reflection of the preferences of audiences, but is shaped in advance by a certain intent and its impact on the image of both a celebrity and a brand. The purchase decision process or presented buying intentions are based on psychological processes such as internalization, identification, response, and can be also interpreted through several significant socio-psychological theories: *Use and Gratification theory*, *Socio-cognitive theory* or *Elaboration likelihood model*.⁵⁰ These models represent the background for the explanation of celebrity endorsement in commercials. Celebrities can be used to bring some values to the consumer and to persuade him to use, in this case play, the endorsed product. According to the research results, all three examined dimensions of possible commercials' effects were evaluated more highly in ads with endorsed celebrities, and a measure of perceived entertainment character was even more significant in comparison with other results. This fact indicated that celebrities bring some different associations and perhaps stronger interconnection to general pop-culture. According to the Elaboration Likelihood Model celebrities can be considered mainly as sources of entertainment, so they make persuasive information transfer much easier if the consumer or the target audience does not have enough knowledge about the presented product (or whole category). From the perspective of the Elaboration Likelihood Model digital games commercials using celebrity endorsement could be perceived as communication aimed at non-player target groups. On the other hand, there are commercials based on gameplay and live-action, which bring much comprehension for people with game-player status. We have also noted, that celebrities do not have to represent only the emotional aspects of commercials, if their behaviour, lifestyle, previous professional experiences, i.e. film roles, match the presented product, they can represent also experts (endorsers). This perspective is connected with the Math up Hypothesis and Meaning transfer model.⁵¹

49 OBORNÍK, P.: Z kultúry do popu. In BOČÁK, M., RUSNÁK, J. (eds.): *Médiá a text 3*. Prešov : Prešovská univerzita v Prešove, 2012, p. 156.

50 TILL, B. D., BUSLER, M.: Match-Up Hypothesis: Physical Attractiveness, Expertise, and the Role of Fit on Brand Attitude, Purchase Intent and Brand Beliefs. In *Journal of Advertising*, 2000, Vol. 29, No. 3, p. 1.

51 For more information, see: KAMINS, M. A., GUPTA, K.: Congruence between Spokesperson and Product Type: A Matchup Hypothesis Perspective. In *Psychology and Marketing*, 1994, Vol. 11, No. 6, p. 569-586; McCracken, G.: Who is the Celebrity Endorser? Cultural Foundation of the Endorsement Process. In *Journal of Consumer Research*, 1989, Vol. 16, No. 1, p. 310-321.

Conclusion

The growth, formation and penetration of celebrity culture into various spheres of popular and mass culture is proof of the importance of popularity and fame in current society values. On the other side, there are also many examples of celebrities as brand endorsers or spoke persons. There are a wide variety of different product categories, from basic products of everyday use to special and luxury products, such as expensive luxury cars. As the presented study declared, celebrity endorsement as a form of commercials' processing is commonly used also in the category of digital games. Although celebrities are utilized in various positions, we have identified the two most often represented roles: celebrities as players of the game and celebrities integrated into games as a game character. Among such celebrities belong media celebrities (actors, singers, musicians, bands, comedians, moderators, even athletes), popular personalities of digital-gaming sector, particularly iconic game developers (e.g. John Romero, Hideo Kojima) and professional gamers (e.g. Guardian), and digital influencers or gaming vloggers (YouTubers, streamers, Let's Players).

The research focused on examining opportunities for celebrity endorsement within audiovisual commercials for digital games, especially on gamers' recognition and evaluation of celebrities utilized in such commercials, and the possible impact of commercials' processing (gameplay, live-action, celebrity endorsement) on dimensions of commercials' effects – perceived entertainment character, an intention to share presented commercials and a motivation to play promoted games. From 11 audiovisual commercials for four free-to-play mobile games endorsed by four different celebrities, Arnold Schwarzenegger has the most awareness and gained the best evaluation as well. Results regarding the possible impact of commercials' processing showed that all three processings significantly influence the perceived entertainment character of commercials, intention to share commercials, and motivation to play promoted games. All three examined dimensions were rated higher in ads with endorsed celebrities, and the measure of perceived entertainment character was more significant in comparison with other results. It indicated the possible tendency that celebrities provide also additional values and associations, which positively influence consumers. The area of celebrity endorsement within digital games' commercials seems to be quite complex, therefore we plan to extend this research by including other variables, such as the potential impact of attributes, which enter into the process of games selection by gamers, the impact of previous experiences with games, as well as the impact of celebrity evaluation itself.

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Contact data:

Dr. Oľga Púchovská, PhD.

Constantine the Philosopher University in Nitra

Faculty of Arts

Trieda A. Hlinku 1

949 74 Nitra

SLOVAK REPUBLIC

opuchovska@ukf.sk

Mgr. Zdenko Mago, PhD.

University of Ss. Cyril and Methodius in Trnava

Faculty of Mass Media Communication

Námestie J. Herdu 2

917 01 Trnava

SLOVAK REPUBLIC

zdenko.mago@ucm.sk

**MASKS AND MIRRORS: THE USE OF SOCIAL MEDIA
BY FAR-RIGHT POLITICAL PARTIES AND MOVEMENTS
IN THE CZECH REPUBLIC AND SLOVAKIA**

Jaroslav Mihálik – Aaron T. Walter

Abstract

Poststructuralist tradition of discourse analysis has strongly influenced political science, including theories of international relations, European identities and mass media analysis. The following paper shall use discourse theory and critical discourse analysis (CDA) to show how discourse-dialectical theory of discourse is an aspect of social media which contributes to the theoretical and methodological behavior found in social media and in political studies. Moreover, the internet has proven to be a revolutionary way to tap into the voice of the people, the mythical “general will” because it purports to represent a global ecosystem of social interaction. However, social media’s increasingly influential impacts, and the maturation of strategic uses of online platforms to influence voters for political gain have altered discourse with the rise of far-right political parties. The authors utilize a comparative analysis to observe the use of social media by far-political parties and movements in the Czech Republic and Slovakia in a contemporary approach of CDA reproducing political *power*, *power abuse* and/or *domination* through political discourse that as a topic fits the theme of the conference while offering practical experience in the field of marketing, media and communication.

Key words:

Critical Discourse Analysis. Czech Republic and Slovakia. Facebook. Far-Right Political Parties and Movements. Poststructuralist.

1 Introduction

Parliamentary elections in March 2016 in Slovakia and to the Czech Chamber of Deputies in October 2017 both took place in the atmosphere of fear caused by the migration crisis, terrorism and a negative attitude towards the EU. These themes resulted in a political earthquake associated with the victories of populist parties and nationalism. In Slovakia, Marian Kotleba, leader of the far-right Kotleba – People’s Party Our Slovakia political party, *Kotleba-LSNS*, took fifth place and captured 14 seats out of 150. Additionally, the Slovak National Party once viewed as extreme and which has actively exploited anti-minority sentiment, despite its participation in the first Fico government (2006-2010) had by 2016 been rebranded and in contrast to Kotleba-LSNS was viewed as a mainstream party in spite of its anti-Roma, anti-Hungarian ethnonationalist views. Nevertheless, both Kotleba-LSNS and SNP effectively used the migration crisis for political capital. This resulted in both radical right parties getting into parliament and SNP with ethnonationalist views controlling nearly one-fifth of the seats in the Slovak parliament, the party again in the ruling coalition and its party leader, Andrej Danko, holding the position of Parliamentary Speaker. In 2017, radical parties were victorious in the Czech Republic. The SPD, *Freedom and Direct Democracy*, a populist right-wing party entered parliament dominated by another populist party ANO, the movement of billionaire Andrej Babiš. The Czech parliamentary campaign also favored two additional far-right wing parties, Worker’s Party of Social Justice and National Democracy. And similar to what had occurred in the Slovak elections, migration was a central theme.

The primary aim of this contribution is to provide an overview on the Poststructuralist tradition of discourse analysis, how it has strongly influenced political science, including mass media analysis. Critical discourse analysis (CDA) is utilized to show how discourse-dialectical theory of discourse is an aspect of social media which contributes to the theoretical and methodological behavior found in social media and in political studies. This is observable in a comparative analysis on the use of social media by far-political parties and movements in the Czech Republic and Slovakia whereby political *power*, *power abuse* and/or *domination* through political discourse occurs. While both the Worker's Party of Social Justice and National Democracy did not receive enough votes to enter Czech parliament and Kotleba-LSNS was successful in Slovakia these parties were successful on social media and Facebook in particular. The internet has proven to be a revolutionary way to tap into the voice of the people, the mythical "general will" because it purports to represent a global ecosystem of social interaction. Moreover, the maturation of strategic uses of online platforms to influence voters for political gain has altered discourse with the rise of far-right political parties. This is accurate with social media's increasingly influential impacts of creating echo chambers and feedback loops observable on Facebook. Within poststructuralist tradition and critical discourse analysis (CDA) discourse-dialectical theory of discourse as an aspect of social media contributes to the theoretical and methodological behavior not only found in social media, but translates in political study of far-right parties. Therefore, during the selected period of the 2016 Slovak and 2017 Czech parliamentary elections the use of Facebook by the far-right parties mentioned is examined.

2 Discourse Analysis and CDA in Media

Discourse theory is important in explaining the success of the far-right political party, Kotleba-LSNS in the Slovak parliamentary elections precisely because it blinds the post-Marxist critique of Laclau and Mouffe¹ with Gramsci² defined term of hegemony to describe a discursive construction of consciousness and identity. An important aspect of Discourse Theory is the idea that because social phenomena are mediated through discourse, their meanings are never permanent.³ As such a broad array of discourses, each structure reality a different way, making people's understanding of these aspects contingent upon struggle between discourses, with perceptions of society and identity always open to new representations. Throughout the 2016 Slovak parliamentary campaign how people and groups perceived their identity within the society as a discursive struggle against others appeared natural such as campaign slogans and brings Discourse Theory close to the genealogical project of Foucault,⁴ who argued that a myriad of power struggles shape historical forms of discourse Howarth-Torfin⁵ that in the context of Kotleba-LSNS explains its ideological flirtation

1 LACLAU, E., MOUFFE, C.: *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. London : Verso, 1985, p. 105-110.

2 See: GRAMSCI, A.: *Selections from Prison Notebooks*. London : Lawrence & Wishart, 1971.

3 PHILLIPS, L., JORGENSEN, M.: *Discourse Analysis as Theory and Method*. London : Sage, 2002, p. 25-28.

4 FOUCAULT, M.: *The Order of Discourse*. In SHAPIRO, M. (ed.): *Language and Politics*. Oxford : Basil Blackwell, 1984, p. 108-138.

5 HOWARTH, D. et al.: *Discourse Theory in European Politics: Identity, Policy and Governance*. Basingstoke : Palgrave Macmillan, 2005, p. 316-349.

with Slovakia's fascist history. The rhetoric that Kotleba-LSNS used has been modified to the post-structuralist view of language. The language used within the discourse of the 2016 campaign for Slovak parliament was racial in its tone. Additionally, it contained religious overtones. However, it was clear from 2015 when the immigration crisis made headlines throughout Europe, through the 2016 Slovak and 2017 Czech parliamentary elections to its aftermath that ethnocentric discursive strategies and cultural othering took prominence.

3 Far-Right Parties

Kotleba-LSNS, discussed in this article was often referred to as the black horse of the 2016 Slovak election. Issues and topics that fuel fear and hate coupled with harsh rhetoric often are precursors to extremism. Extremism is fertile ground for radicals and the challenges for democratic forces. No Slovak political party had more success utilizing the negative mood of the Slovak electorate, did a better job at politically marketing and using new media such as Facebook than that of Marian Kotleba and his party, Kotleba-LSNS. Arguably, here is the direct link to Foucault, discussion on social power struggles, and how historical forms of discourse have been shaped. Distancing itself from mainstream parties, distinguishing itself by embracing rhetoric and supporting policies that highlighted difference between Slovakia and the 'Other' i.e. minorities in language was simple and concise.⁶ Such elements were present in Kotleba-LSNS's campaign pillars and campaign manifesto. Building upon elements present in Kotleba-LSNS's campaign pillars and campaign manifesto and utilizing the fear of the other, i.e. immigrants, Kotleba-LSNS more effectively took advantage of a topic that the mainstream media and mainstream political parties were using as well. The immigration topic was a useful tool for all the parties, but it held more resonance for Kotleba-LSNS as it argued that it was the party that would truly protect Christian Slovakia. A direct reference to the religious pillar in its campaign manifesto as is the inference to Slovakia's protection as both being nationalist and all the 'social' elements that make Slovakia unique. Kotleba-LSNS also used Slovak citizens' sensitivity on this issue of migration most effectively with the simple slogan, 'Stop Immigrants! Kotleba-LSNS was absent from mainstream coverage of these topics and the mainstream Slovak political parties responses, Kotleba-LSNS was able to dominate the narrative for their answers online. And while, the answers offered by Kotleba-LSNS were unrealistic and simplistic, nevertheless they resonated with the Slovak voter.

Not surprisingly, Kotleba-LSNS was very successful. With the use of rhetoric with simple mottos and updates on their Facebook profile, LSNS offered solutions to domestic problems, such as corruption mostly ignored by the mainstream parties. Furthermore, LSNS and the party face, its leader Marian Kotleba was effectively in using anti-EU and anti-migrant sentiment. Branding members of parliament as thieves and stating that they did not want any migrants in Slovakia. On their Facebook page, initiatives on both of these topics were shown such as a petition against migrants. Moreover, by utilizing dramatic headlines as status updates the party drew attention and thousands of 'Likes' and 'Reposts' with the result—voter support.

6 WALTER, A.: Institutional Partisanship. In *Slovak Journal of Political Sciences*, 2016, Vol. 16, No. 2, p. 150.

This indicates how successful Kotleba-LSNS strategy was in gaining votes. Populist rhetoric and actions are not new tactics. However, the most effective messages that Kotleba-LSNS used were opposition to migration and overall what the response to the migration crisis should be. Exit polling showed a high percentage of young first time voters. Focus polling agency showed that 17.3 percent of Kotleba-LSNS voters had never voted before. If this percentage is applied to official election results, Kotleba-LSNS received around 209,000 votes, with approximately 36,000 votes from first-voters. In comparison, the Freedom and Solidarity party (SaS), a center-right Slovak political party received around 21,000 votes from from first time voters aged 18-21. Kotleba-LSNS also received the majority of manual laborers and former supporters of the government party, Smer-SD. In exit polling, 8 percent of voters identified support of Kotleba-LSNS solely on the issue of immigration.⁷ Cuprik continues that “*after the Slovak elections, the Data of Statistic Office showed that Kotleba received support in almost all districts in Slovakia reaching between 6 to 13 percent of voters more than enough to enter parliament.*” The Slovak National Party (SNS) had in its 2016 election program the need to protect Slovak ethnic, cultural, confessional and social integrity from illegal migrants, coming from a different ethnic, cultural, religious and social environment. Even conspiracy theories formed part of the discursive fusion between migrants and a threat to Europe’s integrity. Boris Kollár, a conservative anti-establishment populist and leader of the political party, SME Rodina (We are the Family), claimed that the migrants are actually a ‘controlled’ invasion of Europe. These far right and right wing populists used both the migration crisis and rhetoric effectively in the Slovak 2016 parliamentary elections.

The two Czech political parties analyzed are the National Democracy Party and The Workers Party of Social Justice. The former is a Czech far right-wing party emphasizing a long existence, and stylizes itself as continuing the entity of *Československá národní demokracie* (Czechoslovak National Democracy) a party which existed between March 1919 and October 1934. The current National Democracy party was established in 2001 and in December 2014 was renamed to “*Ne Bruselu – Národní demokracie*” (No to Brussels – National Democracy) indicating its position on the EU as well as advocating for political and economic radicalism, while being against foreigners, particular immigrants. While it is an oversimplification to label the party purely as Fascist or Nazi the NDP’s radical conservatism and tendencies of anti-system deviation is cause for concern. The Workers Party of Social Justice was established in January 2004 and has informal continuity with Workers’ Party which was dissolved in February 2010 by the Supreme Administrative Court for violating the Constitution of the Czech Republic and other acts as its aim is to remove democratic foundations of the state and is threatening morals, public order or rights and freedoms of the citizens. While, the current Workers’ Party of Social Justice removed the most controversial points from its party manifesto and more carefully formulated its content to match standards nevertheless, with almost the same party membership and leadership, official documents, this is a democratic facade hiding neo-Nazi ideology adapted to a Czech context. Here one may find the fascist ideological flirtation utilizing post-structuralist view of language. The language used within the discourse of the 2016

7 CUPRIK, R.: *Analysts: Kotleba Uses American Campaign Tactics*. [online]. [2018-10-29]. Available at: <<https://spectator.sme.sk/c/20113860/analysts-kotleba-uses-american-campaign-tactics.html>>.

and 2017 campaigns was clearly racial in its tone and incorporating ethnocentric discursive strategies and cultural othering. These parties from Slovakia and Czech Republic represent a danger for democracy and are a disturbing visible element during the recent campaigns that have fueled Islamophobia and hatred towards immigrants as has been observable through Facebook.

4 Facebook Presence

Alternative media channels as well as social media are prominent features of online based information. Since the introduction of social media sites such as Facebook, Twitter, and Instagram, political parties and candidates have tried to use such media to their advantage. Facebook is the more widely used social media platform in Slovakia and the Czech Republic. The topics and issues of discussion on Kotleba-LSNS Facebook page and the rhetoric of Marian Kotleba pushed the boundaries of both the law and normative values, especially with his anti-minority rhetoric. A key example of this boundary pushing was organized marches with party members wearing uniforms resembling the uniform of the Hlinka Guard, a wartime Fascist organization. DEREK (Demand For Right Wing Extremism Index) which surveys prejudice and welfare chauvinism in addition to right-wing value orientation places Slovakia over 10 percent with support for right-wing extremist groups. An analysis of media coverage of Marian Kotleba as leader of Kotleba-LSNS and coverage of the party during the time period analyzed from January 1, 2016 until Election Day, the 5th of March, 2016 show the collected media messages with headings and keywords or content with the term 'Kotleba' or 'LS-NS'. Because Marian Kotleba was an known political figure for the Banská Bystrica Region, it is not surprising that his visibility was 19 times higher than his own political party; 831 media messages of Marina Kotleba in comparison to 43 media messages of LSNS.⁸ Despite of this difference, similarities in media coverage was observed. Still, the distinction between candidate and party is a defining marker in the examination of this far-right party in Slovakia.

Kotleba received 72% or 600 media messages as opposed to LS –NS with 36% or 36 media messages. Additionally, media coverage was varied from highlighting LSNS candidates to actual promotion of the main pillars of their electoral manifesto. Promotion of the party and its views on topics was conducted through alternative methods such as party paper and online. And while there is no statistical explanation for the media coverage as a driving force in the positive election results for Kotleba-LSNS, the answer is based on the power of online media. For the Czech party National Democracy they are present on Facebook. The parties profile picture of a Czech national symbol, the golden lion. The party has on Facebook 34,068 users and is followed by 32,232 people. Their page contains an interactive changing banner that communicates party priorities and published on Facebook 227 posts, a daily average of 3,66 during the 2017 campaign. Though attention was quite low as on average posts were "liked" by 22 people and shared by 7 users it should be noted that responses of Facebook users vary. The more anti-immigrant or anti-western the post was the more likes and shares. Furthermore, out of 227 contributions 114 were

8 ŽÚBOROVÁ, V., BORAROSOVA, I.: The Myth of the Angry Voters: Parliamentary Election in Slovak Republic. In *Slovak Journal of Political Sciences*, 2017, Vol. 17, No. 1, p. 44.

shared from the profile of *Rozumní – stop migraci a diktátu EU* (Rational people – stop migration and dictate of the EU), a small radical political party. Meanwhile, another 29 contributions shared were from the personal profile of Adam Bartoš, the National Democracy Party Leader. The Workers' Party of Social Justice has approximately three time less followers than National Democracy with only 11,647 followers. Moreover, during the 2017 election period the party published 125 comments on Facebook and received in total 11,831 likes, translating to 90 likes on a post. During this same period posts were shared by 2,575 users, an average of twenty eight shares per post. If we compare the activity of "liking" and "sharing" with National Democracy (on average 22 likes and 7 shares per post) we can conclude that activity of Workers' Party of Social Justice on Facebook is four times higher than those of National Democracy. This activity is much more remarkable if we add that there three times less followers of Workers' Party of Social Justice than those of National democracy. Interestingly, support for the Workers' Party of Social Justice is approximately twelve times higher among Facebook users measured by their activity in liking and sharing than that of National Democracy.

The most liked contribution was a poster with the slogan: "Out of the EU. We Will Re-establish Sovereignty of the Czech Republic". However, the most shared link was video in the Czech TV with party leader Tomáš Vandas. The link had title "*Vandas: I am not a neo-Nazi: In the Czech Republic we want to go through Kotleba's way.*" The post has been shared by 184 users and liked by 463 people. Similarly, another popular post was a statement from Tomáš Vandas where he stated that "Western Europe is lost – we have to prevent inflow of Muslims". This was liked by 368 people and his interview comment, "*if you throw away money for migrants, then there is lack of money for seniors*" received 425 likes. The Worker's party favored leaving the EU and NATO, so it is clearly anti-West, but statements and posts reflect also a strong anti-immigrant and anti-Muslim ideology. While both Czech parties shared and commented on similar content it is their party leaders individual pages that reflect, in comparison, to Kotleba-L'SNS in Slovakia a different truth. Tomáš Vandas, leader of Worker's party has 4,280 followers on Facebook, compared to 11,647 followers of the party. Adam Bartoš, leader of National Democracy has only 389 followers compared to 32,232 people following his party. So, while in Slovakia the leader of the party was more popular online than his party this is not the case of the two parties in the Czech Republic.

Conclusion

The 2015 migration crisis distinctively influenced the Slovak parliamentary elections in March 2016, and the responses to the crisis changed the political landscape as did the 2017 Czech parliamentary elections though the two political parties discussed in this paper did not enter parliament. Nevertheless, alternative media and in particular social media is a powerful tool to reach the voter. Populist candidates will always find an audience receptive to their message. Kotleba-L'SNS took that populist message and combined with its anti-immigrant and xenophobic rhetoric harness with social media outlet indicates an appeal. Likewise, National Democracy and Workers' Party of Social Justice used their online presence to appeal to populist message combined with anti-

immigrant rhetoric. Liking and sharing contributions posted on Facebook indicated a topical overlap mainly on issues such as migration, security, terrorism. Utilizing post-structuralist view of language, all three parties flirt with fascist ideology. And they use language clearly racial in its tone while incorporating ethnocentric discursive strategies and cultural othering. While the political parties examined within this paper are not overtly fascist, behind the mask of democratic political party standards, online hate is covertly grown. Additionally, they all mirror each other in views and offer their respective citizens a reflection of ethnocentrism that was buried in the ashes of war in the last century.

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Contact data:

assoc. prof. Dr. Jaroslav Mihálik, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
917 01 Trnava
SLOVAK REPUBLIC
jaroslav.mihalik@ucm.sk

Mgr. Aaron T. Walter, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Social Sciences
Bučianska 4/A
917 01 Trnava
SLOVAK REPUBLIC
aaron.walter@ucm.sk

STUDYING DIGITAL GAMES AT UNIVERSITIES

Monika Porubanová

Abstract

This paper researches the significance of studying digital games as a new study field at the Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava. We are interested in uncovering motives of students that make them go for studying the Theory of game studies and what they like about it. We are going to investigate the preferences towards the use of non-linear media too.

Key words:

Academic Field. Conferences. Digital Games. Game Designer. Game Jams. Game Studies. Non-linear Media. Theory. University Students.

Introduction

In recent years game studies communities have been growing continually worldwide. Many books, research publications, journals have been published and many seminars and conferences have been organized. Many institutions and associations have dedicated their effort to the study of games. The Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava has taken a leading role within the Slovak game studies community. It offers a unique study program called the Theory of Game Studies. As a research institution, it contributes to understanding of games and digital media. In Bachelor, Master and PhD program students explore theoretical, technical and practical aspects of digital game creation, which significantly contributes to the development of digital games in Slovakia. Digital games are a thriving industry mainly in the USA, Canada, and some Asian and European countries, but not in Slovakia. The number of careers pertaining to digital games creation is enormous abroad and is slowly increasing in our country too. Seeing the future in digital games development, a growing number of Slovak students have decided to change their passion for playing digital games into a career in game development.

1 Studying the Theory of Game Studies in Slovakia

Designing digital games is a dream job for many gamers. Graduates of the study field – Theory of game studies will be prepared to take on opportunities the game industry is offering. There are many reasons that are making the decision to study this field so popular. The data presented in Table1 shows the ordering of motives that students expressed. Every student mentioned at least two or three reasons. Students like this study field, it looks interesting and original to them, and they feel that there is an opportunity to find a decent job in this rapidly developing area.

Table 1: Reasons of students to study the Theory of game studies

I like digital games/I like to play digital games	35%
It looked like an interesting, new, modern, original study field	34%
To become a game designer/to earn money	29%

The game industry is rapidly developing/it has future	18%
It is my hobby/my passion	16%
To learn something new about games and how to create them	6%
To meet people with the same interest/ to become a member of gaming community	6%

Source: Own processing

Game studies are a new academic field in Slovakia. It is an interdisciplinary field with a broad focus. Knowledge and skills that a good game designer should acquire are vast. They are drawn from the fields of computer science, literature, psychology, business, arts, languages. It can be the creative and artistic visions of a designer or technical skills necessary to program, render images or design levels. A path every single game designer will have to choose. Studying the Theory of game studies will give students fundamental knowledge and skills to start the career. We asked our game studies students what they like about studying this field. The Table 2 presents the most frequent opinions. Every student mentioned at least two or three. Teachers play a key role in motivating students, thus it is not surprising that most students put them and their work on the first place. Hands on activities to develop their talent either curricular or extracurricular and the coursework sum up.

Table 2: Theory of game studies - what students like about studying

teachers and their approach and the way of teaching	21%
different interesting activities, events (game jams, lectures, course work) to develop talent	20%
all subjects, mainly seminars, that give us hands on experience	18%
learning about games	18%
learning about audio-visual creation	16%
common interests of classmates	16%
learning about web pages creation	12%
challenging multiplicity of subjects	7%

Source: Own processing

Digital games culture has attracted the attention of public and gamers for about thirty years in Slovakia. Being a new study field in Slovakia it still needs time to establish and its prestige within Slovak academia must be codified. There is a lack of tradition in the discipline. The game studies students are experienced gamers however, who already poses a big set of skills and some knowledge. They are ready to learn and build upon their previous knowledge. Thereby are their expectations very high and they can be critical to the content of any seminar or lecture. They can openly express if their expectations were met or not. The Table 3 presents particular wishes of the 1st study year students about the subjects they miss and would like to study. Not every student expressed his/ her wishes. It is mainly game design and development theory a practice, graphic design, programming, e-sports etc.

Table 3: Subjects, game studies students would you like to study during the 1st study year

Game design, development	35%
Graphic design	20%
E-sports	8%
Creative story writing/storytelling	6%
Different programming languages	5%
Art and drawing	5%
Lectures with successful game designers	3%
Psychology	2%

Source: Own processing

There is still not enough solid information for general public and parents on studying digital games. There are many of great reasons to offer the Theory of game studies as a new study field though. Students seem to look clearly into their future. They understand that the game industry is developing rapidly and the possibility of finding a job abroad is high. Many of them can set up their own digital game businesses and create new job opportunities. They are optimistic about the future of digital games in Slovakia. The data is summed up in the Table 4. Not every student expressed his/her reasons.

Table 4: Reasons why the Theory of game studies should be studied at university

game industry is developing rapidly and the need for qualified and talented people is high	29%
create new job opportunities in Slovakia	25%
it has potential for future	22%
it is interesting, popular	16%

Source: Own processing

Game studies students join a friendly community that is enthusiastic about learning, playing and creating digital games. On one side it is the theory and on the other the development of practical skills. Students can participate in game jams, conferences and different competitions. Student’s faculty game jam is held every January. Worth mentioning is the Unicon Games Festival, organized yearly, which offers an exciting and diverse array of events, explores digital games and virtual technologies over three days of keynotes, panels, tournaments and workshops.

2 Methodology and Results of the Questionnaire Survey

The purpose of the survey was to investigate students’ decisions on studying the Theory of game studies, what they like about it, subject they would like to have and why the Theory of game studies should be offered by university. We have also investigated the use of linear and non-linear media. At the end of the winter term (1st term), the year 2018, we distributed the paper questionnaire during the English language seminars among the students. Respondents were students of the Faculty of Mass Media Communication, UCM in Trnava, studying the Theory of game studies.

The total number of 1st year students was 90, but only 79 students participated. Before completing the questionnaire, the participating students received an explanation of the purpose of the questionnaire. The questionnaire contained 11 questions (all of them were open-ended questions). We also collected personal data, but the questionnaire was anonymous. We focused then on coding and analysis of open-ended questions from survey data. The data collected was then analyzed statistically. The questionnaire was used to find out opinions and attitudes of students about given issues. Who are students of the Theory of game studies? The average student of the first study year is 20 years old, Graph 1. Most of them have 15 years of gaming experience, Graph 2. Some started to play very early, aged 3, 4 or 5. Some started to play digital games at the age of 8 or 10 and a few quite late at the age of 14. More than 30% of students spend from 1 to 10 hours weekly by playing computer games and 25% of students spend from 11 to 20 hours. More than 50% of them spend from 21 to 80 hours, which makes them really passionate gamers, Graph 3. They are a new generation of gamers, who consider digital games their primary interest, 72% of them, which can be seen from the Table 5. Of great importance to the mispracticing sports, meeting friends, reading and music etc. Every student mentioned three hobbies or free time activities.

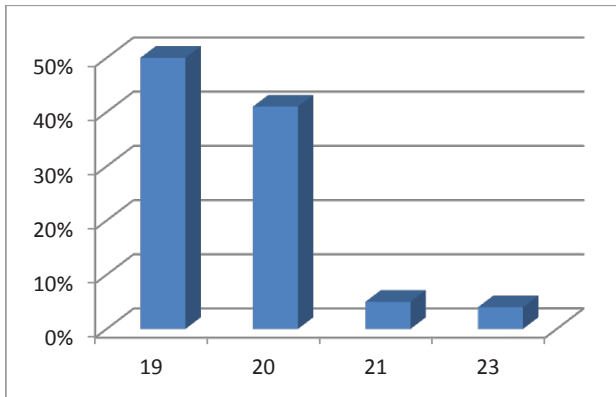


Chart 1: The age of game studies students

Source: Own processing

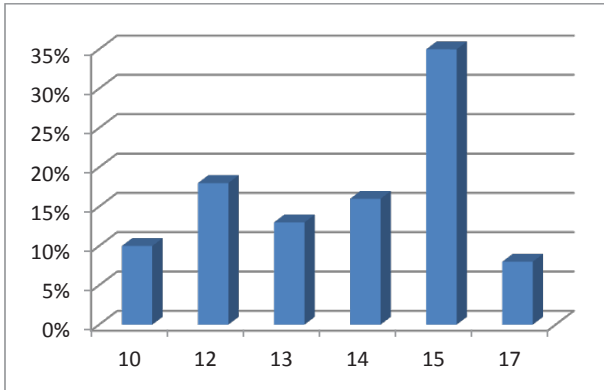


Chart 2: Gaming experience of game studies students

Source: Own processing

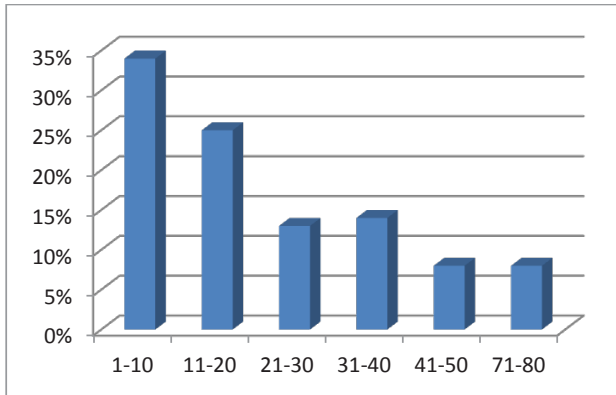


Chart 3: Number of hours spent weekly by playing digital games

Source: Own processing

Table 5: Hobbies and free time activities of game studies students

Playing digital games	72%
Practicing sports	41%
Meeting friends	28%
Reading	23%
Music	22%
Drawing	16%
IT	16%
Watching TV	10%
Writing	9%
Photography	9%
Art	4%

Source: Own processing

3 Preferences towards the Use of Non-Linear Media

Video games warrant attention for their cultural and aesthetic elements. For the younger generations, especially, games are crucial to the way they express themselves artistically and, presumably, in the way they conceive of the world. There is a move away from linear media (e.g. television, books, films) toward interactive, non-linear media (e.g. video games and the Internet).¹ The Graph 4 shows, that non-linear media are preferred by students. 44% of students prefer to use non-linear media in the ratio of 90:10. 35% of students prefer to use non-linear media in the ratio of 80:20. They are almost 80% of all students, which forms the majority. Table 6 offers explanations of their choices for non-linear media. Non-linear media are very practical, easily accessible, used to entertain, socialize and function as a platform for playing games. Students have presented two or three reasons, Table 7 offers explanations of their choices for linear media. Only a few students presented their reasons, though. A few of them enjoy reading books or newspapers.

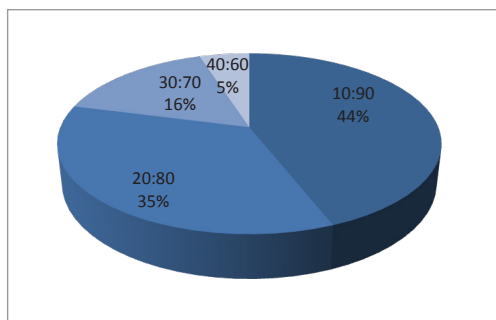


Chart 4: Percentual use of linear versus non linear media

Source: Own processing

Table 6: Reasons for choosing non-linear media

searching for what one wants/wide source of information	43%
searching when one wants	27%
for fun, entertainment and socializing	24%
accessible everywhere and anytime	20%
prefer to use it	15%
information spreads faster	9%
playing games (online)	8%

Source: Own processing

Table 7: Reasons for choosing linear media

sometimes just to read a book/newspaper	5%
no possibility to influence	1%
searching for the information in books is time demanding	1%
sometimes to watch news on TV	1%
to watch football matches	1%

Source: Own processing

1 EGENFELDT-NIELSEN, S., SMITH, J. H., TOSCA, S. P.: *Understanding Video Games. The Essential Introduction*. New York : Routledge, 2016, p. 7.

A series of very important developments have helped put game studies on the road to becoming a viable field. For instance, the last few decades have witnessed a general rehabilitation of popular culture as a worthy topic. But more importantly, games have grown highly complex – as has their development – inviting serious attention and creating the need for highly trained game graduates.² The first 20 students received Bachelor's Degree in the Theory of game studies in the year 2018 at the Faculty of Mass Media Communication. The graduates have mastered basic concepts of their discipline and have received in-depth knowledge of several current topics. They have now opportunities to find work at game design companies, start a rewarding career abroad or set up their own businesses.

Conclusion

The Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava offers a unique study program called the Theory of Game Studies. Students explore theoretical, technical and practical aspects of digital game creation, thus significantly contributing to the development of game industry in Slovakia. We were interested mainly in exploring incentives and opinions of students. Majority of students like to study this field. They accentuate the importance of motivated teachers, interesting subjects and activities. They clearly see opportunities and creative challenges available in the digital games industry. We also found out that student's self-expression has moved towards non-linear media and games have become an essential part of their life.

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Contact data:

Mgr. Monika Porubanová, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
monika.porubanova@ucm.sk

2 EGENFELDT-NIELSEN, S., SMITH, J. H., TOSCA, S. P.: *Understanding Video Games. The Essential Introduction*. New York : Routledge, 2016, p. 9.

SERIOUS GAMES AND THEIR POTENTIAL IN EDUCATION

Ján Proner

Abstract

The development of digital games and game industry opens up a debate on the possibilities of using digital games in different fields. Serious games became one of the most used terms in a connection with innovative learning tools. They become part of a variety of industries such as health, defense, education, communications, politics and many others. First of all, paper introduces the definition of serious games, what the term „serious“ mean and the differences between serious and entertaining game. Furthermore paper focus on motivation of games and the importance of using games to digital natives audience. This paper takes a look at the difference between the words serious and fun, which is often associated as main element of motivation for playing games. Paper offers an overview into the issue of serious games and its applying in education.

Key words:

Digital Natives. Education. Motivation. Psychology of Flow. Serious Games.

1 Introduction

In recent years, games have become really actual topic in an area of education. They are the topic at the international conferences, scientific discussions, but the interest has raised also for pedagogues, researchers and gamers. The interest in using games for educating, training, but also for building new skills is cumulative. With this demand relates the definition of serious games. It is often criticised for its literal meaning, but serious games are gaining the popularity. The majority of us can imagine under the term game something that is fun and not serious. Why did the term serious games come into existence? Despite this linguistic contrast, the majority of scholars and game analysts see serious games as a way of educational process, engaging, impactful, meaningful, purposeful but also as fun way, how to use game. Who would say a few years ago that the gaming industry can overcome the movie industry? Or that games can become a new tool for education, training or supporting preparation. Only a few people could imagine, that games can change the way of education. Popularity of serious games has shown also at the gaming market. The global serious games market was valued at \$2,731 million in 2016, and is expected to reach \$9,167 million by 2023, growing at a CAGR of 19.2% from 2017 to 2023. The major factors that drive the market growth are increased need for user engagement across enterprises, growth in usage of mobile-based educational games, and improvement in learning outcomes.¹ Popularity of serious games comes out of the fundamental basement of entertainment games. However, the purpose of these games is not to entertain, but create an extra value within education. From this side, serious games represent type of games which was purposefully designed for being more than just entertainment. Edutainment was the previous effort to apply gaming and interactive elements into education. However, its popularity dropped down fastly. Firstly, because of poor quality of the games themselves and partly because of growing interest on the Internet.² Secondly, because

1 *Serious Games Market Overview*. [online]. [2018-11-04]. Available at: <<https://www.alliedmarketresearch.com/serious-games-market/>>.

2 MICHAEL, D., CHEN, S.: *Serious Games: Games That Educate, Train, and Inform*. Ohio : Course Technology, 2006, p. 3.

it was done cheaply, often by educators who had limited the awareness of the current state of game design and technology or by developers, who knew only a little about the current pedagogical thinking.³

The result of edutainment games were often games with relatively good game structure and design, but at the expense of it, the educational effect was not achieved. On the other side, they were games reaching a strong level of education, but the design was weak and could not keep player engagement. Serious games try to avoid these mistakes. They try to find and apply the right attitude learning process and game design. Despite of increased attention, there is still a discussion about this term and definition. Often, it depends on the person who is playing games and in which context will be games used. We can see terms like edugame, purpose game, persuasive games. The term serious games is questionable. Word serious may seem as oxymoron and often in a difference with a word game. Games are in their nature entertaining, but can they be serious? What are the main features, that change the game into serious game? Is the educational element enough for making the game serious? And what with games which are primary created for entertainment, but their component is problem solved through the play? Aren't they serious only because of the reason, that the developer just indicated them like that? In the introductory part of our paper, we will define the term serious games and its categorization. Subsequently, we will have a look at the contrast between the words serious games and fun, which is for game significant. This paper opens a discussion, why should we use serious games from the perspective of motivation nowadays students – digital natives.

1.1 Definition of Serious Games

Over the past ten years, the amount of serious games constantly increases. Serious games are applied in various areas such as health, defense, education, communication, environmentalism, politics, etc. As we have already mentioned, in the area of serious games we can meet with more definitions and its mainly because of using them in more sectors. Idea of using games for something more than just having fun, under the term serious games, was one of the first formulated by Clak C. Abt, in his book *Serious games*. „*We are concerned with serious games in the sense that these games have an explicit and carefully thought-out educational purpose and are not intended to be played primarily for amusement.(...) This does not mean that serious games are not, or should not be, entertaining.*“⁴ Abt's book refers for simulations and games which can improve education, both in and outside of the classroom. Of the the aims of his work was using games for training and education. He created the game simulation T.E.M.P.E.R, which serves to soldiers for studying facts during the Cold War. It was simulating economic, military, and political interaction in bargaining between East, West, and neutral nations and blocs.⁵ Except of this, Abt states in his book also serious games that were not digital, math –related games. After several years, Sawyer & Rejeski started again with the concept of Serious Games. In their work, they offer

3 HOLLAND, W., JENKINS, H., SQUIRE, K.: *Theory By Design*. In KLOPPER, E. (ed.): *Computer Modeling for Investigation and Education*. London : Spring, 2003, p. 28. [online]. [2018-06-20]. Available at: <<https://bit.ly/2PSTSwT>>

4 ABT, C.: *Serious Games*. New York : Viking Compass, 1975, p. 9.

5 GOULD, W., BARKUN, M.: *Social Science Literature: A Bibliography*. Princeton : University Press, 2015, p. 83.

the connection of serious content and technology from gaming industry. It could improve education and development in public organisations.⁶ They established the current foundations of today's serious game industry with their serious games initiative and conferences as Serious games Summit and Games for Health. Serious games got soon into public awareness. First successful commercial serious game is Americans army.⁷ The aim of the game is to recruit new soldiers to the American army services. M.Zyda, one of the game designers, defined the serious games as: „*A mental contest, played with a computer in accordance with specific rules, that uses entertainment, to further government or corporate training, education, health, public policy, and strategic communication objectives.*“⁸ It is clear from the definition, that it is a software, which was created with exact purpose as training, education, health etc. Sawyer's definition of "Serious Games" is: "*any meaningful use of computerized game/game industry resources whose chief mission is not entertainment*"⁹ Game designers Michael&Chen in their book defined serious games as: "*A serious game is a game in which education (in its various forms) is the primary goal, rather than entertainment.*"¹⁰

On the market, there are games created as entertaining but they are used for education. Are they also serious? What is the difference between entertaining and serious game? And what does the word serious mean? A word „serious“ is according to Ben Sawyer from book Serious games this: Games that educate, train, and inform refers to purpose, why was the game created and not for the content the game itself. Chen & Michael sense the difference between video games and serious games: *The term „seriousness“ of these games refers to content that can be well used in education as a teaching material by a lecturer.*¹¹ M. Zyda added to the word serious: „*Serious games have more than just story, art, and software, however. (...) They involve pedagogy: activities that educate or instruct, thereby imparting knowledge or skill. This addition makes games serious*“ but stressed, „*Pedagogy must, however, be subordinate to story – the entertainment component comes first. Once it's worked out, the pedagogy follows.*“¹²

Individual theories offer an amazing view on serious games and analysis of the issues, but many of them says also about that the educational purpose do not have to be designed into the game. But can be associated with a game by teachers or educators who want to use a game to achieve a specific learning goal. That would mean, games that were created as entertaining could be also serious, thanks to access of teachers with serious intention. We can look at this term closely by the comparison of entertaining and serious games. What is the difference between them? Example

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- 6 SAWYER, B., REJESKI, D.: *Serious Games: Improving Public Policy Through Game-based Learning and Simulation*. [online]. [2018-10-26]. Available at: <<https://bit.ly/2BwsHyK>>.
 - 7 GUDMUNDSEN, J.: *Movement Aims to Get Serious about Games*. [online]. [2018-05-19]. Available at: <http://www.usatoday.com/tech/gaming/2006-05-19-serious-games_x.htm/>.
 - 8 ZYDA, M.: *From Visual Simulation to Virtual Reality Games*. [online]. [2018-08-10]. Available at: <<https://bit.ly/2DSTFCQ/>>.
 - 9 SAWYER, B.: *The „Serious Games“ Landscape*. [online]. [2018-04-20]. Available at: <<https://bit.ly/2TJYymG/>>.
 - 10 MICHAEL, D., CHEN, S.: *Serious Games: Games That Educate, Train, and Inform*. Ohio : Course Technology, p. 17.
 - 11 MICHAEL, D., CHEN, S.: *Serious Games: Games That Educate, Train, and Inform*. Ohio : Course Technology, p. 18.
 - 12 ZYDA, M.: *From Visual Simulation to Virtual Reality Games*. [online]. [2018-08-10]. Available at: <<https://bit.ly/2DSTFCQ/>>.

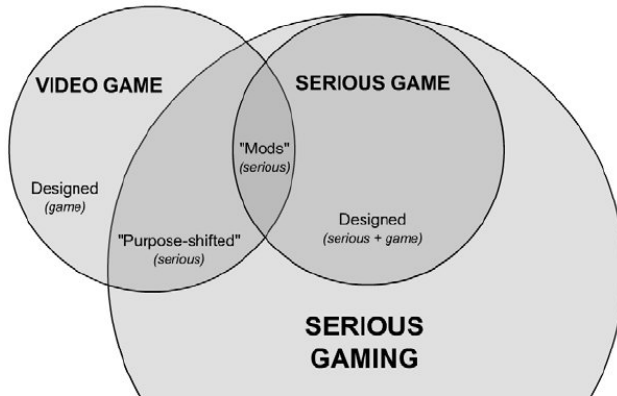
can be commercial „off the shelf“ games, that were originally made for having fun, but they can be applied for education. This purpose-shifting is in education used really often. Teachers use entertaining video games as a learning aid or as a teaching material. For example, the game Roller Coaster Tycoon, through which students can learn Maths and Finance while trying to meet their goal of earning the park and certain amount of revenue, playing back loans in a certain amount of time and keep track of budget. They will also learn the basics of physics by creating their own roller coaster.¹³ Despite of these games are used for educating, they are not serious. The reason is that they were not designed to serve a serious purpose, but purely for entertainment. When the teachers use entertaining video games for their lessons, to extend them, they create their own „serious scenario“ which introduces alongside the play session of their students. This „serious“ dimension is not directly embedded in the game, but teacher uses it for influencing students in a different way during the play.¹⁴ The difference between these games is moored in a desing process. Teachers have to evaluate how was the game projected and then put the serious context for applying them into the educational process. On the other side, serious games are made exactly according to intent, they should achieve. It is important to mention games, that were produced via software modification. They are called „mods“ from entertaining games. Teach with portal is an example for this type. It is a software modification and extension of the game portal directly for education in a field of Physics and critical-thinking skills. Similar example is CivilizationEdu, which will provide students with the opportunity to think critically and create historical events, consider and evaluate the geographical ramifications of their economic and technological decisions, and to engage in systems thinking and experiment with the causal or correlative relationships between military, technology, political and socioeconomic development.¹⁵ To sum up, purpose shifting a mods are trying to add into the game „serious“ element while the serious games are intentionally designed from the scratch with serious dimension¹⁶ already with this element. Regarding to many changingover terms is good to state a term “Serious Gaming” that refers to any video game used for “serious” purposes, whether the “serious” dimension is or is not designed within the software.

13 *Tech in the Classroom: Roller Coaster Tycoon 3*. [online]. [2018-10-01]. Available at: <<https://bit.ly/2FDuMg4/>>.

14 DJAOUTI, D., ALVAREZ, J.: *Classifying Serious Games: The G/P/S model*. [online]. [2018-01-04]. Available at: <https://bit.ly/2P12yLR_>.

15 *Civilization EDU to High Schools*. [online]. [2018-11-06]. Available at: <<https://bit.ly/2AllDmD/>>.

16 DJAOUTI, D., ALVAREZ, J.: *Classifying Serious Games: The G/P/S model*. [online]. [2018-01-04]. Available at: <<https://bit.ly/2P12yLR/>>.



Picture 1: The relationship between Video games, Serious Games and Serious Gaming

Source: DJAOUTI, D., ALVAREZ, J.: *Classifying Serious Games: The G/P/S model*. [online]. [2018-01-04]. Available at: <<https://bit.ly/2P12yLR/>>.

Also the development of SGs is different from entertainment games. SGs are usually individual products for a limited target audience, while entertaining games are trying to gain as much interest as it is possible at hardcore gamers. Serious games are focused more to a specific audience in various areas such as organizations, public health, education, communication and military. It is also important to remember that serious games are not a particular game genre. For instance, a serious game could be a strategy, role play game, adventure or a sports game. Serious games deal with a number of areas such as health, education, defense, politics, and many others, and there is a lack of uniformity in the definition. In this chapter, we summed up from more theorists, but also game designers, who are interested in this issue. Despite the fact, that the definition is still open and many scholars complain about some shortcomings, the common component of serious games is clear. To create digital game with purpose and to offer more then just entertainment. Also important is design purpose, that makes a game „serious“.

1.2 Taxonomy of Serious Games

Taxonomy of serious games was introduced on the conference Serious games sumit in a year 2008¹⁷ by the founder of the serious games initiative Ben Sawyer with his colleague Smith. This table divides serious games into two categories:

- market: *Government & NGO, Defence, Healthcare, Marketing & Communication, Education, Corporate, Industry,*
- purpose: *Games for Health, Advergaming, Games for Training, Games for Education, Games for Science and Research, Production, Games as Work.*

17 SAWYER, B., SMITH, P.: *Serious Games Taxonomy*. [online]. [2018-11-06]. Available at: <<https://bit.ly/2DHkhG8/>>.

Categorization taxonomy was created on the basis of the games, that were developed by serious games industry. Games for health, advergaming, games for training, games for education, games for science and research, games for production, and games as work. Each purpose has sub-taxonomy. Their complexity is different from one purpose to another. The very division of serious games certainly did not end the debate about how to define these games. We could also discuss about the fact that some games just do not fit in any category. Despite this, Taxonomy offers a better understanding of serious games based on individual categories, and offers an overview of the serious games industry.

	Games for Health	Adver-games	Games for Training	Games for Education	Games for Science Research	Production	Games as Work
Government & NGO	Public Health Education & Mass Casualty Response	Political Games	Employee Training	Inform Public	Data Collection / Planning	Strategic & Policy Planning	Public Diplomacy, Opinion Research
Defence	Rehabilitation & Wellness	Recruitment & Propaganda	Soldier/Support Training	School House Education	Wargames planning	War planning & weapons research	Command & Control
Healthcare	Cybertherapy / Exergaming	Public Health Policy & Social Awareness Campaigns	Training Games for Health Professionals	Games for Patient Education and Disease Management	Visualization & Epidemiology	Biotech manufacturing & design	Public Health Response Planning & Logistics
Marketing & Communication	Advertising Treatment	Advertising, marketing with games, product placement	Product Use	Product Information	Opinion Research	Machinima	Opinion Research
Education	Inform about diseases/risks	Social Issue Games	Train teachers / Train workforce skills	Learning	Computer Science & Recruitment	P2P Learning Constructivism Documentary?	Teaching Distance Learning
Corporate	Employee Health Information & Wellness	Customer Education & Awareness	Employee Training	Continuing Education & Certification	Advertising / visualization	Strategic Planning	Command & Control
Industry	Occupational Safety	Sales Recruitment &	Employee Training	Workforce Education	Process Optimization Simulation	Nano/Bio-tech Design	Command & Control

Picture 2: Serious Games taxonomy

Source: SAWYER, B., SMITH, P.: *Serious Games Taxonomy*. [online]. [2018-11-06]. Available at: <<https://bit.ly/2DHkhG8/>>.

2 Perspective of Serious Games

There is nothing new about saying that games have become a part of our culture. Games, however, are often associated with entertainment, relax and leisure activities. Because of this reason, games are still not considered to be a part of education. While learning is associated with working, effort and concentration, playing has a connotation in fun, freedom, joy and diversion. Many studies prove that education

and games belong together. Cody, Ritterfeld, Vorderer (2009) Likewise, we can say that games are no longer just the domain of young people, because the average of video game player is 34 years.¹⁸ It is important to remember, that the implementation of games in education is a reflection of a need to educate students differently. New generation of students – digital natives represent today's young people who were born into the digital era and grown up exposed to the continuous flow of digital information. Digital natives are generations or populations growing up in the environment surrounded by digital technologies and for whom computers and the Internet are natural components of their lives.¹⁹ This term popularized Mark Prensky, who was dedicated to the topic of education through games. More and more young people's intrinsic motivation towards games contrasts with their lack of interest in curricular contents. As well as games, also learning is an interactive process, challenges the learners and has more or less explicit rules on how to acquire new knowledge or skills. Video games are not the enemy, but the best opportunity we have to engage our kids in real learning process.²⁰ The current state of learning process in education is not adjusted for digital natives, which often leads to lack of attention and a motivation in learning. And this is the reason why in modern institutions, games are included in educational system. Games itself during education can cause a motivation, which is needed for engagement this generation of students. Authors Dörner, Göbel & al of the book *Serious Games, Foundations, Concepts and Practice* explain how can games produce motivation:

- A joyful experience can motivate users and generate interest or curiosity. Factors inherent in many games such as achievement and control have been shown to contribute to motivation.
- Software creators aim to reach users on an emotional level. Good gameplay should be able to evoke challenge, suspense, thrill, relief, empathy with characters, or caring for an environment. This can foster active engagement. As a result, the users may be more committed or invest higher levels of endurance and effort.
- Serious games offer immediate feedback and adaptability. As games have a quantifiable result, players are immediately able to assess their progress. As a result, serious games are capable of providing users with a cognitive, emotional, or physical challenge that is neither too easy nor too difficult.²¹

Ever since its inception, serious games have been trying to achieve this goal, and have been preconditions for three reasons in particular. Firstly, game itself is motivating. Secondly, the game environment provides instant feedback. And thirdly, content can, or should allow education. Video games are in general in a phase, when they are trying to achieve how effective is using them in educational process and they are successful in it. Several studies and leading theorists have pointed out that games have an irreplaceable role in education. Games can support development of a number of various skills: strategic thinking, planning, communication, collaboration,

18 *Essential Facts About the Computer and Video Game Industry*. [online]. [2018-10-02]. Available at: <http://www.theesa.com/wp-content/uploads/2018/05/EF2018_FINAL.pdf>.

19 DINGLI, A., SEYCHELL, D.: *The New Digital Natives: Cutting the Chord*. Heidelberg : Springer, 2015, p. 9.

20 PRENSKY, M.: *Digital Game-based Learning*. [online]. [2018-05-20]. Available at: <<https://bit.ly/2rsPYLr/>>.

21 DÖRNER, R. et al.: *Serious Games: Foundations, Concepts and Practice*. London : Springer, 2016, p. 5.

group decision making, and negotiating skills.²² Games are providing learning in the beginning, when the player has to learn rules and mechanics of the game and how they work. From the view of designers Chen & ... serious games offer a *new mechanism for teaching and training by combining video games with education. Serious games can extend the value of training films and books by allowing the player to not only learn, but also to demonstrate and apply what he or she has learned.*²³ It has been already mentioned that games have a positive influence on learning. Like books, documentaries or movies, video games are also becoming a part of the learning process. From the side of serious games, learning is the main concept. Thanks to serious games, we are able to upload „serious“ content in a fun way and in an engagement form. Serious games offer a flexible, interactive and engaging access to education as it is required by the current generation of students.

2.1 Serious and Fun?

In the previous chapter we pointed on a motivation and an importance of using games in education because of digital natives audience. We also defined serious games. A lot of definitions come out of games, which purposes are to educate, train, inform and their primary purpose is other then just entertain. Does it mean that the serious games are not fun? Or engaging? If we are looking at the definition of serious games by Che and Michael „*games that have no fun or enjoyment as their primary goal*“ but subsequently added „*That isn't to say, that the games under the serious games umbrella aren't enterataining, enjoyable, or fun. Its just that there is another purpose, an ulterior motivate in a very real sense.*“²⁴ And we agree with this. Despite of the fact, that these games have a serious impact alebo create a serious purpose, they can still be playful or enjoyable. It can be considered a kind of fun. Of course, the usage of serious games is huge and in different areas, it is needed to consider the purpose of the game. If it is a game connected to public health as *Pulse!!* Player performs there as a doctor and follows the familiar procedures in medicine, factor of fun had to take a sit back. Of course, game could be still engaging, but its related to purposte of the game. When the purpose of the game is to educate, especially if we are talking about the education for new generation of students – digital natives, fun a enjoyment plays a big role. In this case, as well as the definition of serious games depends directly on the design of the game. Michael and Chen argue, regards to serious games, that the main point is to get player to learn something, and if it is possible, have fun by playing it. We can say that „fun“ is not the only way to engage playes in games. Besides fun, there are several elements that contribute to players' engagement, e.g.: play which leads to intense and passionate involvement, goals that motivate, and rules that provide structure. People associate with the word fun a lot of feelings. One of them can be for example losing the sense about the time, feeling of exhilaration, focus, immediacy. Game can undoubtedly cause those feelings. They can be in a version of flow, when a player feels fully immersed in and absorbed by an acvity. Flow comes when we are engaged in any kind of activity (physical, mental and both) on a level, that we are losing the sense

22 GEE, J.: *Why Are Video Games Good For Learning.* [online]. [2018-07-14]. Available at: <<https://bit.ly/1U1UBGp>>.

23 MICHAEL, D., CHEN, S.: *Serious Games: Games That Educate, Train, and Inform.* Ohio : Course Technology, p. 29.

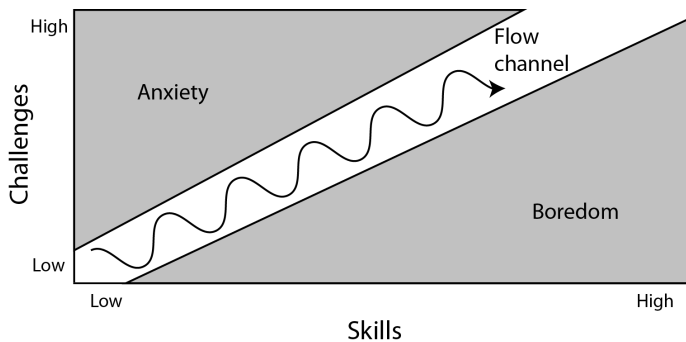
24 MICHAEL, D., CHEN, S.: *Serious Games: Games That Educate, Train, and Inform.* Ohio : Course Technology, p. 20.

about the time in a real world.²⁵ Wouldn't it be amazing to use this theory and get player/students into the flow state while being fully focused on their learning activity?

Flow consists out of 8 main components:

- challenging activity requiring skill,
- merging of action and awareness,
- clear goals,
- direct, immediate feedback,
- concentration on the task at hand,
- sense of control,
- loss of self-consciousness,
- an altered sense of time.

Whereas, for reaching very flow there are not required all phases. Most of today's video games deliberately include and leverage the eight components of Flow. They deliver instantaneous, accessible sensory feedback and offer clear goals, the player accomplishes through the mastery of specific game play skills.²⁶ If flow would be achieved, game needed to present challenges to a player that are commensurate with their abilities. As a player learns more about playing a game, their abilities increase, and they want more challenge. If a game is too easy, the player gets bored and stops playing. If game is too hard, the player gets frustrated and also stops playing. If the challenges increase commensurate with the player's ability, it enters a state of flow, which has several distinguishable characteristics, including they will continue playing your game.²⁷



Picture 3: Theory of flow by Csikszentmihalyi

Source: *How to Keep Players in Their Flow Channel*. [online]. [2018-10-02]. Available at: <<http://whats-in-a-game.com/controlling-flow/>>.

In 2011 Sinclair implemented a term dual flow, which says about balance of effectiveness and attractiveness, while effectiveness refers on direct impression of

25 CSIKSZENTMIHALYI, M.: *Flow: The Psychology of Optimal Experience*. New York : Harper & Row, 1990, p. 30.

26 CHEN J.: *Flow in Games (and Everything Else)*. New York, NY : ACM, 2004, p. 33.

27 DÖRNER, R. et al.: *Serious Games: Foundations, Concepts and Practice*. London : Springer, 2016, p. 42.

game. For example learning outcomes and attractiveness refers on fun, that people want to play the game, in order to motivate the user.²⁸ This concept of dual flow is original a directly applicable on serious games. The appropriate balance of task difficulty and skill level ensures that the double mission of serious games, learning and enjoyment is accomplished. Designer Ralph Koster describes that fun and learning is connected in his publication Theory of fun of game design. According to him, fun is a side effect of learning something newor „fun is just another word for learning“²⁹ From this point of view, the idea is that the right access to the game design can support the act of learning, and then the entertainment comes during gaming. While the flow itself may contribute to fun, engagement or enjoyment.

Conclusion

Since the mid-20th century, when games have gradually become part of our lives, new ways have been sought to use this technology for development and education. It was just a question of time, when games are going to be used except entertaining industry, also in military, public health, politics and mainly in educational process. In the introduction, the article follows the development and the very concept of serious games, which can be confusing. Mainly, because of using this term in different discipline and industries. We have gradually presented each definition from the theorists but also from game designers, who are trying to define this term. However, the discussion is still ongoing, and the concept of serious games remains open. From our point of view, we mapped out various games, which offer serious attempt in educating, but do not fit into the definition of serious games. Games, which produce purpose shifting or modes and change the original purpose into serious. From our perspective, we perceive serious games that have been deliberately designed with serious purpose from the scratch. The aim of serious games go beyond pure amusement, they try to create learning, which is also engaging, motivating, interactive and dynamic.

This paper offer view on a need to use serious game or games in general for education. It is mainly because of the reason, that current generation of student – digital natives require that. Games provide a unique way of motivation and learning opportunities. The last chapter we dedicated to the concept of entertainment, which, with the concept of „serious“, can be mutually excluded. However, entertainment in serious games is closely related with the purpose of the game. In several cases, fun must retreat to serious purpose. We looked at the word fun from the perspective of player engagement and immersion in the game. Flow concept and theory of fun offer a view on fun, which can be put into the game by applying the right game design. And that is it, designers of serious games are trying to create a suitable and engaging game design, and the right way of learning approach to achieve the desired effect. Advantage of playing games is also in a fact, that they can be used for any kind of device, beginning with PC, Mac, tablet or mobile devices. It is really practical while talking about their implementation to educational process. Using games in education, but also design itself is a complex process, in which you have to consider a lot of aspects. Mainly users,

28 SINCLAIR, J.: *Feedback Control for Exergames*. [online]. [2018-03-20]. Available at: <<https://bit.ly/2P2FPDQ>>.

29 KOSTER, R.: *A Theory of Fun for Game Design*. Sebastopol Cali : O'Reilly Media, 2014, p. 46.

educators, researchers, developers but also game desing, psychology, pedagogy and many other aspects. Our paper gives an insight into the issues of serious games, their definition, classification and their educational potential, by the motivation, they can create and need to use for the current generation of students.

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Contact data:

Mgr. Ján Proner

University of Ss. Cyril and Methodius in Trnava

Faculty of Mass Media Communication

Námestie J. Herdu 2

917 01 Trnava

SLOVAK REPUBLIC

jan.proner@gmail.com

CURRENT DISCOURSE ON MIGRATION IN SELECT SLOVAK ONLINE MEDIA: TOPICAL ANALYSIS IN THE CONTEXT OF EUROPEAN UNION AND V4 COUNTRIES

Edita Štrbová – Oľga Púchovská

Abstract

The research study presents the results of a qualitative content analysis focused on the identification and categorization of the actual themes associated with the term migration (resp. migrants, refugees) and the polarity of presented discourse in the content (title, subtitle and perex of the agency reports, author articles and comments) published on the portals of selected Slovak online media, representing the mainstream (sme.sk, dennikn), news (aktuality.sk), popular (topky.sk) and alternative (slobodnyvyber.sk, hlavnespravky.sk) information sources. We examined the issue in the context of the European Union and the V4 countries, from June to October 2018. Identified categories of themes (political, social, economic, legislative solutions and evaluation of current situation) refer to the balanced dissemination of positive and negative discourse within the mainstream and news media. Popular media presented mainly positive discourse and alternative media presented mainly the negative discourse on the theme migration and migrants.

Key words:

Discourse. European Union. Migration. Qualitative Content Analysis. Slovak Online Media. V4 Countries.

1 Introduction

In this research study we used qualitative analysis to analyze the current issues associated with migration, as presented in select Slovak online media in June to October 2018. The context of Slovakia, other V4 countries and the EU was taken into account when selecting the topics. In our research problem, we wanted to follow up on the findings presented by Chudžíková¹ regarding the portrayal of the refugees in Slovak online media. The purpose of our study was to compare the findings and present an initial, underlying analysis surveying the current topical cloud and polarity of the media discourse on migration and the refugee crisis, which will serve as a basis for subsequent discourse analysis. The European migration crisis is an international phenomenon shaping the political, economic and social situation in Europe. With the continuous influx of refugees applying for asylum or the status of a refugee in the EU member states opens up a number of questions associated in particular with the integration of these individuals into life in a European context. The most unprecedented influx of migrants (particularly to the southern member states) occurred in 2015. According to the European Commission portal *publications.europa.eu* more than a million people came to the countries of the European Union in 2015 and 2016.² Thanks to the treaty between the EU and Turkey, border patrols, barriers, walls and protective fences at the border countries in the Balkans, and the bilateral agreement between Italy and Libya, the influx of migrants receded, but did not fully

1 CHUDŽÍKOVÁ, A.: *Obraz utečencov v médiách na Slovensku*. [online]. [2018-01-15]. Available at: <<https://www.multikulti.sk/clanky/obraz-utecencov-v-mediach-na-slovensku>>.

2 DIRECTORATE-GENERAL FOR COMMUNICATION (EUROPEAN COMMISSION): *EÚ a migračná kríza*. [online]. [2018-11-10]. Available at: <<http://publications.europa.eu/webpub/com/factsheets/migration-crisis/sk/>>.

stop.³ By mid-July 2018, more than 50 000 migrants entered the European Union through the Greek, Spanish and Italian shores.⁴

The migration crisis is linked with a wide range of consequences not only on the political, but also cultural, social or economic level. This includes the integration of migrants into the society, culture and the overall context of the countries in the European Union. The process of answering the questions and solving the problems is, however, based on a joint interdisciplinary, scientific and practical solution determined by a consensus between the many systems with a significant social position. This emergency situation is also reflected in the continual activities and projects organized and held mainly by specific civil associations and non-governmental organizations. These often provide protection and smooth and decent integration of the incoming citizens into the European society. The following organizations stand at the forefront of the process: International Organisation for Migration (IOM), European Network of Migrant Women, European Migration Network (EMN), General Directors Migration Services Conference (GDISC), The Network Health for Undocumented Migrants and Asylum Seekers (HUMA Network), International Migration, Integration and Social Cohesion (IMISCOE) and many others.⁵ Migration and its consequences are also addressed by numerous organizations on the regional and national level. For example, in the Czech Republic, it is *Most pro lidská práva* (MPLP), Multicultural Center Prague, Organization for Aid to Refugees.⁶ In Slovakia, the organizations include *Spoločnosť ľudí dobrej vôle – Goodwill*, *Slovenská humanitná rada*, *Liga za ľudské práva*, *OZ Človek v ohrození*,⁷ *Centrum pre výskum etnicity a kultúry* (CVEK) and many others. Within the framework of the project “Challenge to Humanity”, Open Society Foundation allocated considerable financial resources for humanitarian aid to the refugees in 2015 and 2016 and, at the same time, called on the Slovak government to cooperate with the non-governmental sector in dealing with the refugee crisis.⁸ In the case of Poland and Hungary, we are witness of a rather reluctant attitude to the inclusion of migrants into the mainstream populace. In Hungary, this negative attitude of the government leaders was transformed into the so-called anti-immigration act, bearing the name *Stop Soros*, which criminalizes any form of individual or collective help to an illegal migrant.⁹

3 HENLEY, J.: *What is the Current State of The Migration Crisis in Europe?* [online]. [2018-06-15]. Available at: <<https://www.theguardian.com/world/2018/jun/15/what-current-scale-migration-crisis-europe-future-outlook>>.

4 TASR: *Migranti majú nové hlavné vstupné miesto do Únie*. [online]. [2018-07-17]. Available at: <<https://hnonline.sk/svet/1780063-migranti-maju-nove-hlavne-vstupne-miesto-do-unie>>.

5 DATABASE ON IRREGULAR MIGRATION: *Organizations and Projects: Europe*. [online]. [2018-12-12]. Available at: <<http://irregular-migration.net/index.php?id=215>>.

6 CENTRUM PRO INTEGRACI CIZINCŮ: *Organizations that Work with Immigrants*. [online]. [2018-12-12]. Available at: <<http://www.cicpraha.org/en/pro-verejnost/zakladni-informace-o-imigraci-v-cr/organizace-pracujici-s-imigranty.html>>.

7 IOM: *Organizácie pomáhajúce migrantom*. [online]. [2018-12-12]. Available at: <<http://www.avr.iom.sk/sk/kontakty/organizacie-pomahajuce-migrantom.html#faqnoanchor>>.

8 OPEN SOCIETY FOUNDATION: *Výzva k ľudskosti prerozdeľuje posledné prostriedky na integračné projekty*. [online]. [2018-09-02]. Available at: <<http://osf.sk/pribehy/vyzva-k-ludskosti-prerozdeľuje-posledne-prostriedky-na-integracne-projekty/>>.

9 THE GUARDIAN: *Hungary Passes Anti-immigrant 'Stop Soros' Laws*. [online]. [2018-06-20]. Available at: <<https://www.theguardian.com/world/2018/jun/20/hungary-passes-anti-immigrant-stop-soros-laws>>.

In the case of migrants and their integration into the Slovak society, however, the role played by the media system itself should not be overlooked. The significant role of the media in shaping the common discourse on the issue of migrants in Slovakia was already highlighted in 2016 by A. H. Chudžíková in her article *Obráz utečencov v médiách na Slovensku*.¹⁰ The author conducted a study focusing on the analysis and identification of connections in the media and political discourse of the European migration crisis in 2015. The findings of this author are confronted with ours, which we then use when drawing the conclusions concerning the development of the media discourse on the migration crisis in the Slovak context. The influence of media on the formation of public opinion, and the attitudes and preferences of individuals to the significant phenomena presented by the media is evident. The media draw a picture of reality whose contours, form and content may be more or less modified and transformed into the so-called “media reality” through the different mechanisms and interests. Undoubtedly, this approach is also being used in the portrayal of the migration crisis. As suggested by M. Ratajczak and K. Jędrzejczyk-Kuliniak,¹¹ the perception of migrants, immigrants and ethnic groups in general depends on the image created by the media since the media are the main source of information about “the others”. S. Fotopoulos and M.¹² Kaimaklioti link the media with the primary dissemination of information and knowledge, formation of ideologies and creation of impact in society. The research of the media discourse focusing on the role of the media in depicting racial and ethnic inequalities in society was conducted by T. A. Van Dijk.¹³ The result of Van Dijk’s analysis confirmed the use of the so-called positive self-presentation strategy and negative presentations of “the others”. Within the framework of his analysis carried out in 2000, the immigrants were portrayed by the media stereotypically as deviants, perpetrators, ignorant of the norms and values and a potential threat. On the other hand, the local nations were victimized.

The above studies have outlined the potential to shape the desired image of the presented phenomenon through media discourse. The media discourse is understood by O’Keeffe¹⁴ as set of interactions through a specific platform providing the transfer of information to the readers, listeners or viewers. According to T. A. van Dijk,¹⁵

10 CHUDŽÍKOVÁ, A.: *Obráz utečencov v médiách na Slovensku*. [online]. [2018-01-15]. Available at: <<https://www.multikulti.sk/clanky/obraz-uteencov-v-mediach-na-slovensku>>.

11 RATAJCZAK, M., JĘDRZEJCZYK-KULINAK, K.: Essay: Muslims and Refugees in the Media in Poland. In *Global Media Journal – German Edition*, 2016, Vol. 6, No. 1, p. 2. [online]. [2018-09-30]. Available at <https://www.db-thueringen.de/servlets/MCRFileNodeServlet/dbt_derivate_00035508/GMJ11_Ratajczak_Jedrzejczyk-Kuliniak.pdf>.

12 FOTOPOULOS, S., KAIMAKLIOTI, M.: Media Discourse on the Refugee Crisis: On What Have the Greek, German and British Press Focused? In *European View*, 2016, Vol. 15, No. 2, p. 265-279. [online]. [2018-09-30]. Available at: <<https://link.springer.com/article/10.1007/s12290-016-0407-5>>.

13 VAN DIJK, T. A.: New(s) Racism: A Discourse Analytical Approach. In COTTLE, S. (ed.): *Ethnic Minorities and the Media*. Milton Keynes, UK : Open University Press, 2000, p. 48. [online]. [2018-01-10]. Available at: <[http://www.discourses.org/OldArticles/New\(s\)%20racism%20-%20A%20discourse%20analytical%20approach.pdf](http://www.discourses.org/OldArticles/New(s)%20racism%20-%20A%20discourse%20analytical%20approach.pdf)> .

14 O’KEEFFE, E.: Media and Discourse Analysis’. In GEE, J., HANDFORD, M. (eds.): *The Routledge Handbook of Discourse Analysis*. London : Routledge, 2012, p. 441. [online]. [2018-01-10]. Available at: <<https://dspace.mic.ul.ie/bitstream/handle/10395/1681/0%20?sequence=2>> .

15 VAN DIJK, T. A.: Introduction: Discourse Analysis in (Mass) Communication Research. In *Discourse and Communication: New Approaches to the Analysis of Mass Media Discourse and Communication*. Berlin : De Gruyter, 1985, p. 1.

discourse is not just an “intervention variable” between the medium (institution) or a journalist and the audience. Discourse should be analyzed as a central and culturally reflecting social product through which meanings and ideology is expressed and (re-)produced. The nature of a social product is highlighted particularly thanks to the predispositions of online media. Until recently, the so-called “instant response” of the recipient to the message and the author of the discourse was deemed almost unrealistic. However, the technological evolution has enriched the media discourse with instant responses of the readers. The topics, opinions and prospects presented by the media shape the public opinion, and the socially important position of media discourse is mainly supported by online accessibility of information resources – newspaper, radio and television.¹⁶ It is necessary to emphasize that the media products are comprehensive, hierarchically organized and hierarchical units that form the basic elements (information, actants and topics), information selection and organization methods and, last but not least, the rules for creating the units.¹⁷

It is also necessary to take into account the so-called “power of media”, as discussed by Weber.¹⁸ This author describes it as the ability of individuals or groups to push through their own interests in a common procedure, including through the resistance of other people who take part in this communication. According to McQuail,¹⁹ it is necessary to distinguish the so-called communicative (or symbolic) power of the media, which depends on intangible factors (rationality, trust, respect, affection etc.). According to this author, the basic ways to exercise symbolic power include the information itself, calls to action, various ways to steer attention, persuasion, definition of situations or framing the “truth”. The effects of the media can thus be seen as intentional or unintentional consequences of the mass media. The term “media power” refers to the general potential of the media to effectively exert their influence in a planned way, and the term “media effectiveness” refers to the performance of the media in achieving that objective, and it always implies a certain planned communication objective.²⁰ According to the author, the media effects can be divided in terms of the timespan and intentional character into planned and short-term effects (propaganda, individual responses, media campaigns, news, framing, definition of themes/topics), unplanned and short-term effects (individual response, collective response, political effects), planned and long-term effects (dissemination of progress, dissemination of news, dissemination of innovation, distribution of knowledge) and unplanned and long-term effects (social control, socialization, repercussions of events, definition of reality, institutional changes, marginalization, cultural and social change, social integration). **The media discourse and topical orientation and polarity of the presented information associated with the migration crisis may be part of both short-term and long-term planned or unplanned effects. In general, however, the authors dealing with ethnic issues stress propaganda, priming, framing and definition of topics.**

16 O'KEEFE, E.: Media and Discourse Analysis'. In GEE, J., HANDFORD, M. (eds.): *The Routledge Handbook of Discourse Analysis*. London : Routledge, 2012, p. 441. [online]. [2018-01-11]. Available at: <<https://dspace.mic.ul.ie/bitstream/handle/10395/1681/0%20?sequence=2>>.

17 JIRÁK, J., KÖPPLOVÁ, B.: *Masová média*. Prague : Portál, 2012, p. 278.

18 See: WEBER, M.: *Theory of Social and Economic Organization*. New York : Free Press, 1964; McQUAIL, D.: *Úvod do teorie masové komunikace*. Prague : Portál, 2009, p. 477.

19 McQUAIL, D.: *Úvod do teorie masové komunikace*. Prague : Portál, 2009, p. 477.

20 McQUAIL, D.: *Úvod do teorie masové komunikace*. Prague : Portál, 2009, p. 478.

The influence of media on the formation of human opinions and public opinion is also explained for example in the theory of use and gratification, based on the definition of an object through the possibilities of its use. T.E. Ruggiero²¹ draws our attention to the analysis of gratification, acting as the factors to attract and retain the viewers while watching the given medium or content. It is the content acting as gratification agents of the psychological and social needs of the viewers. Within the meaning of this theory, A.M. Rubina²² views human behavior as purposeful. The viewers themselves select the media and contents they want to dedicate their attention to, and their selection is determined by their needs, aspirations and expectations. It is also necessary to mention the cultivation theory and the concept of active audience. The cultivation theory²³ is based on the assumption that the media “cultivate” the views of the audience. Consequently, a directly proportional relationship between the time spent watching the media content and interpretation/perception of the world around us is expected. This results in the so-called cultivation effect, i.e. a situation, in which our perception of the world and its assessment is formed on the basis of the so-called television or media perspective. In qualitative content analysis, the EU is identified as a significant promoter of cultivation values because through its constructive solutions of the migration crisis by introducing specific measures and calls for of cooperation to the Member States, it creates a positive image of itself and allows to satisfy the psychological needs of the audience to identify with the EU as its responsible citizens, and at the same time it fulfils the social needs to help the weak under the auspices of the EU. One of the most fundamental problems studied by the media studies is the relationship between the content presented and the extra-media reality (the environment we live in, historical, economic and social conditions that a person understands to be given). Jirák and Köpplová²⁴ underline the fact that the tradition of media content analysis has been based on the idea that the (extra-media) reality is the primary reality and it serves as a source of inspiration. We emphasize the term inspiration, as this concept itself outlines the idea that the media content is more or less a corresponding reflection of reality. This concept also indicates a partial distortion and control of the extra-media reality and the creation of own world view.

News content has a significant share in shaping the media reality. These are seen by Jirák and Köpplová²⁵ as factually masked performatives (losing the dimension of truthfulness and untruthfulness; they themselves are the event they point to) that seem to act as the “descriptors” of events. In reality, however, they “make” the news and are the event and action connected to a certain social, political and cultural context. The news content, and the media in general, are frequently associated with manipulation. J. A. Kuypers²⁶ uses the term “manipulative journalism” for these processes and links them to the media presentation of stories and information, which

- 21 RUGGIERO, T. E.: Uses and Gratification Theory in the 21st Century. In *Mass Communication & Society*, 2000, Vol. 3, No. 1, p. 3.
- 22 RUBIN, M. A.: An Examination of Television Viewing Motivations. In *Communication Research*, 1981, Vol. 8, No. 2, p. 141.
- 23 OROLÍNOVÁ, M.: Vplyv masmédií na vedomosti o zdravej výžive a stravovacie návyky. In HELD, L. (ed.) et al.: *Teória a prax výchovy k zdravej výžive v školách*. Bratislava : Typi Universitatis Tyrnaviensis, Veda, 2008, p. 219.
- 24 JIRÁK, J., KÖPPOVÁ, B.: *Masová média*. Prague : Portál, 2012, p. 278– 280.
- 25 JIRÁK, J., KÖPPOVÁ, B.: *Masová média*. Prague : Portál, 2012, p. 294.
- 26 KUYPERS, J. A.: *Press Bias and Politics: How the Media Frame Controversial Issues*. Westport : Greenwood Publishing Group, Inc., 2002, p. 8.

have an effect on the understanding of significant issues and themes by the general public. The media use manipulative procedures in order to impress the individuals or groups with the intention to manipulate the recipient's attention. It is necessary to emphasize mystification, i.e. a certain communication game based on deliberate deceit accompanied by tearing down the borders between facts and fiction, in the context of the above procedures.²⁷ In the context of manipulative techniques used by the media, the particular category of the so-called "alternative media" comes in mind. In online information sources, it is the disinformation sites with a large amount of distorted information.²⁸ We used the qualitative analysis method on the alternative sites www.slobodnyvyber.sk and www.hlavnespravysk.sk to analyze the information methods in this category of websites. The first portal earned a value of 8.6²⁹ and the second portal scored 7.9 on konspiratori.sk. However, in the case of the second website, its (5th) important position in the British Reuters Institute for the Study of Journalism³⁰ is paradoxical.

2 Methodology

The aim of the present research study was to qualitatively analyze the discourse connected with migration in major Slovak online media. Using the method of qualitative content analysis, we tried to identify and categorize the topics arising within the framework of common discourse and subsequently divide them on the basis of polarity into positive, neutral and negative. We analyzed mainstream (sme.sk), news (aktuality.sk, dennikn.sk), tabloid (topky.sk) and alternative (slobodnyvyber.sk, hlavnespravysk.sk) online media. The research materials mostly comprised agency reports, authorial articles and comments published on their websites in the period from June to October 2018. The headings, subheadings and perex sections were analyzed in those articles, in which migration (or migrants, refugees) was used as a key term. The issue was examined in the context of Slovakia and other V4 countries, as well as the European Union.

27 JIRÁK, J., KÖPPLOVÁ, B.: *Masová média*. Prague : Portál, 2012, p. 295-297.

28 LEHUTA, M.: *Zmerali dôveryhodnosť našich médií. Konšpiračné Hlavné správy skončili piate*. [online]. [2018-06-14]. Available at: <<https://medialne.etrend.sk/internet/zmerali-doveryhodnost-medialnych-znaciek-hlavne-spravy-skoncili-na-piatom-mieste.html>>.

29 The websites that meet at least one of the following conditions make it into this database: A) the website contains materials of fraudulent and quack nature, information is in conflict with objective and scientific knowledge; B) the website contains deceptive and disinformative reports and false propaganda, it manipulates the facts and the photos and videos are used in a different and misleading context; C) the website contains conspiracy theories and "unsubstantiated rumors" that may have serious political, economic and health consequences when not analyzed critically; D) the website contains vulgar and offensive language, calls to violence, extremist content, dissemination of false messages or aggressive personal attacks, defamation of minorities, race, nationality, religious groups etc.; E) the website does not respect the fundamental principles of journalistic ethics: it does not publish corrections, uncorrected reports are available, which have been objectively proved to be false, it does not publish the responses of the parties concerned and it blatantly mixes news and comments. The owner of the site is unclear (for more information, see: *Konšpirátori - kritériá*. [online]. [2018-18-18]. Available at: <<https://www.konspiratori.sk/kriteria.php>>).

30 LEHUTA, M.: *Zmerali dôveryhodnosť našich médií. Konšpiračné Hlavné správy skončili piate*. [online]. [2018-06-14]. Available at: <<https://medialne.etrend.sk/internet/zmerali-doveryhodnost-medialnych-znaciek-hlavne-spravy-skoncili-na-piatom-mieste.html>>.

3 Results

The identified categories of topics linked with the term migration (or migrants, refugees) broken down by polarity of the discourse, is presented in Table 1. The data we collected serve as a starting point for subsequent discourse analysis of this issue, and also a partial research output from the project *VEGA 1/0192/18 Formovanie postojov generácie Y v geografickom priestore V4 k problematike migrantov prostredníctvom digitálnej komunikácie na sociálnych sieťach*.

Table 1: Division of topics and polarity of discourse on migration in the Slovak online media

MAINSTREAM ONLINE INFORMATION SOURCES	
Positive topics	
V4 Countries	
<i>Political solutions/approaches</i>	
	Willingness to let the Syrian orphans into Slovakia (SaS and SMER-SD)
<i>Assessment of current situation</i>	
	The refugee issue as a tool for populist politicians (the vision of migrants flooding the country did not materialize)
<i>Social solutions</i>	
	Children's comics Refugees for mutual understanding (SVK)
<i>Legal solutions</i>	
	Slovak police officers dispatched to Macedonia and Serbia (Frontex)
European Union	
<i>Political solutions/approaches</i>	
	Summit of EU leaders in Salzburg with the aim of reaching a common solution on migration (Tusk)
	Eu promotes the emergence of a central government in Libya – efforts to tackle illegal migration
	EU wants to cooperate with African countries on migration issues
	Mogherini (EU) called for greater responsibility in the dispute over migrants
<i>Social solutions</i>	
	Education of young migrants
	The EU nominated non-profit organizations to help the migrants in the Mediterranean Sea for the Sakharov Prize for Freedom of Thought
<i>Economic solutions</i>	
	EU will give 9 million euro to Italy in support of migrant health care
	Approval of European Solidarity Corps (it will also address the volunteer projects in the area of migration)
<i>Legal solutions</i>	
	EU Court of Justice: Hungary is disallowed to refuse protection to punishable refugees
	Conviction of smugglers in Hungary
	Tightening legislation in the area of illegal migration (smuggling in trucks) – (CZE, FRA)
	Detention of Slovak traffickers and 12 illegal migrants in Poland
	Conviction (criminal prosecution) for illegal trafficking of migrants (SVK)
	Hungary has convicted a Syrian accused of inciting unrest to 5 years in prison
Negative topics	
V4 Countries	
<i>Political solutions/approaches</i>	

MARKETING IDENTITY

<p>Unwillingness to let Syrian orphans into Slovakia (SNS) Slovak politicians recommend to solve the problems where they are (in the states where the migrants come from): Note: Evading responsibility for tackling the migration crisis Prime Minister Babiš rejects minors Syrian orphans in the Czech Republic The migration policy of Orbán's government is supported by two thirds of Hungarians Defamation of non-governmental organizations in Hungary (Orbán uses spy services)</p>
<i>Legal solutions</i>
Hungary criminalizes help to refugees and migrants
European Union
<i>Political solutions/approaches</i>
<p>Unwillingness to reach an agreement among all Member States of the Union = Threat to Union Conflicts of EU states in dealing with the migration crisis – increasing the responsibility of V4 countries</p>
<i>Legal solutions</i>
Malfunctioning rules set by the EU (voluntary taking in of the refugees)
Neutral topics
V4 Countries
<i>Political, social and legal solutions</i>
-
European Union
<i>Political and social solutions</i>
Population in the Union slightly increased thanks to migration
<i>Legal solutions</i>
-
ONLINE TABLOIDS
Positive topics
V4 Countries
<i>Social solutions</i>
Hungary has changed its approach to the refugees in the transit zones
European Union
<i>Political solutions</i>
<p>Negotiations on cooperation with the North African countries to limit migration flows EU will initiate negotiations with African states on establishing a „regional landing platforms“ Tajani calls on EU Member States to jointly address the migration crisis</p>
<i>Economic solutions</i>
<p>EU financial support for education and protection of migrants in Greece The European Union will provide financial aid to Spain for dealing with the migration flows EU motivates the countries with financial incentives to take in migrants EU financially supports Greece in addressing the migration crisis</p>
<i>Social solutions</i>
EU commissioner for migration appreciates Italian help to migrants allowing them to disembark on the shores of Sicily
<i>Legal solutions</i>
EU forges new immigration rules
<i>Assessment of current situation</i>
Migration has a positive effect on population size in the EU

THE BROKEN MIRROR OF MEDIA

Negative topics
V4 Countries
<i>Social solutions</i>
Inhumane living conditions for migrants in transit zones in Hungary
<i>Assessment of current situation</i>
Hungarian expert draws attention to the emergence of new Balkan migration routes
European Union
<i>Social solutions</i>
Inhuman treatment of migrants (pointed out by the Council of Europe Commissioner)
Neutral topics
-
ALTERNATIVE ONLINE MEDIA
Positive topics
V4 Countries
<i>Social solutions</i>
Combating prejudice against migrants in children (Intenda Foundation)
<i>Political solutions</i>
Current agreement on migration and mutual assistance between the neighboring states (potential arrival of 1200 migrants in Slovakia)
<i>Assessment of current situation</i>
The Pontis Foundation highlights the lack of migrant interest to stay in Slovakia
European Union
-
Negative topics
V4 Countries
<i>Political solutions</i>
Viktor Orban expresses resistance to Merkel's policy Dominik Tarczynski (Law and Justice) rejects the „flood of migrants“ in Europe (PL)
<i>Assessment of current situation</i>
Helplessness of the EU in tackling the migration issues (Štěpán Kotrba) Migrants as a challenge to Europe in terms of safety (Ján Čarnogurský)
<i>Political solutions/approaches</i>
Egoistic approach of V4 countries to migration policy (Jiří Pehe) The transport of migrants to Europe is unwelcome (Czech Republic)
European Union
<i>Political solutions/approaches</i>
European MP Tomáš Zdechovský rejects the liberal policy toward migrants Eugenics 21: a project to destroy European nations
Neutral topics
V4 Countries
<i>Political solutions/approaches</i>
Robert Fico's response to Angela Merkel's talk on tackling the migration crisis – the Chancellor sides with the Slovak “flexible solidarity”
<i>Assessment of current situation</i>
Babiš shows that he currently identified no change in the migration issue

Source: Own processing

Among the mainstream (sme.sk) and news (aktuality.sk, dennikn.sk) online media, positive discourse can be seen on three levels: on the background of the topics linked with the **political, social and legal solutions** (or proposed solutions and approaches

to tackling) of the migration crisis. On the part of the EU, it was mainly the exhortations to mutual cooperation, responsibility and communication within and outside the Union, encouraging volunteering, educational activities for young migrants and improving the health care, awards for non-profit organizations, political support of Libya and protection of the rights of refugees. The EU presents itself in the media as a whole which aims to alleviate the negative views of certain Member States, leading to cooperation and a responsible approach to tackling this global problem. In the Slovak context, we witnessed a positive political debate on taking in the orphans, artistic activity promoting mutual understanding (children's comics Uletenci) or the cooperation of the Slovak Police in the protection of borders against illegal migrants (Frontex). Other V4 countries did not present a positive discourse regarding the political and social solutions in this type media in the analyzed period. On the legal plane we witnessed a positive discourse regarding the measures against illegal migration and sanctions against traffickers. Negative discourse is represented by the rejections and attitudes of the leading representatives of the V4 countries (in particular Hungary and the Czech Republic), unwillingness to agree on a common solution within the framework of all EU countries, non-functioning rules set by the Union and criminalization of help to the refugees and migrants in Hungary. The Slovak leaders were proposing to focus primarily on the conflicts in the countries of origin, or some sort of "preselection" of migrants according to own criteria. The Hungarian and Czech politicians go even further and they entirely reject the migrants in their territory. We believe that the above rhetoric is to a large extent affected by the upcoming (SVK) or ongoing (CERS) local elections, and/or populist policy of the individual heads of V4 countries who would otherwise lose the votes of their electorate.

The topics presented by the *topky.sk* tabloid have been divided into 5 basic planes: **political solutions, social solutions, economic solutions, legal solutions and evaluation of current situation**. The positive topics were mainly associated with the European Union, while the negative ones were mainly associated with the V4 countries. In the case of positive topics associated with the European Union, the plane of economic solutions, i.e. the variable EU financial support to improve the integration of migrants in the Member States, in particular in the first contact countries (Greece, Spain, Italy), is foregrounded. The second major plane is the actual political solutions on the part of the EU, i.e. its negotiations on cooperation with the original war conflict countries and the incentives for the concept of a multinational pan-European solution. The V4 countries were positively linked only with the subject of social solutions thanks to the positive changes of the Hungarian attitude to the refugees in the transit zones. This topic, however, must be seen in the context of its prior development in the media. And this was mainly linked with negative social solutions of the crisis. This topic emphasizes the inhumane conditions of migrants in the transit zones in Hungary. This phenomenon reached European attention because it was highlighted even by the Council of Europe Commissioner for Human Rights. The analysis of the *www.topky.sk* tabloid by A. Chudžíková³¹ in 2016 pointed to a slight inconsistency in the media discourse. The website was presenting mainly the topics with the potential for negative emotions. In our analysis, the inconsistent nature of the topics was confirmed, however, with the tendency to shape rather positive emotions. The

31 CHUDŽÍKOVÁ, A.: *Obraz utečencov v médiách na Slovensku*. [online]. [2018-01-15]. Available at: <<https://www.multikulti.sk/clanky/obraz-utecencov-v-mediach-na-slovensku>>.

results of the analysis are, however, more in harmony with the approaches of the V4 countries and the European Union than the with the image of migrants or refugees.

The alternative media (slobodnyvyber.sk and hlavnespravysk) paid more attention to the V4 countries than the European Union. In the case of alternative media, positive, negative and also neutral subjects were identified and categorized into **political solutions, social solutions and evaluation of current situation**. In the case of V4 countries the negative polarity of topics prevailed, which were linked to the political solutions (statement of the Hungarian and Polish political leaders to the policy of German Liberals, highlighting of the egoistic approach of the V4 countries in the case of migration policy (Jiří Pehe) or the negative presentation of the transfer of migrants to Europe) and the evaluation perspectives of the current situation (helplessness of the EU in the migration issues (Štěpán Kotrba), migrants as a challenge for Europe in safety (Ján Čarnogurský). The European Union was negatively confronted with regard to the political solutions such as the Eugenics 21 project or the rejection of liberal policy to migrants. The positive topics are mainly linked with the V4 countries and the social solutions, political solutions and evaluation of current situation. The alternative online media have also identified the topics of neutral nature linked to the V4 countries. These topics are in line with the political solutions and evaluation perspectives of the current situation.

Conclusion

Within the framework of the above quality content analysis of select Slovak online media, we have identified a wide range of categories and topics associated with the migration issues (migrants, refugees) with positive, neutral and negative discourse. The topics published by the mainstream media were viewed most positively mainly in the context of the European Union, which showed interest in uniform and constructive solutions of the situation (migration crisis) within the framework of the political, social and legal measures relating to the Union as a whole. In the context of the individual V4 countries, we also noted a few positive topics, but in general, the discourse was negative, reflected primarily in the speeches and positions of the high-ranking representatives against the solutions offered by the EU, or positioning the countries as victims of the migration crisis. In our view, the topic of migration is used primarily as a tool to win favor (and unfavor) of the voters in the political battle for power instead of the willingness to seek consensus in addressing the impacts of this serious social crisis. And since the current online media clearly have the power to influence public opinion and attitudes in their audience and the citizens of Slovakia in general, it is more than vital to be aware of the causes and consequences of the discourse (in particular negative discourse) on migration in the mainstream information sources. In this context, it is “hazardous” and irresponsible to use the above principles of “manipulative journalism” (namely propaganda, priming, framing and definition of topics) in the long term. These unfair principles of information creation and processing appear quite often on the background of the migration crisis (however, more often in the alternative and tabloid media), and only a critically thinking reader (or viewer) can decrypt them. From the perspective of instant dissemination of media content in the current online environment, it is often difficult for the recipient to identify such a manipulative behavior of the media. The very type of online media we choose among the various options should be a guarantee of objectivity and balanced

information within the framework of various reporting formats. So the question of how to provide objective, reliable and balanced news to the greatest possible audience, and at the same time, avoid the impact of conspiracy (alternative) websites on public opinion, remains unanswered. Do we select the medium according to who we are, or is our choice a result of the era (often with shifted values) we live in?

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Contact data

Dr. Oľga Púchovská, PhD.
Constantine the Philosopher University in Nitra
Faculty of Arts
Dražovská 4
949 74 Nitra
SLOVAK REPUBLIC
opuchovska@ukf.sk

Mgr. Edita Štrbová, PhD.
Constantine the Philosopher University in Nitra
Faculty of Arts
Dražovská 4
949 74 Nitra
SLOVAK REPUBLIC
estrbova@ukf.sk

UNDERSTANDING CARNIVALESQUE FORMS OF MEDIA ENTERTAINMENT: THE CASE OF THE BRITISH TV SHOW MISFITS

Jana Radošinská

Abstract

Focusing on the phenomenon of carnivalization, the paper offers an insight into contemporary notions and opinions on carnivalesque forms of communication present in various cultural forms and media products. The text's aim is to provide a theoretical overview of different approaches to understanding the term "carnivalization" in the context of visual-auditory media production, as well as an analysis of carnivalesque aspects present in the British science-fiction and comedy television show *Misfits*. The paper works with the basic assumption that media carnivalization may appear to be a form of social criticism, black humour or satire (in this particular case associated with the current popularity of superheroic narratives that are mocked by the analysed TV show), but it is, in fact, a very efficient form of social control and a clear consequence of existing social inequalities.

Key words:

Carnivalization. Comic. Dominant Culture. Media Production. Media Spectacularity. Misfits. Social Hierarchy. Superheroic Narratives. Television.

1 Introduction

Late modern media culture is oversaturated with spectacular portrayals of humorous stories, situations and events, cynical social commentaries and pretended resistance against social authorities. Parodies and ironic forms of media entertainment have become conventional and universally accepted ways of amusing the media audiences and disseminating cultural messages based on quite simple, yet easily comprehensible and emotionally satisfying stimuli. Given the fact that many entertaining media products tend to present various forms of ironic representation, it is not surprising that our media consumption patterns related to symbolic interactionism change accordingly. Working with H. R. Jauss's set of different types of identification, J. Gripsrud claims that today's media culture often embraces the final category in Jauss's typology of identificatory forms labelled *ironic*: "This is when a text seems to invite a sympathetic identification with a hero or heroine, but then, again and again, breaks the identificatory bond by making it absurd or otherwise unbearable in terms of our self-image or self-esteem."¹ This kind of ironic identification occurs while we watch the obscene behaviour of common people appearing in various types of reality TV programming, read the news stories about disgraced former star athletes or experience the flawed portrayals of late modern heroism the contemporary blockbuster movies are based on. Such kinds of media entertainment, even though they are very diverse in terms of both their form and content, have a few things in common – they exist to entertain the media audiences and gain profit; they are universally popular; they all work with the expressive means reminiscent of carnivalesque forms of entertainment.

The notion of "carnivalization" of media culture has been discussed in many different contexts. As noted by J. Rusnák, the academic circles showed their interest in carnival as a part of human communication back in the 1980s and 1990s, mostly in order

1 GRIPSRUD, J.: *Understanding Media Culture*. London : Arnold, 2002, p. 17.

to better understand the sources, course and consequences of publicly disseminated communication events.² According to M. Petrusek, carnivals have been a part of European cultural traditions and folklore for centuries. Their origins stretch back to the Ancient times. Carnivals used to take place prior to the Roman Catholic Lent, i.e. the commemoration of the 40 days Jesus Christ had spent fasting in the desert. However, the term's etymology is unclear (it is probably associated with the Latin expression *carnem levare*).³ J. Kristeva sees carnivals as social events based on dialogues – any person attending a carnival is an actor and spectator at the same time.⁴ As is quite clear, its original aim was to offer common people jointly experienced entertaining impulses resulting from obscene behaviour, dancing, singing, drinking excessively, fighting and mocking social or religious authorities. However, why is the notion of “carnival” useful even today and how does it enrich our efforts to explain media entertainment’s meaning and purpose? The concept of “carnavalesque culture” has been discussed by several prominent authors specialising in late modern sociology, notably by Z. Bauman⁵ and G. Lipovetsky.⁶ The latter author’s critical reflection on “ludic society” is based on M. M. Bakhtin’s understanding of “carnavalesque culture”. M. M. Bakhtin’s definition of the term refers to a complex communication structure involving all forms of the rich and diverse variations of festivities experienced by people living in the Middle Ages and Renaissance. However, as he remarks, some elements of this Medieval lore continue to exist even today. “Carnival” is thus a reservoir of cultural traditions, a way of maintaining and embracing many forms of social life that have ceased to exist on their own.⁷ M. M. Bakhtin, one of the most cited Russian scholars of the communist era, offered his analysis of the literary works written by François Rabelais in order to find certain connections between Medieval carnivalesque culture and the late modern world we live in today.

As the aim of the paper is to offer a scholarly reflection on carnivalesque forms of media entertainment produced in the new Millennium, the following chapters focus on the idea of “carnivalization” of media production not only on basis of the knowledge on the topic present in M. M. Bakhtin’s key publication titled *Rabelais and His World* but also in terms of the current cultural phenomena. J. Braun and D. Langman note that the most extreme forms of carnivalization happening today are perceived as violent outbursts exposed to the public eye. Some of them are associated with the widespread issues of religious fanaticism and extreme nationalism. These exist in societies where social morale and public spiritedness decline, and “*where governments as well as private elites encourage such escapism both for purposes of profit and to deflect criticism from the leadership exercised by these elites*”. Less extreme forms of carnivalization are related to popular entertainment,⁸ and those

2 RUSNÁK, J.: Karnevalové textúry v súčasných elektronických médiách. In URBAN, P. (ed.): *Súmrak médií. Problematika narácie v médiách*. Žilina : Žilinská univerzita, 2013, p. 213.

3 PETRUSEK, M.: *Společnosti pozdní doby*. Prague : SLON – Sociologické nakladatelství, 2006, p. 136.

4 KRISTEVA, J.: *Slovo, dialog, román*. Prague : SOFIS, 1999, p. 80.

5 See, for example: BAUMAN, Z.: *Úvahy o postmoderní době*. Prague : SLON – Sociologické nakladatelství, 2006.

6 See also: LIPOVETSKY, G.: *Éra prázdnoty. Úvahy o současném individualismu*. Prague : Prostor, 2003.

7 BACHTIN, M. M.: *François Rabelais a lidová kultura středověku a renesance*. Prague : Odeon, 1975, p. 174.

8 BRAUN, J., LANGMAN, D.: Preface. In BRAUN, J., LANGMAN, D. (eds.): *Alienation and the Carnivalization of Society*. New York, Abingdon : Routledge, 2012, p. XIV.

are the ones we aim to reflect on predominantly. We have to acknowledge, however, that M. M. Bakhtin's analysis of Medieval carnivalesque culture present in the literary works of François Rabelais was first published decades ago and did not focus on the contemporary forms of visual-auditory media entertainment. Moreover, his extensive knowledge on Rabelais's pentalogy about *The Life of Gargantua and of Pantagruel* seemingly does not have much in common with the problems we want to address below. As the second decade of the 21st century is slowly proceeding towards its end, we sense that "the novel is no longer our primary narrative form: the role has been assumed by the visual-auditory narratives of film and television". However, motion pictures and television shows are anything but new forms of art; they are just results of "elaborate fusion of existing arts: theatre, photography, prose narrative, and music" mobilised by digital technologies. We may therefore see them as the ultimate carnivals of the arts and of the modes of discourse they encompass.⁹ And yet, we believe that M. M. Bakhtin's notion of "carnivalization" may seem to be a bit outdated (his work has been widely criticised, and for many relevant reasons), but it is still useful if we want to reconsider the communication practices the media employ to keep us entertained in the era marked by overabundance of amusing impulses.

2 Notes on Media Carnivalization (and How to Understand It)

Any scholarly considerations on the late modern forms of carnivalization have to take into account the fact that defining "media entertainment" is quite problematic. For the purposes of this paper, we see "media entertainment" as a form of social communication aimed at satisfying individual needs of recipients. These needs are of psychological, somatic, cognitive, affective and socio-cultural nature. It is a well thought out, carefully calculated structure of communication acts that is aware of its own objectives and economic value. Entertaining media products are therefore based on versatile combinations of popular themes, ideas, stories and symbols their audiences perceive as amusing, special and/or original (even though the opposite is sometimes true).¹⁰ Moreover, as people living in the society of today have to face their insecurities, anxieties and disappointments on a daily basis, media entertainment gives them opportunities to lead a more balanced emotional life. Common people often consume media entertainment to symbolically express their disgust of economic and cultural repression they go through routinely.

The form and content of entertaining media products and stories are dependent on technological advancements. After all, the most sophisticated media technologies (especially digital communication environments) maximize the effectiveness of their dissemination. H. Pravdová claims that media entertainment influences the ways of our self-presentation, sets our favourite free time activities, introduces multiple fashionable lifestyles and reinforces our efforts to get rid of the responsibility for other people and their lives. Amusing forms of media communication are filled with

9 McWILLIAMS, D.: Bakhtin in Brooklyn: Language in Spike Lee's Do the Right Thing. In BARTA, P. I., MILLER, P. A., PLATTER, Ch., SHEPHERD, D. (eds.): *Carnivalizing Difference: Bakhtin and the Other*. London : Routledge, 2001, p. 247-248.

10 RADOŠINSKÁ, J.: *Mediálna zábava v 21. storočí: Sociálno-kultúrne aspekty a trendy*. Trnava : FMK UCM, 2016, p. 55.

exciting shows, eroticism, emotionality, heroic acts and engaging pictures. The media audiences therefore have to cope with the pressure of two antagonistic tendencies. They live within the firm boundaries of mass culture which implies uniformity, homogeneity, standardisation and hyper-consumerism. However, they also experience various forms of popular culture, and these experiences result in extreme individualism, exhibitions of narcissist superego and flashy self-presentation.¹¹ Undoubtedly, in a way, these personalised choices related to lifestyle may be – at least to some extent – free of constraints posed by social structures and inequalities. Media culture of today is a lot of things. However, above all, it is entertaining: *“The power of popular culture lies in the numbers of its users who are given a chance to independently construct their own social identities. Popular culture is also a source of inspiration, an impulse leading to certain transformations of one’s own social situation.”*¹² So how are we supposed to grasp contemporary media entertainment through the optics of the carnivalesque forms of social communication originating in the Middle Ages?

M. Petrušek explains the parallels between M. M. Bakhtin’s notion of “carnival” and the current forms of media-disseminated entertainment by saying that “carnival” is a welcome addition to dominant culture. Its expressions comically degrade the official values, reverse the existing social roles and hierarchies, and decline or openly deny the social or political foundations our societies are built upon. Carnivals are clearly and markedly destructive. They do not create any alternative values; instead they are playful, spontaneous and even parasitic, because they feed on dominant culture.¹³ According to Ch. Barker, the current understanding of the term “carnival” metaphorically refers to the symbolic resistance mechanisms expressed through popular culture. However, the power of contemporary carnivalization is not limited to a simple reversion of so-called cultural distances. It also lies in *“the low invading the high”*, which results in the creation of grotesque hybrid forms. Carnivalization allows the lowest cultural forms to challenge more sophisticated cultural expressions, contradicting the arbitrary nature of the whole act of cultural classification.¹⁴ The previous definitions suggest that post-millennial media carnivalization acts as an important means of expressing cultural resistance. However, it is not entirely true – and this is where the aforementioned critique of M. M. Bakhtin’s line of thought comes into question.

The unclear boundaries of late modern-day carnivalization were discussed influentially by U. Eco back in the 1980s. The author notices that if the ancient, religious carnival was limited in time, the modern mass-carnival is limited in space (reserved for certain places or, for example, framed by the television screen). “Carnivalization” can act as a revolution, but only when it appears unexpectedly, on basis of frustrations resulting from unfulfilled social expectations. However, it is acceptable only when performed within the limits of *“a laboratory situation”* (literature, stage or screen). Unexpected

11 PRAVDOVÁ, H.: Fenomén zábavy a úloha stereotypov v produkcii a recepcii mediálnej kultúry. In *Communication Today*, 2011, Vol. 2, No. 1, p. 8.

12 SOLÍK, M., KLEMENTIS, M.: Mimicry of Cultural Production for the Majority: Development Tendencies of Mainstream Culture. In *European Journal of Science and Theology*, 2015, Vol. 11, No. 6, p. 103-104.

13 PETRUSEK, M.: *Společnosti pozdní doby*. Prague : SLON – Sociologické nakladatelství, 2006, p. 136.

14 BARKER, Ch.: *Slovník kulturních studií*. Prague : Portál, 2006, p. 88-89.

and thus non-authorised carnivalization forms occurring in real life are interpreted as revolutions (e.g. ghetto riots, protests against globalisation, etc.). However, even revolutions have to install a new social model, otherwise they are not successful. In other words, any effective revolution has to go beyond the boundaries of common social disturbances, revolts or uprisings. As U. Eco further remarks, although it is quite relevant to see *“the manifestation of a profound drive towards liberation and subversion in Medieval carnival”*, M. M. Bakhtin’s ideology of “carnival” as actual liberation cannot be applied to late modern social hierarchy: *“If it were true, it would be impossible to explain (...) why today’s mass media, undoubtedly instruments of social control (even when not depending upon an explicit plot) are based mainly upon the funny, the ludicrous, that is upon a continuous carnivalization of life. To support the universe of business, there is no business like show business”*.¹⁵ In other words, U. Eco states that the carnivalesque forms of media entertainment are not here to provide any true resistance against dominant culture or any kind of liberation. Their purpose is to offer the consumers a symbolic space for relieving individual as well as collective tensions or anxieties through amusing images and stories disseminated by the media. Another definition of the term “carnivalization” refers to a major shift in our understanding of popular culture: *“The carnivalization of the world is a shorthand term that we believe describes a major shift in the nature of popular culture”*. This shift is related to both the ways people live and experience their everyday lives and the varied genres preferred by the media (and entertainment) industry segments such as film, television, music, Internet and digital games.¹⁶ J. Rusnák’s definition sees “carnivalization” as a process of strengthening the dramaturgy of folk performances based on various elements of the carnivalesque poetics. This kind of dramaturgy is nowadays typical for many different kinds of media communication. As the author points out, media carnivalization establishes a disproportionate media reality (e.g. by creating tensions between the beautiful and the ugly, the strong and the weak or the joyful and the desperate).¹⁷ M. Danesi’s understanding of “media carnivalization” is quite profound as well: *“Carnivalesque genres satirize the lofty words of poets, scholars, and others. They are intended to fly in the face of the official, sacred world – the world of judges, lawyers, politicians, churchmen, and the like (...) The transgressive antics of the latest pop musician, fashion model, movie star or cult figure are, in this framework, manifestations of an unconscious profane instinct that seeks expression in symbolic-carnivalesque ways”*.¹⁸ The carnivalesque media reality is exceptionally visible in case of television production. Television offers a wide variety of topics that are extremely easy to understand. Moreover, it aims to emotionally satisfy the audiences. In N. Postman’s words, all statements claiming that television is mostly entertaining are anything but new or original. However, as he remarks, the most serious problem here is that television has become a natural way of depicting any

15 ECO, U.: The Frames of Comic ‘Freedom’. In SEBEOK, T. A. (ed.): *Carnival!* Berlin, New York, Amsterdam : Mouton, 1984, p. 3-7.

16 LANGMAN, L.: Globalization, Alienation, and Identity. In LANGMAN, L., KALEKIN-FISHMAN, D. (eds.): *The Evolution of Alienation: Trauma, Promise, and the Millennium*. Lanham : Rowman & Lifflefield Publishers, 2005, p. 189.

17 RUSNÁK, J.: Karnevalizácia v elektronických médiách. In RUSNÁK, J. (ed.) et al.: *Texty elektronických médií: Stručný výkladový slovník*. Prešov : Vydavateľstvo Prešovskej univerzity v Prešove, 2010, p. 121.

18 DANESI, M.: Semiotics of Media and Culture. In COBLEY, P. (ed.): *The Routledge Companion to Semiotics*. Abingdon, New York : Routledge, 2010, p. 147-148.

kind of reality, that entertainment has become “*an encompassing ideology of any television communication*”.¹⁹

Other useful remarks on media carnivalization can be found in J. Fiske's essay *Carnival and Style*. The author reminds that even M. M. Bakhtin's concept of “carnival” mentioned various features of carnivalization such as laughter, excessiveness (of the body and bodily functions), pleasure stemming from resisting morale, discipline and social control, bad taste, insults and humiliation. Television production is often named as the most prominent source of such carnivalesque entertainment forms. However, carnival may be associated with carnality, but not with individual bodies; instead, it is bound to the “bodily principle”, to the material essence of life that chronologically precedes individuality, spirituality and social organisation. The carnivalesque degradation of spiritual values thus literally reduces all mentioned ideas to the level of the bodily principle.²⁰ The disproportionate media reality disseminated by television and other media allows media producers to focus attention of their audiences on people living on the edge of society, natural disasters, tragic events carefully monitored by the general public, ‘ups and downs’ occurring in private lives and careers of celebrities or downfalls of tyrants and criminals. These stories overshadow the ordinary nature of everyday life and are easy to interpret. Moreover, they are available immediately, hard to miss and even harder to avoid. Such ‘limited’ disproportionate stories also fulfil the spectator's will to experience a strong, time and space-bound emotion, an emotion that allows us to get away from our responsibilities.²¹ Carnivalization is not a way to express cultural resistance; it is a form of media-induced escapism.

Given the fact that the paper's aim is to discuss carnivalesque forms of media entertainment and identify their occurrence in the selected British TV show, our previous reflection on the topic has been focused on television. However, many aspects of carnivalization may be identified in other types of media as well. For example, Z. Bučková's analysis of religious motives present in the digital game *The Witcher 3: Wild Hunt* shows that the story in question often portrays situations related to religious beliefs and spirituality through mockery and violence.²² H. Pravdová has addressed the issue of carnivalization repeatedly, and in various contexts.²³ Discussing carnivalization in relation to feature films, A. Ndalians claims that neither television shows nor films let the spectator to merely observe. In fact, they require them to critically engage the universe mapped out before them. Visual-auditory spectacles are complex performances that involve everyone – director, actors and

19 POSTMAN, N.: *Ubavit se k smrti: Veřejná komunikace ve věku zábavy*. Prague : Mladá fronta, 2010, p. 95.

20 FISKE, J.: *Karneval a styl*. In *KINO-IKON*, 2001, Vol. 2, No. 1, p. 70.

21 RUSNÁK, J.: *Karnevalové textury v súčasných elektronických médiách*. In URBAN, P. (ed.): *Súmrak médií. Problematika narácie v médiách*. Žilina : Žilinská univerzita, 2013, p. 216.

22 BUČKOVÁ, Z.: *Religious Motives as Part of Virtual Reality Created by the Digital Game The Witcher 3: Wild Hunt*. In *European Journal of Science and Theology*, 2019, Vol. 15, No. 1, p. 223-233.

23 See, for example: PRAVDOVÁ, H.: *Karnevalizácia mediálnej kultúry*. In PETRANOVÁ, D., PRAVDOVÁ, H., SOLÍK, M. (eds.): *Sex, lži a video: Aktuálne otázky mediálnej kultúry*. Trnava : FMK UCM, 2013, p. 302-312; PRAVDOVÁ, H.: *Stigma of Post-Millennium Era: Carnivalization of Media Production*. In *SGEM 2014: Psychology and Psychiatry, Sociology and Healthcare, Education: Sociology and Healthcare: Conference Proceedings. Volume II*. Sofia : STEF92 Technology, 2014, p. 861-868.

audiences. Laughter, seen as the essence of the carnivalesque by M. M. Bakhtin and many other authors following his lines of thought, is a crucial part of such spectacular performances.²⁴ This means that the most evident kinds of carnivalization are present within spectacular media portrayals. As noted by G. Debord, these additions to the world of today, these excess decorations exist to continuously and tirelessly justify the conditions and purposes of the current social system.²⁵ Considering the nature of media carnivalization and media-disseminated entertainment, it is very important to discuss the fact that “*the standards for balance and harmony that hold true for many cultural elements hold true for carnivalization as well. It is certainly an issue for our age because the ‘authenticity’ of emotion, and realistic rebelliousness versus the fakery of pseudo-rebelliousness,*” tells us a lot about today’s popular culture, its value and authenticity.²⁶ As we believe, entertaining media narratives involving fictitious characters who possess supernatural abilities are fitting examples of pseudo-rebelliousness masked behind heroic acts and spectacular imagery. That is why we are interested in the British TV show *Misfits* that openly (and quite obscenely) mocks the idea of superhumanity.

3 Misfits as Carnavalesque Counterparts of Today’s Superheroes

Misfits (2009-2013, created by Howard Overman) is a British TV show centred on a group of young offenders who have been sentenced to work in a community service programme.²⁷ While getting to know each other and expressing disgust of their court-ordered duties, they are hit by a strange electric storm and gain various superhuman abilities. The show’s obviously modest production value and budget are in sharp contract with other TV shows involving superheroic stories, e.g. with NBC’s hit series *Heroes* (2006-2010, created by Tim Kring, renewed for a short time in 2015). However, *Misfits* not only embrace the given production environment but also openly invert the ideas and values associated with being a superhero in the 21st century. Of course, it is necessary to acknowledge that any stories about superheroes, whether those told by comic books or today’s film and television spectacles, are more or less carnivalesque. Despite the fact that superheroes represent the timeless virtues of doing the right thing, saving the world or protecting those who cannot protect themselves, they do so both spectacularly and violently, i.e. in accordance with the bodily principle typical for media carnivalization. While saving the world, they exchange nasty insults, make cynical comments related to the ongoing situation, break the rules of the society they try to protect and refuse any authorities or control mechanisms that would hold them back or regulate their behaviour. Portrayed through gratuitous shots uncovering their well-built (female as well as male) bodies,²⁸ movie and television superheroes are full-fledged celebrities with complex life stories. In most cases, they prevail over their enemies after spectacular and excessively violent confrontations. Their mutual

24 NDALIANIS, A.: *The Horror Sensorium: Media and the Senses*. Jefferson, London : McFarland & Company, 2012, p. 111.

25 DEBORD, G.: *Společnost spektáklu*. Prague : INTU, 2007, p. 4.

26 BRAUN, J., LANGMAN, D.: Preface. In BRAUN, J., LANGMAN, D.: *Alienation and the Carnivalization of Society*. New York, Abingdon : Routledge, 2012, p. XIV.

27 The following analysis focuses on the original cast appearing in the first two seasons of the show (remark by the author).

28 See also: RADOŠINSKÁ, J.: *Teoretické aspekty filmov o superhrdinoch*. Trnava : FMK UCM, 2018.

relationships are often hierarchized in accordance with the abilities they are able to control (the lead characters are physically, but not morally superior). It is therefore rather strange to see a group of people possessing superhuman abilities who have no true intention to become heroes and saviours of the world.

The analysed television show ironically underlines all of the above-mentioned flaws of late modern portrayals of superheroes. Moreover, *Misfits* also explore their newly acquired abilities not to become more virtuous, but to find out if there is a way of monetizing their talents and/or avoiding any real work. Unlike 'traditional' superheroes, *Misfits* never leave the unsightly whereabouts situated in London periphery. The idea of 'community payback' is comically reversed by their actions as well as through visual details. The group members have absolutely no respect for their probation officers (they even kill multiple community service supervisors; either in self-defence or under various absurd circumstances). Nathan, one of the show's lead characters, wears an orange overall with a sign stating 'COMMUNITY BLOWBACK' (it is, in fact, his amateurish remake of the original writing 'COMMUNITY PAYBACK'). Mocking any forms of community building and showing no interest in answering for their illegal activities, the delinquents presented in the TV show in question gain superhuman abilities which correspond with their behavioural patterns and characters. Nathan, an extrovert young man who tends to insult anyone nearby and regularly steals snacks from a vending machine, seemingly remains unchanged to finally find out that he cannot die (the act of his 'resurrection' is equally absurd and distasteful, as he, while lying in his coffin and waiting to be rescued, is forced to defecate and then shares this information with the other *Misfits*). Kelly is a 'chav'; she uses a vulgar slang that is almost incomprehensible, especially to spectators who have English as their second language. The remaining members of the group tend to judge her for her brash behaviour and low social status, and that is why she gains the ability to read anyone's mind. Curtis was sentenced to community service after being caught in possession of cocaine. As he would like to 'turn back time' and avoid the unfortunate situation, he later gains the power of time manipulation. His character also embodies the show's tendency to express politically incorrect and offensive observations on sensitive topics such as gender identity and sexuality (Curtis eventually acquires the power to swap biological sex, and gets pregnant in his 'female form' as a result of uncontrolled sexual experimenting). Alisha is a provocative young woman who ostensibly shows her physical attractiveness and sexual confidence. She develops a 'superpower' to make other people express their sex-related desires and deviations by touching them. Simon, who is quite shy and a bit strange, is suddenly able to turn invisible.

One of the 'superheroic' missions the characters experience is their confrontation with a Virtue cult. The cult is established by a young woman named Rachel who gains the superpower to control other people's behaviour. Being ultra-conservative, she starts to disseminate her worldview and turn numerous individuals into obedient followers of the cult. *Misfits* are, according to their own cynical statements, forced to intervene, as they cannot accept a new world inhabited by decent, respectful, chaste and deeply religious, but also fanatically devoted people. In the meantime, they remain in the state of chaos they caused by murdering their probation officers. Another carnivalesque portrayal of religiousness occurs during the second season,

in the episode titled *Christmas Special*. The gang meets again three months after completing their community service to monetize their superpowers. They find out that Seth, a former drug dealer struck by the electric storm, can now 'deal' superpowers. Elliott, a priest suffering from a crisis of faith, purchases various abilities in order to be able to walk on the water and publicly appear as self-proclaimed 'Jesus Christ'. The gang also helps a young woman give birth and sings carols along the way. This bizarre scene fully embraces the bodily principle of carnivalization – Nathan and his companions are shocked to see placenta coming out as well. Nathan starts to kick the placenta, convinced that it is an Alien (referring to Ridley Scott's 1979 horror movie where people travelling by a commercial spaceship encounter a killing monster that reproduces by hurting humans. Alien's offspring then bursts from their chests).

Given the aforementioned characteristics of media carnivalization, the following aspects have been identified (in alphabetical order):

- bad taste – all characters' dressing styles, used vocabulary;
- dancing – Rudy walks across a nightclub to collect unfinished drinks abandoned by other people, finishes the drinks and vomits into a girl's hood while dancing;²⁹
- excretion – Nathan defecates while he is buried alive;
- humiliation – Nathan making fun of Simon due to his lack of sexual experience;
- mockery aimed at human sexual identity – Curtis turns into a female version of himself and accidentally gets pregnant;
- natural disaster – a strange electric storm provides the affected people with superhuman abilities;
- obscene behaviour – Alisha purposefully makes people express their hidden sexual preferences and deviations;
- openly expressed resistance against abstinence and religious beliefs – *Misfits* violently confront both the woman turning others into overly decent religious fanatics and the priest pretending to be Jesus;
- people living on the edge of society – *Misfits* are young individuals sentenced to several weeks of community service for various kinds of delicts;
- rejection of social order and authorities – *Misfits* eventually kill their probation officers; either in self-defence or accidentally;
- thievery – Nathan regularly kicks and smashes a vending machine in the community centre as he is not willing to pay for his snacks;
- unveiling the most intimate aspects of human life – *Misfits* assisting a woman in labour and acting violently when seeing placenta.

Conclusion

The analysed TV show is a fitting example of the more extreme forms of carnivalesque media entertainment. The ways *Misfits* communicate with their viewers obviously embrace the bodily principle of carnivalization. Reacting to the current popularity of film and television superheroes, they offer a story of a maladjusted group of young people who are unable to cope with the demands of a 'normal' social environment. However, exactly these people obtain superhuman abilities. Their actions are thus, quite understandably, framed by violent outbursts, politically incorrect statements,

29 Rudy does not appear during the first two seasons of the show. That is why his character has not been mentioned above (remark by the author).

black humour and openly subversive communication strategies. Once again it is quite clear that no carnivalesque stories and communication forms, even the most grotesque or bizarre ones, are, in fact, able to subvert the actual power the social and political elites hold, as *Misfits* are here just to entertain the audiences looking for an unconventional or rather niche type of superheroic narrative. It is reasonable to presume that most people, who like to watch *Misfits*, may also consume many other media-disseminated stories involving superheroes, even those that are entirely different. Turning back to M. Petrušek's reflection on how to use the concept of "carnavalesque culture" in the late modern era, i.e. in the era stripped off any boundaries between the everyday and the exceptional,³⁰ we have to acknowledge that carnivals may have lost their original purpose, but gained many new ones instead. Media carnivalization functions as a comic mirror of social misrecognition and inequalities deepened by the indifference of politicians and other agents of the social order. In case of *Misfits*, their creators as well as audiences mock the lofty idea of superheroes and their superficial efforts to save the world. However, watching *Misfits* abuse their extraordinary abilities in order to hide the crimes they have committed (or to gain money) does not subvert the general popularity of superheroes. On the contrary, the analysed TV show is a cool, trendy media product aiming to appeal to the exact same audiences who tend to watch 'conventional' superheroic stories. It thus functions as a welcome addition to the current offer within the given segment of the media industry.

Providing offensive remarks on community service, volunteering and charity, *Misfits* show why the ordinary people despise the idea of working for free. From their point of view, only the educated and culturally superior elites have enough money and time to ostentatiously participate in charity. Naturally, the young people portrayed by the show are anything but well-educated and culturally superior. Their interactions consist of meaningless fights and verbal quarrels filled with obscene expressions. They have no respect for other people's feelings, plans, religious beliefs or worldviews, wasting time, chasing instant gratifications, breaking the law and acting ridiculously. However, *Misfits* also represent disillusioned young people with no ambitions and no true motivation to change their lives, portraying a lifestyle that may appear to be socially pathological and harmful, but also 'authentic'. Obviously, this kind of authenticity has nothing to do with our everyday reality; and yet, it is not hard to imagine that many young people living in unfavourable environments can identify with this group of delinquents. Today's consumer culture is an ambivalent type of cultural framework based on too many opportunities.³¹ Nevertheless, one has to possess enough cultural capital to be even able to explore these opportunities. As U. Eco would say, today's carnivalization is limited in (media) space. However, the sphere of media entertainment is nowadays all around us, spread across our everyday life, work routines, study obligations and leisure activities. In a way, it binds us together, even though our entertainment choices are very different. People of the new Millennium tend to explore their multiple identities and look for safe ways of experiencing otherwise unavailable sensations.³² And that is one of the reasons why

30 PETRUSEK, M.: *Společnosti pozdní doby*. Prague : SLON – Sociologické nakladatelství, 2006, p. 134.

31 ROUBAL, O.: Maximizers and Satisficers in Consumer Culture Changes. In *Communication Today*, 2018, Vol. 9, No. 2, p. 43.

32 RUSŇÁKOVÁ, L.: Mimicry – Principle of Identity Transformation from the Perspective of Digital Games Theory. In *Communication Today*, 2016, Vol. 7, No. 2, p. 18-29.

most people watching nasty *Misfits* smoothly return to Hollywood blockbusters and television shows involving superheroic characters determined to save the world and fascinate us with their virtues and physical attractiveness.

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Contact data:

Dr. Jana Radošinská, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
jana.radosinska@ucm.sk

SCREENSHOT AS AN ART: AN AESTHETICS OF IN-GAME PHOTOGRAPHY

Ivan Rokošný

Abstract

Photography has become an integral part of daily life for a huge part of the population with rising phenomena such as digital photography and social networks. In many ways, it is widely considered as an art. Creating still images with the camera plays a key role in numerous digital games as part of the narrative. Apart from being implemented in the digital games as the key element of the gameplay, it has also become an opportunity for players to explore open-world environments and create unique compositions of still images from their own perspective. In this paper we argue, that in-game photography could be seen as mixed media art, or even as a specific genre of photography.

Key words:

Aesthetics. Digital Game. In-game Photography. New Media Art. Screenshot.

Introduction

In-game photography (IGP) is a relatively new concept of interaction between the player and the digital game. This article tries to answer the questions about the recognition of IGP as a specific art form. IGP (or also related as Screenshot Art) have specific aesthetics and forms. With the technological progress comes fundamental changes in the practice of photographic representation. Digital photography, smartphones, selfies, these all new features are shaping the view on photography and its representation in digital games. The relationship between photography and digital games has been pretty strong since the introduction of early digital games. Creation of a specific environment in digital games gave the opportunity not only to entertain but also to explore and experience. *“For future generations, video games may become the most dynamic extension of cultural memory since photography was embraced as an art form. Players are currently practicing the fundamental basics of photography, as a cinematic, navigation tool, and in some cases, as a game objective, which is beginning to unlock new forms of shared, cultural expression.”*¹ Players creativity and own visual style are crucial in expressing the artistic meaning, the idea. Even though, that IGP is photography, which is happening in a different medium, the player interaction and way of playing have the key impact on the aesthetics of the final object. Firstly, this paper focuses on digital games, which feature photography as the main narrative and gives insight into the representation of photography in these games. We later focus on understanding the current trends and principles of photography inside digital games.

Understanding mechanisms, players motivation and different approaches we contribute to the ongoing debate on understanding and acknowledging IGP as a creative process of individual – mixed media art. There is a notion, that this kind of artworks exists only in the virtual world, which can have demeaning connotation. Therefore, this article contains examples of artworks, that went over the borders of the online world and were featured in real-life galleries. We argue, that players share

1 FRON, J., SANDOR, E.: *The Future of Video Games as an Art: On the Art of Playing with Shadows*. [online]. [2018-10-25]. Available at: <<https://culturalpolicy.uchicago.edu/events/playing-rules-cultural-policy-challenges-video-games>>.

the same motivations as real-life photographers – capture appealing images, share an idea, preserve memories or demonstrate the technical expertise. Their main purpose remains in creating something from player's own perspective, with clear artistic intention. And even they are doing that in the already pre-created environment, so legality is in the question, player's creative process is the way of self-representation and therefore could be should be viewed as a unique piece of art.

1 Photography in Digital Games

Photography (as others medias such as film) without a doubt influenced the development of digital games. Various developers over the years designed a concept of snapping pictures in different genres. From photography simulators to text game adventures or real-life simulators, where photography can be key elements of the narrative. There are numerous different representations and limitations of usage of the virtual camera. “Traditionally, games that have integrated photography have taken what we would term a content-centered approach. With content-centered goals, the player needs to capture a certain image or object for maximum points (i. e. *Pilotwings 64*,² 1996)”³ More interesting approach, from positioning photography in digital games was brought with practice-based games. The perfect example is *Pokémon: Snap!*⁴ (1999), published by Nintendo for its platform Nintendo 64. This first-person shooter (FPS) and simulator use camera as the main item of the gameplay. The player's character (Todd Snap) is instructed to travel through different locations and take photos for scientific research. This pioneer game in a sense introduced a lot of new aesthetic values inside game mechanism for creating photographs in the digital game. The player is limited by a number of pictures per visit and later on, needs to pick the best and highest quality ones. Through the gameplay, players collect more items which can help to improve the quality of photos. *Pokémon Snap!* incorporates amateur portrait and candid photography. At the end of each level, the pictures are judged based on size, pose, and technique. Obviously, the possibilities are limited, especially in the player's movement. “One possible limitation, in term of exploiting the “gameness” of photography, would be in confining players on a track rather than giving in to a feeling of exploring and find. This reveals a persistent tie to the content-based game, where the track may serve to enhance the experience by limiting frustration in locating content targets in a freeform environment.”⁵ But still, in order to score the higher amount of points or mastering the game, the player needs to be aware of the compositing the image by using the camera features such as zoom or shutter and take into account aesthetic values. Using photography in digital games was a big success in *Pokémon Snap!* gained the cult status which was followed by re-release for interactive console Nintendo Wii in 2007.

Photography as part of the gameplay was later on adapted by different games. Usage of the camera by the player is not the principal objective of the game but helps to

2 NINTENDO EAD: *Pilotwings 64*. [Digital game]. Kyoto, Japan : Nintendo, 1996.

3 POREMBA, C.: Point and Shoot. Remediating Photography in Gamespace. In *Games and Culture*, 2007, Vol. 2, No. 3, p. 54.

4 HAL LABORATORY: *Pokémon Snap!* [Digital game]. Kyoto, Japan : Nintendo, 1999.

5 POREMBA, C.: Point and Shoot. Remediating Photography in Gamespace. In *Games and Culture*, 2007, Vol. 2, No. 3, p. 55.

expand and shape the storyline. Games such as horror chase *Fatal Frame*⁶ (2002), adventure *Beyond Good & Evil*⁷ (2003), puzzle *Myst IV: Revelation*⁸ (2004) and others use camera interface to help the player complete quests, learn about the enemies or earn points. *Fatal Frame* is particularly interesting in terms of game mechanics in relation to camera and photography. “*In a truly Japanese tradition, the player character is a young girl who has to fight ghosts in the mansion. The originality of the game and of the series comes from the weapon employed within the game; it is not with a gun but with a camera obscura that the gamer has to destroy the spirits, waiting for the ghosts to get as close as possible before pressing the trigger to cause the most damage.*”⁹ Most of the games published before 2010 focused mainly on documentary photography with pretty clear limitations in terms of gameplay (although there are games, where the player can ignore objectives and photos are still saved in photobook rooted in game, i. e. *Pilotwings 64*). Zombie survival game *Dead Rising*¹⁰ (2006), where the player controls the avatar named Frank West, a photojournalist who is set to document the zombie outbreak implemented another interesting element in relation to actively choosing what is in the particular frame of photography. As player captures different scenes, he can earn extra points depending on what is in the picture – drama, horror, erotic, etc. The player is encouraged to snap stills with clear intention and meaning to get a higher amount of points. This type of documentary photography inspired numbers of serious games, such as *Endless Ocean*¹¹ (2007), where the only objective is to explore depths of ocean and document the life under the water surface. Impossible for a character to die in any way, the player is obliged to interact with animals and gaining new information and photography them to an album.

The same mechanism is also used in popular game *Afrika*¹² (2008), where player documents the wildlife of African continent and snaps the pictures of animals in their natural habitat – interestingly this game provides the information about the actual photo being taken – ISO, aperture, photo mode, etc.. “*Photos are taken using Sixaxis motion-control, which determines not only the aim, focus and angle of the shot, but the clarity as well; if you can't keep a steady hand, the photo will turn out blurry. After you've got them, your shots are graded according to: composition, rarity, and clarity.*”¹³ Therefore the potential to be educational for players doesn't lay only in the elements of nature (ocean, wild nature), but can provide basic information and tools to gain or improve knowledge about photography inside the game. These educational games use the same principle as mentioned in Pokémon Snap!, well described by Sandor and Fron: “*Images are rated based on a set of rules devised to teach players how to take desirable portrait photographs that are well framed, and ideally capture characters in states of spontaneous action. These snapshots can be saved in player's photo album and printed.*”¹⁴

6 TECMO: *Fatal Frame*. [Digital game]. Tokyo, Japan : Tecmo, 2002.

7 UBISOFT PICTURES: *Beyond the Good & Evil*. [Digital game]. Montreuil, France : Ubisoft, 2003.

8 UBISOFT MONTREAL: *Myst IV: Revelation*. [Digital game]. Montreuil, France : Ubisoft, 2004.

9 WOLF, M.: *Encyclopedia of Video Games*. Santa Barbara : Greenwood, 2012, p. 638.

10 UBISOFT MONTREAL: *Myst IV: Revelation*. [Digital game]. Montreuil, France : Ubisoft, 2004.

11 ARIKA: *Endless Ocean*. [Digital game]. Kyoto, Japan : Nintendo, 2007.

12 RHINO STUDIOS: *Afrika*. [Digital game]. San Mateo, CA : Sony Computer Entertainment, 2008.

13 PLUNKETT, L.: *Afrika: Sixaxis Camera Controls, You Can't Drive*. [online]. [2018-10-26]. Available at: <<https://kotaku.com/5016649/afrika-sixaxis-camera-controls-you-cant-drive>>.

14 FRON, J., SANDOR, E.: *The Future of Video Games as an Art: On the Art of Playing with Shadows*. [online]. [2018-10-25]. Available at: <<https://culturalpolicy.uchicago.edu/events/playing-rules-cultural-policy-challenges-video-games>>.

The massive shift in the representation of photography came with adaptation to digital photography. Disposable-like cameras with a limited number of frames were substituted with digital cameras or even smartphones in real-life, but also the in-game environment. This led to reshaping the virtual photography as part of the gameplay. Digital photography plays a minor role in numerous open-world games in forms of side quests. Some of them use photographic aesthetic qualities such as rule of thirds, composing the image or good lighting and shadowing for the virtual pictures and reward players who try to follow them. Evolving trends in photography go hand-in-hand with their representation in digital games. Phenomenon of selfies was quickly adapted to digital games narrative, either as a part of quest (i.e. *South Park: Fractured but Whole*,¹⁵ 2017, *World of Warcraft*,¹⁶ 2005) or just for a pleasure of the player with no significant meaning to a game (*GTA V*,¹⁷ 2013, *Watch Dogs*,¹⁸ 2016, *Legends of Zelda: The Wind Waker*,¹⁹ 2013). The problem with overlapping the new trends of photography and its adaptation in digital games is questioned in the work of *Exploring the selfie* (2018), where authors argue about the new feature of World of Warcraft game: selfie spell. "If the photographer is not a human being, but a virtual avatar, and the picture is taken in an entirely virtual environment, does that still count as a selfie? Looking at gaming websites, one can see that such pictures are at least labeled as the selfie."²⁰ Because of the novelty of this trends, it is space for academical debate about photography representation in games. IGP and 'traditional' photography definitely share a similar approach from the agent (photographer/player) and the borders between them can be seen only in the physicality of the environment, where these actions are taking place. Photography as part of the narrative is a common theme in digital games since advanced graphics that gives the opportunity to document, explore and eventually share the virtual world by players actions controlling his avatar. It gives the player the option to advance in the campaign, leveling up or mastering the game. There are obvious differences in how important the actual aesthetics of the taken photo is, depending on the game. Even with subjective creativity approach from the player, taking photography as part of the quest should be considered as the game design element. The result of this process – virtual (or even physical) objects created by these actions should be logically connected and be viewed as part of the digital game package. But that doesn't necessarily have to be the case of the phenomenon called in-game photography (or screenshot art).

2 In-game Photography as New Media Art

In-game photography (IGP) also known as screenshot art, can be defined as new media art. The principle of IGP is photographing digital games worlds. The validity and legality of this kind of art are in question because players/photographers are

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- 15 UBISOFT SAN FRANCISCO: *South Park: Fractured But Whole*. [Digital game]. Montreuil, France : Ubisoft, 2017.
- 16 BLIZZARD ENTERTAINMENT: *World of Warcraft*. [Digital game]. Irvine, CA : Blizzard Entertainment, 2005.
- 17 ROCKSTAR NORTH: *Grand Theft Auto V*. [Digital game]. New York, NY : Rockstar Games, 2013.
- 18 UBISOFT MONTREAL: *Watch Dogs 2*. [Digital game]. Montreuil, France : Ubisoft, 2016.
- 19 NINTENDO EAD: *The Legend of Zelda: The Wind Waker*. [Digital game]. Kyoto, Japan : Nintendo, 2002.
- 20 ECKEL, J. et al.: *Exploring the Selfie*. Basingstoke : Palgrave Macmillan, 2018, p. 191.

operating in the environment already pre-created by game designers. On the other hand, what's not in question is definitely the originality. IGP started to rise as a phenomenon with the possibility to share & upload screenshots from the games with artistic intention. In 2006, artists Eva and Franco Mattes (also known as 01001011101011101.ORG) presented a portrait series called 13 Most beautiful avatars, which was shown virtually in the real-life simulator *Second Life*²¹ (2003). *"The portraits reflect Second Life aesthetics, featuring the bright colors, "artificial" light, broad flat areas, 3D shapes, and surreal perspectives that are typical of this virtual world. (...) Despite the relative newness of using video game-derived source materials, the avatars' icons recall questions common to earlier eras of portraiture, including the cultural and psychological context of the images, and the relationships between high art and subculture, between contemporary art and "traditional" art forms, and between art and life itself."*²² Real-life simulators (such as *Second Life* or *The Sims*,²³ 2000) particularly had an influence on how terms as photography and art are shaped in the virtual environment. *"The Sims foreshadows a new kind of creative empowerment, where players can be artists, and game environments can be 21st Century art studios. In The Sims, players have the option to capture screenshots from the game, introducing performance photography to computer games. Players can submit their family sagas and teleport their families to other players, which are also rated by most-viewed and most-downloaded categories. The photo essays and personal objects posted by this vibrant community are inspiring new directions for creating art in game worlds, and have the potential to unleash a new generation of artists."*²⁴ This artistic concept or movement, if you allow, spread worldwide. Various exhibitions were presenting the IGP in the virtual, but also real-life galleries. Many traditional photographers do not consider the IGP as a real photography, stating, those creators are using as a subject of representation something, which was created by others – therefore, there is no individual addition by the player and all the creative power just stays within the team of digital game designers. Based on this point of view, we have to claim, that another type of photography would also fall into this category, therefore wouldn't be considered as 'art' or 'traditional' photography. Same as with IGP, architecture photography uses as the main object of interests something, which wasn't created by the photographer. Same as the game designer, the architect created something with own vision, which is then represented through the medium of photography.

We also have to add, that not every scene and object in the digital game is predetermined. A popular game for IGP *No Man's Sky*²⁵ (2016) is a good example. The goal in this game is to travel through different planets in open space and discover new resources and species. Obviously, fundamental elements of the game were pre-created by designers/artists, but planets – therefore scenes and compositions itself are rendered by algorithms. What player is photographing is not created by another artist, but a creation in a process. So there is relative freedom for the player to do

21 LINDEN LAB: *Second Life*. [Digital game]. San Francisco, CA : Linden Lab, 2003.

22 APRILE, F. et al.: *13 Most Beautiful Avatars*. [online]. [2018-10-09]. Available at: <<http://digicult.it/news/13-most-beautiful-avatars/>>.

23 MAXIS: *The Sims*. [Digital game]. Redwood City, CA : Electronic Arts, 2000.

24 FRON, J., SANDOR, E.: *The Future of Video Games as an Art: On the Art of Playing with Shadows*. [online]. [2018-10-25]. Available at: <<https://culturalpolicy.uchicago.edu/events/playing-rules-cultural-policy-challenges-video-games/>>.

25 HELLO GAMES: *No Man's Sky*. [Digital game]. Guildford, England : Hello Games, 2016.

creative processes within a game world, where he can find a unique arrangement of game elements, which he can approach and composite them as he pleases – basically the same way as in traditional photography. IGP has all aspects of traditional photography, the only difference is, that it takes place in another medium. This same creative process can be applied only with the small differences and adjustments. The most obvious one is, of course, that in-game photographer does not need the physical camera (of course, machines, such as a computer are still necessary for running the game and managing to create a screenshot). The tools are the same for traditional and in-game photography – they give the option for the first-person perspective, choosing the right composition, even the post-processing in the digital darkroom. Therefore, the borders between these types of photography could be seen only ideological. Even historically, when digital photography started slowly substitute the analog photography, there were similar arguments. Simplifying the process of creation was also seen from one point of view as the corruption of the artistic value. Nowadays, digital photography is widely respected as an art form. For us, the artistic intention is the key element of photography as an art. So basically, this applies to analog, digital even in-game photography, only with the difference of actual physical presence within the object.

Digital cameras in smartphones opened completely new ways how we approach photography itself. Plenty of pictures are not created with the artistic intention (substitution of the scanner, memorizing crucial information, etc.). The same can be viewed in IGP, where screenshots without any artistic intention could be used just as the remainder of the successful raid, or documentation of unusual glitch. But pictures created with artistic intention, carrying a meaning are no less photography art than other genres of the traditional medium. Being pretty young thing, there is yet to discover the full potential of IGP. There are opinions, that games are not ‘photorealistic’ enough. By our opinion that doesn’t really matter. Actually, it can be pretty challenging. Project Screenshots by Jon Haddock contained drawings of important cultural events such as the death of Martin Luther King with the retro digital games aesthetics. This overlap between the functions and aesthetics of different media can result in new approaches in creating the artwork – such as multimedia or mixed media art. IGP was adapted by various visual artists in their work. Brazilian artist, photographer, and designer Leonardo Sang use digital games and IGP for investigation of ludic spaces and their meaning. Apart from presenting it online, his work Virtual Reality Photography (VRP), was exhibited in Sao Paulo and Rio Grande de Sul. As he stated in the interview: “VRP’s objective is to show how photographic concepts can be applied in video games. all the pictures created are composed just like “real world” photography. Basic composition, alignment, lines, geometry and etc... sometimes just a curious snapshot. I’m not here to create a “visually realistic” picture, but simply trying to express photography through a different way.”²⁶ Combination of two media, or using one in other is a quite unique concept of artistic realization. Apart from being presented in real-life galleries and other cultural spaces, the online environment is still mostly responsible for spreading popularity. IGP is still a pretty new addition to the gamer’s experience, which is encouraged by game designers too.

26 ECKEL, J. et al.: *Exploring the Selfie*. Basingstoke : Palgrave Macmillan, 2018, p. 183.

New PC and Console games adapted in recent years a feature called 'Photo Mode'. Differently, from the games, which we mentioned in chapter 1, this games does not use photography as part of the narrative. Photo Mode is the feature which gives the opportunity to gamers freeze frame at desired location or position to snap a photo. These Photo Modes differ in the possibilities of manipulation with actual scene, but most of them have many options in functionality. Manipulation with the depth of field, positioning the camera, using color filters, etc. Apart from giving the player the bigger control over the environment, this modes can have also a possible educational element. Even within the game, which doesn't have photography as the main theme, player by taking IGP can learn more about Exposition, White Balance, Depth of Field and other terms, which are inspired and shared by the mechanism of analog or digital camera. This mode gives much more freedom to player create unique work of art from their perception, as desired. Game developers are noticing this trend, so they support the growing popularity of in-game photographing. In-game photographer Duncan Harris was given the early version of digital game *Dishonored*²⁷ (2012) to discover the steampunk open-world and snap some photos as part of the marketing.²⁸ Another example is the E3 discussion with creators of *Horizon Zero Dawn*²⁹ (2016), which used as a background in-game photographs shared by artists online via social media. Another interesting example of designers encouragement of player photographing experience and uniqueness can be found in digital game *Firewatch*³⁰ (2016).

Player during the playing the game obtains the object similar to the disposable camera. Player, while playing the game can approach to photography with his own style (landscapes, documentary, etc.). Later on, with a small fee paid, the gamer can receive a digital copy of his images as a souvenir. This crossing between virtual and real world shows other possible developments in future years and it is reminiscence to analog/film photography. In 2016 NVIDIA presented own software called Ansel, which can be described as external Photo Mode for digital games. Apart from the mentioned features, it can also create 360° snaps & VR photography which are compatible with smartphone and Google Cardboard. With these new features creating photography could also reshape the in-game features. Freedom of camera movement is not integral and most of the time is 'locked' on the player's avatar. With 360° exploration of open-world designers could hide Easter eggs, collectibles or other items, which are not visible from the normal game mode. With rising possibilities of snapping and processing a screenshot, IGP can carry artistic values in compositions of objects, which were designed for other purposes. Compositing the image is the main goal of (in-game) photographers so to conclude, IGP definitely fits in many definitions of photography art, and phantom borders between real and virtual are massively overlapping especially in recent years. "*Throughout art history, basic shapes and composition have been a primary artistic tool used to organize a work of art, and shape the aesthetic qualities of images.*"³¹ Compositing, that makes IGP photography

27 ARKANE STUDIOS: *Dishonored*. [Digital game]. Rockville, MD : Bethesda Softworks, 2012.

28 SIGL, R.: *The Art of In-Game Photography*. [online]. [2018-10-17]. Available at: <<https://videogametourism.at/content/art-game-photography>>.

29 GUERRILA GAMES: *Horizon Zero Dawn*. [Digital game]. San Mateo, CA : Sony Interactive Entertainment, 2017.

30 CAMPO SANTO: *Firewatch*. [Digital game]. Portland, OR : Panic, 2016.

31 SOLARSKI, Ch.: *The Aesthetics of Game Art and Game Design*. [online]. [2018-10-15]. Available at: <https://www.gamasutra.com/view/feature/185676/the_aesthetics_of_game_art_and_.php?print=1>.

art in the sense of creating something unique, from the players perspective. Players are intrigued and motivated to explore virtual worlds, and while playing the actual game, create something aesthetically appealing. Something, which wouldn't exist without the player's contribution. Photographing inside a game seems like a cool feature and for many, it is an interesting way of self-expression. But for some, the actual act of photographing is the main goal – with the clear intention that can be reached by ignoring or corrupting the game itself. Author John Sharp is in his work from 2015 trying to summarize the different approaches to art in digital games. *“Put simply, game art is art made of games. One tool for understanding game art is found in Nicolas Bourriaud’s conception of postproduction art. Bourriaud presents an aesthetics for artworks made from cultural objects existing for one set of purposes that are assigned new meaning and use value by artists as part of their own practice. In this light, the craft of game making is as relevant to game art as the craft of house painting was to Pollock. (...) The craft of game art is not in the traditional, functional application of the tools and techniques for producing games, nor is it in the design of play experiences. Artists creating game art approach games as tool sets and cultural tropes rather than as a medium or craft unto itself.”*³²

3 Transgressive Play – Playing to Shoot

Even though IGP is pretty new and still developing phenomenon, we can observe some interesting approaches to it. One of them is transgressive play in order to create pictures. In connection with games, transgressive and subversive are two terms that often have been used interchangeably. In 2007 Espen Aarseth used the term transgressive play to indicate play that goes against that of the “implied” or idea player envisioned by the game designer. This is a kind of play where players are breaking the rules of the game, utilizing bugs and exploits, and in other ways using a playstyle that wasn't intended in the first place. For Aarseth, the transgressive play is possible because *„games are machines that sometimes allow their players to do unexpected things, often just because these actions are not explicitly forbidden. In other words, they are not part of the game’s intended repertoire, and would in most cases have been rendered impossible if the game designers could have predicted them”*³³ With this in mind, IGP does that for players, who are actually not playing the game from narrative perspective, but more just explore the open-world environment with intention to catch subjective artistic scenery. Rather than playing the role, which was destined by the designers and story, they choose to be something different – photographer. This kind of behavior is on one side deeply connected with the term of ‚virtual tourism‘ which is pretty common especially in massively open world online games or real-life simulators. *“Virtual tourists take photographs for the same reasons offline tourists take photographs. They want to commemorate their travels, obtain a visual record of enjoyable experiences, and show evidence of their experiences to friends and family.*

32 SHARP, J.: *Works of Game*. Cambridge : MIT PRESS, 2015, p. 14.

33 AARSETH, E.: *I Fought The Law: Transgressive Play and The Implied Player*. [online]. [2018-10-15]. Available at: <<http://www.digra.org/wp-content/uploads/digital-library/07313.03489.pdf>>.

*The most enthusiastic virtual photographers create elaborate online photo albums and corresponding travel journals to record and share their virtual world adventures.*³⁴

On the other side, there are photographers, which use the game aesthetics and mechanics and reshape them in own creative and artistic process to communicate own codes, most of the time without actual connection to game environment or story. This approach to IGP can completely ignore the intention of game designers because players can avoid or even cheat game mechanisms just for creating a perfect screenshot. Duncan Harris, one of the pioneers of the IGP and curator of online forum Dead End Thrills (www.deadendthrills.com) specifically admits that saying: *“With a background in software engineering, meanwhile, means I will often reverse-engineer games to fulfill publisher briefs without burdening studios and their staff.”*³⁵ This photographers use different modes or cheat codes to bring desired effect and aesthetics to their own way of expressing the scenery, emotions, signs and artistic values. The good example is using different codes in *Skyrim V: The Elder Scrolls*³⁶ (2011), players change the weather conditions, time, shadows and other aspects of the game. This completely abandons the idea that screenshot art is just quick reproduction of played game. It takes patience, time and a clear vision for the player. Players are not “playing by the rules” of the designers and can, for example, move the camera to get to the impossible locations or view the environment from different, before moding unreachable angles.

Same as with traditional photography, IGP can be viewed as a whole, but, we can ideally divide them into smaller categories by genre. We can speak about landscapes, portraits, abstract, etc. Each different by the composition and artistic approach by the player. In online games, the concept of photography gained a new dimension. Player actions are done in real time with the interaction of another players/opponents. Some in-game photographers create so called war photography and adapt the role of war journalist (for example in games such as *Call of Duty: Modern Warfare 2*,³⁷ 2009, or *Squad*,³⁸ 2018). The player needs to take action and full-fill the role which is given or chosen by him. Apart from that, they create actual in-game photos. There are of course limitations, such as being unable to pause the game or moding it. But precisely this limitation gives players the opportunity to create something from the first-person perspective with usage aesthetics of real-life armed conflict. However, even here there are ways of moding the gameplay in online shooters. Kent Sheely created a series of photographs in the online game *Day of Defeat: Source*³⁹ (2005). *„To become a journalist, I edited the game files to remove all stats, ammo counters, and other indicators from the screen and made my weapon invisible. I also changed the control scheme so that I could not attack; pressing the „fire“ button on the mouse would simply save a screenshot*⁴⁰ He

34 BOOK, B.: *Traveling Through Cyberspace: Tourism and Photography in Virtual Worlds*. [online]. [2018-10-16]. Available at: <https://papers.ssrn.com/sol3/papers.cfm?abstract_id=538182>.

35 HARRIS, D.: *About Death End Thrills*. [online]. [2018-10-16]. Available at: <<http://deadendthrills.com/about-dead-end-thrills/>>.

36 BETHESDA GAME STUDIOS: *Game Studios: The Elder Scrolls V: Skyrim*. [Digital game]. Rockville, MD : Bethesda Softworks, 2011.

37 INFINITY WARD: *Call of Duty: Modern Warfare 2*. [Digital game]. Santa Monica, CA : Activision, 2009.

38 OFFWORLD INDUSTRIES: *Squad*. [Digital game]. Vancouver, Canada : Offworld Industries, 2018.

39 VALVE L. L. C.: *Day of Defeat: Source*. [Digital game]. Santa Monica, CA : Activision, 2003.

40 SHEELY, K.: *DoD [2009-2012]*. [online]. [2011-10-17]. Available at: <<http://www.kentsheely.com/dod>>.

used grain and blurry aesthetics and cites photojournalist Robert Capa as a source of his inspiration. In-game war photography is of course much safer and doesn't go even close to potential danger and social importance of real-life war photo reports, but, in a sense, they do not differ in the idea of documenting conflict in real time. IGP can be a form of transgressive play (as defined by Aarseth). In a sense, that there is no interest for players to "play by the rules", but rather use, share or even cheat the game to create a subjective and different experience, through in-game photography

Conclusion

Photography, like cinema, has been and still are very influential in terms of shaping the digital games. There are numerous ways how game developers approached to photography. It was used in the number of games as the main purpose for the player in game narrative. Camera, its features and aesthetics values shaped many games, especially over the last 20 years. This representation, or simulation, helps to understand the concept of artistic realization by the player within a digital game – IGP. The defining the concept of art is nearly impossible, but its fair to say that from essentialist perspective in-game photography can be viewed as a (mixed media) art. It uses different media to carry a certain message, it can show the artistic intention of the player/photographer. The representation of photography and understanding it as a concept is determined especially by the technological progress. From analog to digital, there were many disputes about the concepts of art in photography. Some same patterns can be seen in distinguishing digital photography and IGP – easier process, almost no limitation of the number of attempts, etc. In that sense, there are strong opinions which state, that contribution of the player is irrelevant because what it is snapped is already the creation of somebody else (game designer). In our opinion, that doesn't exclude it as a photography art at all. We can use architecture photography as a good example. The same goes with reproduction of actual objects – Dadaism or even Warhol's pop-art. It is not about the object, but about the meaning of the object in final composition. The motivations of photographers are the same, the approach and values too. The only form is slightly different. Virtual environment and virtual camera are different from traditional viewing on art photography – but in a sense, the motivation stays the same. Also, we need to think about the general growing trend in game development – implement the photographic tools in digital games without any influence on the story. Introducing photo modes and various forms of cameras to the games has become a standard. But as we stated, IGP shouldn't be seen just as a cool feature of the actual game.

There are the group of players who use digital games as a form of self-representation rather than playing the actual game. Especially in open-world games, players have this sort of freedom to move, explore and create own representations of the actual game. Of course, intellectual property and ownership are in question, but, in our opinion, that doesn't change the relevance of player's creation, because his individual approach is fundamental in the creation of screenshot art. At first, the intriguing fact about in-game photography was the limitations of the graphics, the visual language. This is rapidly changing with the advanced graphics and tools for players to work with. As we mentioned in the article, methods, patterns, and motivations of photographers may

vary, but there is a still need for a creative approach from the player. IGP player can focus on details, which are invisible in normal gameplay. Therefore the player must be more careful about those details, ideal compositing and timing. So, to conclude, in-game photography, such as 'traditional art' photography is gaining recognition and shares the relevant attributes. Pressing 20 times screenshot button in the digital game and picking one is not considered as an art. That applies for 20 selfies from the bathroom too. But intentionally creating something with clear and artistic meaning and intention might be. And it doesn't matter if the author is capturing the moment in the real world or the virtual.

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Contact data:

Mgr. Ivan Rokošný
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
2761470@student.ucm.sk

ASPECTS OF MOTIVATION FOR SPONSORSHIP OF PROFESSIONAL ICE HOCKEY IN THE CZECH REPUBLIC

Tomáš Ruda – Martin Matějček

Abstract

The aim of this study is to define the motives of companies in the Czech Republic that decide to invest their money in professional ice hockey teams in the Czech top league called Tipsport Extraliga. The research was completed among all companies that sponsored four clubs (HC Sparta Praha, Bílí Tygři Liberec, HC PSG Zlín a HC Kometa Brno) in the Tipsport Extraliga in any way during the 2017/2018 season. 370 questionnaires were electronically distributed to the marketing departments or directly to marketing managers of the companies. 73 were returned completed by marketing managers. The results of the study indicate that the main motives for sponsors to invest money in ice hockey clubs in the Czech Republic is the popularity of ice hockey and audience attendance. Among other motives are personal preference and the number of televised games during the season. The study also proved that mostly bigger companies with international reach are willing to invest money in Czech ice hockey clubs and that 90% of the companies are limited liability or stock companies.

Key words:

Advertising. Brno. Liberec. Partnership. Sparta. Sponsoring. Zlín.

1 Introduction

Even though sport marketing is a very complicated area where researchers cannot reach mutual consensus (Fullerton & Merz¹), there is a need to focus on financing sport from companies that are willing to invest in sponsorship. Sponsorship is very important for all professional sports because without the financial support from their partners, the clubs would not be able to compete at a high level and keep good players on their roster (Čáslavová², Kahle & Riley³, Kaser & Oelkers⁴). This automatically leads to sport becoming a business and followers can very often see how much money is needed for player transfers or for their salaries. This also applies to the Czech Ice Hockey Extraliga (CEL). Mullin, Hardy & Sutton⁵ indicate that 300 million USD was spent on sport sponsorship in 1980 and the amount rose to almost 11.5 billion USD by the year 2009. Šíma⁶ adds that collective sports, such as soccer and ice hockey, are the most sponsored sports in the Czech Republic. This confirms the study of Čáslavová, Dvořák & Voráček⁷ which proved that between 2005 and 2010 soccer and ice hockey were the most sponsored sports in the Czech Republic. Those sports are

- 1 FULLERTON, S., MERZ, G. R.: The Four Domains of Sports Marketing: A Conceptual Framework. In *Sport Marketing Quarterly*, 2008, Vol. 17, No. 2, p. 90-108.
- 2 ČÁSLAVOVÁ, E.: *Management a marketing sportu*. Prague : Olympia, 2009, p. 228.
- 3 KAHLE, L. R., RILEY, Ch.: *Sports Marketing and the Psychology of Marketing Communication*. New Jersey : Lawrence Erlbaum Associates, Inc., 2004, p. 415.
- 4 KASER, K., OELKERS, D. B.: *Sports and Entertainment Marketing*. 2nd Edition. USA : South-Western, Thomson, 2005, p. 344.
- 5 MULLIN, B. J., HARDY, S., SUTTON, A.: *Sport marketing*. 4th Edition. USA : Human Kinetics, 2014, p. 504.
- 6 ŠÍMA, J.: *Kvalita služeb sportovních zařízení a možnosti jejího hodnocení*. Prague : Karolinum, 2016, p. 122.
- 7 ČÁSLAVOVÁ, E., DVOŘÁK, J., VORÁČEK J.: Attitudes of Companies to Sport Sponsorship in the Czech Republic during the Economic Crisis. In *Acta Universitatis Carolinae Kinaanthropologica*, 2014, Vol. 50, No. 1. p. 55-70.

very interesting for sponsors mainly because both sports are regularly televised and that is a place for potential partners to make themselves more visible for potential clients. Bedřich⁸ states that sponsorship is interesting only if the media are involved in a certain sport. Masteralexis⁹, Šíma¹⁰, Shuart¹¹, Lagae¹², Shimp¹³ claim that sponsoring can be seen from two angles. The first is the perspective of the company. Sponsorship is considered to be one of several tools in the communication mix, which plays an irreplaceable role in the field of sport. The second angle is the view of sports organizations. For sport organisations sponsorship is a vital component of their income. It is generally stated that although both stakeholders, called partners, are sponsoring for other reasons, it is a mutually beneficial cooperation. Novotný¹⁴ and Foret¹⁵ agree on what motivated companies to invest in professional sport organisations:

- raising public awareness of the product, business name or service;
- promoting sponsor identification with sport;
- improving local knowledge of the sponsor;
- creating a good reputation in society, among employees;
- personal preference of business management;
- improving their penetration to international markets;
- transferring image from sponsored product and sponsor is likely;
- multiplying effects occur due to TV broadcasts or photos in print.

All the above are usually used by the clubs to prepare sponsorship packages. Clubs usually copy the content of the packages from each other and the packages usually do not correspond with the needs and desire of the companies involved. Čáslavová, Dvořák & Voráček¹⁶ add that there is no difference among particular groups of companies from the size point of view and that all companies follow the same targets. Everybody preferred goodwill, awareness of company name, and awareness of company's product.

8 BEDŘICH, L.: *Marketing ve sportu*. [online]. [2018-07-27]. Available at: <<https://is.muni.cz/do/1499/el/estud/fsp/ps07/mark/index.html>>.

9 MASTERALEXIS, P.: *Principles ans Practice od Sport Management*. 4th Edition. USA : Jones & Bartlett Learning, 2012, p. 616.

10 ŠÍMA, J.: Specifické aspekty marketingu sportovních akcí. In BOHÁČEK, J. (ed.): *Výzvy marketingu v současné krizi*. Prague : Adart, 2013, p. 143-151.

11 SHUART, J.: Heroes in Sport: Assessing Celebrity Endorser Effectiveness. In *International Journal of Sports Marketing & Sponsorship*, 2007, Vol. 8, No. 2, p. 126-140.

12 LAGAE, W.: *Sports Sponsorship and Marketing Communications – A European Perspective*. England : Pearson Education Limited, 2005, p. 248.

13 SHIMP, T. A.: *Integrated Marketing Communication in Advertising and Promotion*. 8th Edition. China : South-Western, Cengage Learning, 2010, p. 668.

14 NOVOTNÝ, J. et al.: *Sport v ekonomice*. Prague : Wolters Kluwer, 2011, p. 512.

15 FORET, M.: *Marketingová komunikace*. 3rd Edition. Brno : Computer Press, 2011, p. 486.

16 ČÁSLAVOVÁ, E., DVOŘÁK, J., VORÁČEK, J.: Attitudes of Companies to Sport Sponsorship in the Czech Republic during the Economic Crisis. In *Acta Universitatis Carolinae Kinanthropologica*, 2014, Vol. 50, No. 1, p. 55-70.

2 Aim

The aim of this study is to identify the motives of companies for sponsoring the professional Czech ice hockey clubs that play in the CEL. A partial aim was to determine what sector the companies that sponsor ice hockey in the Czech Republic work in.

3 Methods

There were 370 companies that sponsored Ice Hockey clubs in the CEL during the 2017/2018 season (N=370). Each company received a questionnaire that was directed to the marketing department and in cases where the marketing manager's contacts were found the questionnaire was directed to them. 73 of the questionnaires were returned correctly filled in and another 33 incorrectly or incomplete. Return of the questionnaires is about 20% and the study therefore works with approximately 10% statistical error. Two clubs from Moravia (HC PSG Zlín and HC Kometa Brno) and two clubs from Bohemia (HC Sparta Praha and Bílí Tygři Liberec) were chosen for this study and the selection was based on availability of the contacts and personal relationship with the club managers. The number of partners of each club is shown in table 1.

Table 1: Club's partners

Club	Number of partners	%
HC PSG Zlín	68	18,4
HC Kometa Brno	105	28,4
Bílí Tygři Liberec	70	18,9
HC Sparta Praha	127	34,3

Source: Own processing

The questionnaire used for this study determined four dimensions: sport, form of sponsorship, factors that impact sponsorship, and company identification. *Sport* expresses what kind of sports the company sponsors besides ice hockey and if they keep investing in certain sport for a longer period of time. *Form of sponsorship* describes if the companies are willing to invest in different forms of sponsoring, such as athlete sponsorship, event sponsorship, team sponsorship, league sponsorship, or club sponsorship. *Factors that impact sponsorship* is a dimension that is crucial for this study because it shows what motivates the companies to invest money in sponsoring ice hockey clubs. The third dimension is divided into four subdimensions (corporate goals, hockey support, counter-service, and other motives). *Company identification* helps to identify the characteristics of the companies and to determine their common features. The following results show data that went over 5% and therefore are considered as relevant.

4 Results

4.1 Sport

The first part of the study defined that the companies that invest money in ice hockey sponsorship are willing to do so in more than just one sport. Table 2 shows that most companies cooperate with multiple areas of sport.

Table 2: Willingness to offer multiple sponsorships

# of sports	Absolute frequency
1	8
2	20
3	15
4	8
5	14
6 +	8

Source: Own processing

It is certain that the companies studied are willing to invest money in multiple sports. Only eight of them put money into just ice hockey. This is good news for other sports when they are looking for a potential partner; those sports might benefit from looking among ice hockey partners. Table 3 shows in which other sports the companies are prepared to invest besides ice hockey.

Table 3: Supported sports

Sport	Absolute frequency
Ice hockey	73
Soccer	41
Golf	20
Basketball	17
Racing	17
Cycling	15
Volleyball	13
Tennis	11
Floorball	8
Athletics	7
Handball	5
Combat sports	5

Source: Own processing

Table 3 shows that more than half of the companies that invest money in ice hockey are also interested in soccer. This is expected due to the fact that soccer and ice hockey are the most popular sports in the Czech Republic and both sports are regularly televised. On the other hand, in subsequent questions companies replied that only one third of them consider investing in different sport or sports than they support now. The companies also were able to express themselves in the area of quitting sponsorship in the past. One fifth of the companies sponsored soccer but stopped and all of them listed that they were not happy about the undignified environment caused by the Football Association of the Czech Republic (this study is only an attitude research and does not judge respondent's opinions).

4.2 Form of sponsorship

In the sport area, partners have the possibility to choose what kind of sponsorship they offer and in this part of the study the goal was to determine what form of sponsorship the companies prefer and if there is a correlation between a type of a sponsor and their preference. Table 4 presents what form of sponsorship the companies prefer. In this case the respondents chose what is their major focus even though they definitely sponsor sport clubs because of the characteristic of the sample.

Table 4: Preferred form of sponsorship

Form of sponsorship	a
Athlete sponsorship	5
Event sponsorship	6
League sponsorship	10
Team sponsorship	12
Club sponsorship	40

Source: Own processing

About half of the respondents replied that investing in an ice hockey club is the most preferable form of sponsorship. In this case it can be expected because the sample places all sponsors together. The additional research of the data showed that all main, title, and gold sponsors prefer club sponsorship (correlation = 1). On the other hand, all the companies that chose a different form of sponsorship were taken out of common partners of the clubs.

4.3 Factors that impact sponsorship

All the companies had the possibility to choose from 1 (most important) to 4 (least important) from a list of impacts that stimulates their willingness to invest money in ice hockey clubs. Table 5 represents the factors that impact sponsorship.

Table 5: Positive impulses for sponsorship

Impulses	Mean	Modus	Median	Standard deviation
Popularity of the sport	1,63	1	1	0,8
Audience attendance	1,95	2	2	0,92
Club success – Top 4	2,49	2	2	0,94
Frequency of TV broadcasting	2,37	3	3	1,03
Media attention	2	2	2	0,89
Personality of an athlete/athletes	2,22	2	2	0,95
Popularity of the sport in the area	1,71	1	2	0,85
Personal interest	2,27	2	2	1,09

Source: Own processing

From Table 5, it is visible that most respondents consider popularity of the sport as the most important impulse. This was expected when taking into account the fact that ice hockey is one of the two most popular sports in the Czech Republic. The popularity

in the area was marked as the second most important impulse. This means that even though the companies mostly operate around the Czech Republic, most of them chose to be visible even in smaller areas. The third most important factor is audience attendance, which underlines the fact that most companies are aiming at local impact. It is very surprising that media attention, frequency of TV broadcasting, and personal interest do not have as high an impact on the companies. Club success has the least impact on the company's decision, which could be interpreted that the sport part of the clubs are not that important regarding the income from sponsorship. Table 6 shows the goals that the companies wanted to achieve through the sponsorship of ice hockey teams.

Table 6: Corporate goals of sponsors

Corporate goals	Mean	Modus	Median	Standard deviation
Increasing public awareness of the product	1,99	1	2	1,15
Increasing awareness of the company name	1,77	1	1	1,01
Using sport to promote business identification of the company	2,1	2	2	0,92
Improving local knowledge of the company	2,01	1	2	1,09
Creating goodwill inside the company	2,21	2	2	1,1
Creating network – customers, partners, other business owners	2	1	2	1,07
Creating goodwill outside the company	2,15	2	2	1,08
Using sport for the company's communication goals	2,48	2	2	1,17
Motivation of co-workers	2,77	2	3	1,21
Social aspects	2,45	2	2	1,1

Source: Own processing

Table 6 illustrates that the main goal of the companies is to increase awareness of the company name or awareness of the company's product. This seems logical because those two aspects directly influence the company's sales and also profit. On the other hand, motivation of co-workers, social aspects, and using sport for company's communication goals came out with very low scores.

Table 7: Reasons for sponsoring ice hockey

Reasons	Mean	Modus	Median	Standard deviation
Popularity of ice hockey	1,49	1	1	0,68
Audience attendance	1,71	1	2	0,80
Club success	2,08	2	2	0,77
Frequency of TV broadcasting	2,4	3	2	0,99
Media attention	1,99	2	2	0,91
Personality of an athlete/ athletes	2,41	2	2	0,89
Personal interest	1,99	1	2	0,96
Direct gaining of new contracts	2,62	4	3	1,15

Source: Own processing

Table 7 shows that the companies mostly invest money in ice hockey because of the popularity of the sport, audience attendance, media attestation, and personal interest. It is interesting that the results show that the companies usually do not look directly for new contracts in the ice hockey area and also that television broadcasting is not that important for them. Finally, table 8 presents what the company expects as a service in return for investing money in sponsorship.

Table 8: Company's expectation of service in return

Company's expectation	Mean	Modus	Median	Standard deviation
Sports advertising	1,85	1	1	1,12
Publishing a company logo in a club newspaper or match program	2,05	1	2	1,07
Publishing the company logo on the official website	1,92	1	2	1,03
Mentioning the name of a company during a sports match	1,93	1	2	1,06
V.I.P. services	2,38	1	2	1,31

Source: Own processing

The data presented in table 8 revealed that sports advertising is the most preferred service in return for the companies sponsorship. Publishing companies logos in a club newspaper or match program is not that important for companies because those media are losing their importance due to most of the informational media becoming digital. Companies do not really care about the V.I.P. services and in cases where they have tickets for the V.I.P. area they usually let their employees attend the game.

Discussion and Conclusion

Data presented in this study provided very interesting findings in the area of sponsoring ice hockey clubs in the Czech Republic. It is very interesting to compare the data with similar past research. Čáslavová, Dvořák & Voráček¹⁷ came to a

17 ČÁSLAVOVÁ, E., DVOŘÁK, J., VORÁČEK, J.: Attitudes of Companies to Sport Sponsorship in the

conclusion that companies usually focus on goodwill, awareness of company name, and awareness of their product. Jurak, Bednarik & Kovač¹⁸ found that Slovenian companies prefer targets connected to social environment, communication with the public, and awareness of company name. From this point of view it can be said that all studies have one factor, awareness of company name, in common. On the other hand this study confirmed that in the Czech Republic, companies aim for awareness of their product. This might lead to the idea that companies do this because they want to sell more of their product and increase awareness their product. Further results showed that companies do not want to sell their product directly at the arenas but later on. This is shown when the study puts in contrast the fact that companies really want to increase awareness about themselves and their product but on the other hand they do not care that much about gaining new contracts directly at the matches. This is an area that could be researched in future study. Another noteworthy result is that club success is the least important aspect for companies when they are deciding about investing money in sponsorship. The other results confirmed the expected results. The deeper findings came to a conclusion that companies that have 250 employees or more are willing to sponsor three or more sports. On the other hand, companies with less than 50 employees usually support one or two sports. This is very useful information for managers that are looking for new partners and want to prepare their sponsor packages. The results of this study should decrease copying of sponsor packages from other clubs and should show the right way for managers to create their own.

This study also has several limitations. The first obvious one is that the research was done only during one season and there were no additional studies done. It would be interesting to make a longitudinal study that would cover several seasons and would also focus on the reasons why some of the companies terminate their contracts with the clubs. Another limitation must be taken into consideration and that is non-response bias. There were 297 companies that did not take a part in this research and therefore some of the data might not be reliable, but the study acknowledges that it is working with approximately 10% statistical error. The last major limitation is the general problem of quantitative research and electronic questionnaires, which always have issues with understanding everything in the same way. This also opens an opportunity for future qualitative research that could precisely define the reasons why each company gets involved in ice hockey or why they stopped investing their money in this area however this kind of research would be very time-consuming. If the results of this study are taken into consideration, several recommendations could be stated. Some of them correspond with the study of Čáslavová & Berka.¹⁹

- Try to target companies with a large scope and with larger financial capital or, on the contrary, purely regional companies operating in your area.
- Offer enough advertising to your partners to help increase the awareness of your business name and their product.

Czech Republic During the Economic Crisis. In *Acta Universitatis Carolinae Kinaanthropologica*, 2014, Vol. 50, No. 1, p. 55-70.

18 JURAK, G., BEDNARIK, J., KOVAČ, M.: The Sponsorship Potential of Slovenian Sport. In *AUC Kinaanthropologica*, 2009, Vol. 45, No. 1, p. 95-113.

19 ČÁSLAVOVÁ, E., BERKA, P.: The Financial Management of Sport Clubs in the Czech Republic. In *Kinesiology*, 2005, Vol. 37, No. 2, p. 1-9.

- Learn to popularize your club in the region, try to attract as many fans as possible and engage the general public.
- Identify the club's media attention.
- Follow fair-play principles.
- Ensure good and friendly relationships with partners.
- Consider sponsoring as a business partnership between two equal parties and ask your partners what they expect from the partnership.
- If the club fails to achieve success, do not worry much and do not communicate the sport results to the companies. For most companies it does not play a major role and most of them focus on different goals.

The above listed recommendation are very similar to contemporary academic literature but there are two new pieces information that arose from this study. One is that personal interest does not play as important a role as Čáslavová, Dvořák & Voráček²⁰ claim. The same authors also consider the sport success as important but this study proved differently. This might lead to a change of preferences among companies in the Czech Republic. To be able to assert this claim, another study must be done on the same topic.

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20 ČÁSLAVOVÁ, E., DVOŘÁK, J., VORÁČEK, J.: Attitudes of Companies to Sport Sponsorship in the Czech Republic during the Economic Crisis. In *Acta Universitatis Carolinae Kinanthropologica*, 2014, Vol. 50, No. 1, p. 55-70.

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Contact data:

Mgr. Tomáš Ruda
Charles University in Prague
Faculty of Physical Education and Sport
Josef Martího 269/31
162 52 Prague 6 – Veveřslavín
CZECH REPUBLIC
rudatomas@gmail.com

Bc. Martin Matějček
Charles University in Prague
Faculty of Physical Education and Sport
Josef Martího 269/31
162 52 Prague 6 – Veveřslavín
CZECH REPUBLIC
matema21@seznam.cz

**TEXT AS AN ARTIFACT
– THEORETICAL-METHODOLOGICAL REFLECTION**

Zuzana Chrenková – Lenka Rusňáková

Abstract

The main aim of the study is to define the diversity of theoretical-methodological principles for analysis and consequent interpretation of the text, with emphasis on those approaches whose complexity allows us to cross the field of literary science as well as to enter other disciplines such as media studies. In order to achieve this goal, it is necessary to define the concept of text, to indicate the appropriate terminology and to justify our consideration of the text as an artifact with a certain verbal value (in our study we focus specifically on literary and media text). Emphasis is placed on current literary-methodological approaches to text analysis. We suppose that the selected methods of analysis and subsequent interpretation of literary texts have been useful in studying media texts as well (e.g. audiovisual images). We try to confirm/possibly refuse the assumption in the final part of the study, in which we summarize the data obtained and then compare the results.

Key words:

Artifact. Author – Text – Reader/Recipient and their Contexts. Dominik Tatarka. Film Adaptation. Literary Text. Media Text. Text Analysis and Interpretation.

Introduction

A complex literary research creates space for interdisciplinary overlap of its theoretical-methodological basis into related disciplines, which, similarly to the literary science, work with (artistic) text. In terms of understanding text as a semiotic phenomenon, we do not see it only as a static definition of a linguistic unit. Therefore, the objects of research besides literary text, such as e.g. various media contents (media texts), function as a basis for a specific communication process – they communicate all the contexts related to texts, thus having a distinctive informative value even in new conditions of their repeated interpretation. A repeated interpretation of a text is also related to the question of its meaning. If we agree with an assumption that we interpret because we have gotten into a deliberately established problem situation that we want to comprehend in order to adequately react,¹ then understanding the informative value of the works of literary modernism, where problems act as one of their characteristic symptoms, further confirms the necessity of interdisciplinary research of an authentic text. This way, we get to new methods and possibilities in the area of humanities and social sciences research, where we emphasise the methodological model of contextualization by M. Bátorová² in the form of: “A (author) – T (text) – R (reader)”³ and their contexts”. Because the text, according to this model,

1 SEDOVÁ, T. et al.: *Podoby interpretácie*. Bratislava : VEDA, vydavateľstvo SAV, 2016, p. 113.

2 Compare to the lectures of M. Bátorová: BÁTOROVÁ, M.: Autor, Text, Leser im Kontext. Komparatistik und Sozialwissenschaften. In *The 21st Congress of the International Comparative Literature Association*. Vienna : Universität Wien, 2016. In press; BÁTOROVÁ, M.: *Teória vzťahu textu a kontextu ako podkladu ich porovnávania (autor – text – čitateľ a ich kontexty)*. The lecture held on the 12th of December 2018 in the Institute of World Literature Studies SAV.

3 The literary-scientific model “author – text – recipient” has its origin in cybernetic theory of communication/information which has markedly established itself in the Slovak literary science thanks to the names of Nitra school – František Miko and Anton Popovič (for more information, see: MIKO, F., POPOVIČ, A.: *Tvorba a recepcia*. Bratislava : Tatran, 1978). This model is, however, reduced only to the aforementioned trio without understanding the contexts related to the individual members of the triad (remark by the authors).

is a basis, as well as a verifier of interpretation analyses,⁴ it can be seen as an artifact (a work of art with a certain informative value). The main objective of the submitted study is, therefore, an identification of a complex literary-scientific model “A – T – R and their contexts” through the qualitative analysis of literary text and related media text. For these purposes, selection of a sufficiently representative, authentic research material is vital. In our case, it is the novella by Dominik Tatarka, *The Miraculous Virgin* (*Panna Zázračnica*, 1944) and its film adaptation (1966) of the same name. We suppose that, through the realized case study, we will be able to point out the possibilities of applying the discussed methodological model also in the analyses and interpretation of media texts.

1 Text as an Artifact – Defining the Basic Terminological Axis

Many attempts on defining the term “text”, related to understanding the text as a part of general linguistic system formed by words-signs, reveal its explicitly linguistic character and characteristics.⁵ However, the extent to what thus specified essence of the text during interpreting media content (such as audio-visual images), changes, is a question worth asking. Following this issue, we define text which does not necessarily have to be merely a linguistic unit, because if it communicates a meaning as a semiotic phenomenon, its substance and aesthetic value exceed the linguistic framework of understanding.⁶ After all, the term text from the semiotic point of view is understood on more general level than in the linguistics. The text is seen as any configuration of meaning that is perceivable and mediated through linguistic, visual, sonorous, physical, or other signs.⁷ Therefore, we can reasonably state that not only a literary work, but also media content received through audio-visual, visual and auditive (sonorous) signs, can be considered text. Using the words of V. Žemberová, texts in both systems – literary and media – are the results of distinctive, authentic, aesthetical, and poetological expressions and modelled meanings.⁸

If we accentuate the category of authenticity, we refer to the understanding of text as an artifact, i.e. the result of an activity of a particular author. According to M. Bátorová, an artistic text-artifact is a unique expression, typical for its author by certain symptoms. The author appears in the text. Due to his characteristic signs, we are able to distinguish a unique author’s voice, their work of art, from another author. It is, therefore, a recognizable author’s uniqueness (if we do not want to use the word “originality”), manifesting itself in a text.⁹ D. Valentovičová also addresses

4 BÁTOROVÁ, M.: Autor, Text, Leser im Kontext. Komparatistik und Sozialwissenschaften. In *The 21st Congress of the International Comparative Literature Association*. Vienna : Universität Wien, 2016. In press; BÁTOROVÁ, M.: *Teória vzťahu textu a kontextu ako podkladu ich porovnávania (autor – text – čitateľ a ich kontexty)*. The lecture held on the 12th of December 2018 in the Institute of World Literature Studies SAV.

5 See: LOTMAN, J.: *Štruktúra umeleckého textu*. Bratislava : Tatran, 1990, p. 32-34.

6 For definition of the whole culture as a “general text” see: KRISTEVA, J.: *Desire in Language. A Semiotic Approach to Literature and Art*. New York : Columbia University Press, 1980, p. 36.

7 MARRONE, G.: *The Invention of the Text*. Milan : Mimesis International, 2014, p. 8.

8 ŽEMBEROVÁ, V.: Mediálny text – umelecký text (autentické a diferenčné v stratégii textu). In RUSNÁK, J., BOČÁK, M. (eds.): *Médiá a text*. Prešov : Filozofická fakulta Prešovskej univerzity, 2005, p. 282.

9 BÁTOROVÁ, M.: Stopy „autobiografie“ vo fikcii. Autenticnosť diela Dominika Tatarku. In *World Literature Studies*, 2011, Vol. 2, No. 3, Issue 20, p. 55.

the definition of the term “artifact”, characterizing this phenomenon from the view of the aesthetic theory in media studies. She says that it is a material form of a work of art, which is a result of author’s creative activity and enters the reception process.¹⁰ Both approaches to text observation and its relation to the author refer to the causal connection between the two members of the mentioned communication process. The informative value of a text, however, only emerges when it becomes a part of a complex reception process, i.e. the text is interpreted. The position of the reader (or, in the wider context, the recipient), who is not anonymous, therefore cannot be left out in the connection to defining the basic terminological axis of the submitted study. However, reducing the formula of the literary communication explicitly to three members (author – text – reader) is insufficient due to the existence of contexts that significantly shape the informative value of the text as an artifact. Hereby, we repeatedly refer to the methodological model “A – T – R and their contexts”.

2 On the Methodological Model “Author – Text – Reader and Their Contexts”

All the possible ways to interpret text become an impulse for formation of a complex network of methodological approaches. For the purposes of the submitted study, it is, however, vital to mention the ground-breaking one, although presently partially outdated, the hermeneutic method which is based on the assumption that, during the interpretation, it is important to transfer oneself into someone else’s perspective (*the author* position) which conditions the level of accuracy of the object (*text*) interpretation. The interpreted object, however, cannot be cancelled in the subject, because through it, the interpreter (*reader*) enters the semantic world of its contents¹¹ (text as a source). T. Sedová and coll., following the words of G. Abel, define interpretation in the sense of an acquired, appropriated, and explaining process, behaviour, as well as a situation, in which a one is and from which they should be understood.¹² The aforementioned suggests that understanding can only occur if the condition of accepting certain *contexts* of the author, text, and reader is met. This leads to a holistic approach to the text which aims to accomplish the highest possible level of objectivity in its interpretation. Through the complex approach to text analysis using the model “A – T – R and their contexts”, we refer to the hermeneutic emphasis on the whole, while seeing the importance of its parts, similarly to the interpretation of the “hermeneutic circle”¹³.

In the explication of the methodological model “A – T – R and their contexts”, we are referring to the coherence of the parts and the whole. The following researchable

10 VALENTOVIČOVÁ, D.: *Estetická teória v masmediálnych štúdiách*. Trnava : FMK UCM, 2012, p. 42.

11 GÁLIK, S.: *Úvod do filozofie médií*. Trnava : FMK UCM, 2011, p. 15.

12 SEDOVÁ, T. et al.: *Podoby interpretácie*. Bratislava : VEDA, 2016, p. 29.

13 The connection of the parts and the whole in the process of comprehension within the hermeneutic circle is defined by F. Schleiermacher as follows: “The vocabulary and the history of the era of an author relate as the whole from which his writings must be understood as the part, and the whole must, in turn, be understood from the part. Complete knowledge is always in this apparent circle, that each particular can only be understood via the general, of which it is a part, and vice versa” (for more information, see: SCHLEIERMACHER, F.: *Hermeneutics and Criticism. And Other Writings*. Cambridge : Cambridge University Press, 1998, p. 24).

elements, or parts, are bound to the author – an authentic creator of a text-artifact: historical context (period of time, in which the author had lived and worked), sociological context (author's biography), philosophical context (philosophical opinions of the author), political context (political situation and views), psychological context (author's psychology, their personality), and the text as a context of itself (author's works, correspondence, etc.). Text, which is the key base of this model, is contextually related to the author themselves, the interpreter (reader), as well as time (the period of past and present). This way, the third member enters the communication process. It is the reader, who, based on their own contexts, is considered an informed reader – interpreter. Besides the historical context (the period in which the reader lives and observes), there is also the sociological context (reader's biography), philosophical context (reader's philosophical views), and political or psychological context related to the reader.¹⁴ This paradigm of research indicates that it is a complicated process that accentuates the causal connection between the parts and the whole, confirming the complex character of the methodological model.

The contextual frame of the reader (interpreter) further influences the actual selection of the text, which, in our case, becomes a research material. Keeping the objective of the study in mind, we have chosen the work of Dominik Tatarka entitled *The Miraculous Maiden (Panna Zázračnica)*. The selection is intentional, as, through the selected literary text and its comparison to the film adaptation (media text), it creates space for understanding the text not only as a separate artifact, but also as an authentic expression of a distinctive literary personality that Dominik Tatarka certainly is. We think that the category of authenticity expresses itself differently in the literary and media text. The goal of the realized case study is, therefore, to provide an answer to a question of the possibilities of applying the methodological model "A – T – R and their contexts" beyond literary-scientific research, i.e. in the analyses of media texts, in our case films.

3 The Case Study on the Example of the Work of Dominik Tatarka

In case of the literary text of Dominik Tatarka *The Miraculous Maiden* (1944) and its film adaptation of the same name (1966), i.e. the media text created on the basis of a screenplay of the same authorship, we talk about a mutual semantic connection of different forms of visual arts, where graphic, abstract imagery plays an important role. Similarly to the literary text, the film adaptation is also based on the figurativeness reducing sujet. According to M. Tvrđý, a literary text is built up from a series of images, and these put its epic/sujet part into the background. They are, however, not only common descriptions of the characters, their behaviour, or the scenery. Tatarka's text is not dominated by the realistic descriptiveness;¹⁵ emotions are expressed through

14 For more information, see: BĀTOROVĀ, M.: Autor, Text, Leser im Kontext. Komparatistik und Sozialwissenschaften. In *The 21st Congress of the International Comparative Literature Association*. Vienna : Universität Wien, 2016. In press; BĀTOROVĀ, M.: Nové metódy a možnosti výskumu v humanitných a spoločenských vedách. In *Akadémia – Správy SAV*, 2018, Vol. 54, No. 5, p. 20-21; BĀTOROVĀ, M.: *Teória vzťahu textu a kontextu ako podkladu ich porovnávania (autor – text – čitateľ a ich kontexty)*. The lecture held on the 12th of December 2018 in the Institute of World Literature Studies SAV.

15 TVRĎÝ, M.: Prvky vizuálnosti a intermediality v novele Dominika Tatarku *Panna Zázračnica*.

the actual author's style – text filled with semantic figurativeness. In the insinuated way, we are bringing *the text as the author's context of himself* (concretely his attitude towards visual arts¹⁶):

He stood astride before the stand as a wrestler. He was listening to himself, to the nature of his enthusiasm and whether it won't wane soon, while simultaneously assessing the landscape. "It will never gain a different meaning!" he again felt such a sheer desperation that he would have looked for the only way out in the death, had he only been able to pull himself together. [...] What was his spider activity with a brush in his hand compared to it, compared to everything, compared to his experience and that of others, so very many?¹⁷

Tell me, has the landscape on the stand gained a different meaning? I have; due to Anabella and because I have jumped. [...] He has dreamt up a poisonous still life with flowers. (She was more in that than in the portrait). From the clair-obscur background, poisonous colours were meant to outshine the dark film and tower in the space abandoned. [...] It must be just the three colours. [...] With passion he embarked on creating her in those three colours and in space. That whole passionate process he could have named simplification. In simplification of shape and colours, he was finding his freedom to rhapsodize, act sovereignly.¹⁸

This way, the literary text as an image communicates a certain atmosphere, expressing the subjective feeling of the protagonist searching for meaning, a reflection of his passion, as well as an escape from reality through selecting a concrete, "poisonous" colour palette for painting the landscape-Anabella. It shows the application of figurativeness and metonymy in the area of visual arts. Similar techniques of creating, alternating, or layering images are also being used in filming. According to T. Štrauss, it was the artistic film that became the medium of the 60s of the 20th century. The eye of a camera has broadened the horizon of human world of experiences into (unimagined) dimensions – a personal memory, deeply hidden erotic fantasy, desire, deepening distance from religion, continuous uncertainty, or an estrangement from oneself or others (see Picture 1 and 2) have become a centre of the illuminated image. Thereby, a film is a mirror reflecting a personal, deeply hidden, and often publicly concealed, issue.¹⁹

In JEDLIČKOVÁ, A. (ed.): *Knih, filmový pás, internet*. Prague : Ediční příprava a redakce Alice Jedličková, 2011, p. 112. [online]. [2018-11-23]. Available at: <<http://www.ucl.cas.cz/slk/?expand=/2011/sbornik>>.

- 16 Close connection of the literary work of D. Tatarka and the visual arts, where the phenomenon of individuality has manifested itself with equal intensity, is proven by the vast amount of the writer's essays on the character and state of visual arts in the 20th century (for more information, see: TATARKA, D.: *Kultúra ako obcovanie. Výber z úvah*. Bratislava : Nadácia Milana Šimečku, 1996). Using the words of M. Bátorová, the written word – text – is eventually becoming a part of visual arts; similarly, we can note the influence of "poetries" of visual arts of different eras on writers (see: BÁTOROVÁ, M.: *Dominik Tatarka. Slovenský Don Quijote*. Bratislava : VEDA, vydavateľstvo SAV, 2012, p. 15).
- 17 TATARKA, D.: *Panna Zázračnica*. Martin : Matica slovenská, 1944, p. 26.
- 18 TATARKA, D.: *Panna Zázračnica*. Martin : Matica slovenská, 1944, p. 31, 80-81.
- 19 ŠTRAUSS, T.: *Metamorfózy umenia 20. storočia. Jeho ono-, teba- a sebaпредставienie*. Bratislava : Kalligram, 2001, p. 78.



Picture 1 and 2: Mental state of the character through semantic figurativeness – painting the landscape-Anabella

Source: *The Miraculous Maiden (Panna Zázračnica)*. [Movie]. Directed by Štefan Uher, theme and screenplay by Dominik Tatarka. Bratislava : Československý film Bratislava, Štúdio hraných filmov, 1966. [1:32].

In the film adaptation, film editing, binding individual image fragments (visual episodes in different time and space coordinates) into a coherent unit, plays an important role. The thing connecting individual fragments of the mosaic is usually a mirror²⁰ placed in almost every setting, while this property is absent in the literary text. The symptom of surrealistic method in the literary text is, however, an associative way of narration and presentation of mental processes of the protagonists.²¹ It can, therefore, be stated that although the abovementioned *philosophical context*²² can be reflected in both types of the text, the application of its elements obviously differs depending on the different creative possibilities of literary and media texts. A specific demonstration of a state of war through author's existence in time, i.e. in a certain *historical context*²³ is a part of the informative value of both texts. We follow up on V. Papoušek, who characterizes the presence of the subject in time as a presence of something that an individual registers physically or mentally as a disconcertment, anxiety, change of

20 The way in which the film is executed is based on a loose intertwining of time and space coordinates, mainly through looking in the mirror: This method indicates a mental automatism – a representation of images of the unconsciousness (subconsciousness), dreams, fantasies, desires, or intertwining of the past and the present. This expression of freedom of spirit works as the main pillar of surrealism, stemming from psychoanalysis (remark by the authors).

21 BĀTOROVÁ, M.: *Dominik Tatarka. Slovenský Don Quijote*. Bratislava : VEDA, vydavateľstvo SAV, 2012, p. 67.

22 The philosophical dimension of the Tatarka's work is influenced by his studies in Prague and Paris. According to Z. Eis, it is also highly probable that, during his studies at the Faculty of Philosophy on the Charles University, Tatarka attended one of Breton's lectures, organized there in 1935 (see: EIS, Z.: *Dominik Tatarka. Mezi domovem, Prahou a Paříží*. Prague : Gutenberg, 2001, p. 81-82). But a more pronounced influence of surrealism on Tatarka's work can be seen mostly in connection with his contact with visual artists like Vladimír Kompánek or Pavol Tóth (see: MOJŽIŠ, J.: *Prelistovávania v sivej kôre*. In *Romboid*, 2004, Vol. 10, No. 39, p. 56).

23 Within the author's historical context, it is the time, in which the novella, screenplay, and its film adaptation were created. The times of creation of the literary text (1944) and the film of the same name (1966) are different, however, life experience that has its pendant in the process of forming Dominik Tatarka's identity are vital in both cases, thus determining the author's style in different phases of his work. Among them, it is the experience with war (loss of his father during the First World War), relationship with women, Christian dualism, and later the position of a dissident etc. (remark by the authors).

position, or a collision.²⁴ To an extent, it is a reconstruction of personal experience of an author – his *sociological context*²⁵ – into various semantic and expressional levels of the text (an authentic author's poetics). Through the impact of personal experience, an allegorical portrait of the war, set in a certain (not coincidental) place or environment, emerges. The main protagonist Durdík, nicknamed Tristan, in the introductory scene of both the literary and media text, wanders through the night streets in an aimless movement that, however, ends in an overcrowded area of a railway station, a transitional place of waiting:

He was going the way he was going. He didn't even notice how he had ended up in a big hall of the station. Full of people. Sleeping in every place – on the benches, tables, recesses, even on the floor – were soldiers, workers, tramps, children, good-natured villagers, a little bit frightened in a strange town, and old men in coats. As he breathed the poisoned air of the third class waiting room, it started to inflame him [...] He liked the contrast of cold architecture and the groups of little people, pale, tired wretches and, also, that whole atmosphere irritated him. He had already made sketches. Here, he used to distil his dread, as they say. Now, he was perhaps waiting above the group for the right moment for everything to be set in motion. He wanted to help the thought with an inadvertent gesture, but he had noticed that he was holding a neck of that spontaneous funny bottle. Why the hell aren't the trains running? Wherefore doesn't that war finally end?²⁶

Similarly, in the film, a cut brings us from the night wandering to the railway area, which, at one moment, changes to a church interior with kneeling people clasping their hands in prayer for a “trinity family”, standing before the bowed heads of the travellers (see Picture 3 and 4). The narrator mechanically informs that the family will soon become a “numb dripstone”. The numbness is semantically connected to death. Both scenes (images combined with the narration) are obvious references to an incident that represents a specific historical context of this media text – the bombing of Dresden.²⁷ However, situating the protagonists in the area of a railway station, which a cut changes into some kind of a temple, speaks of its distinctive meaning. According to Z. Eis, it is the railway station that, for Tatarka, represents an existential psychological experience of division of lives of many strangers who are connected by nothing but the waiting. This setting is supposed to represent a border line between

24 PAPOUŠEK, V. et al.: *Dejiny nové moderny II. Lomy vertikál*. Prague : Academia, 2014, p. 136.

25 Sociological context of the author refers to his life experiences that are outwardly translated into the text. In the words of Tatarka himself: “For me, writing is to write of the lived-through; writing for me is an act of self-realization.” (see: TATARKA, D.: *Sám proti noci*. München : Karel Jadrný, 1984, p. 97). It is not just an application of data from author's life right into the sujet composition of both analysed text (although, for example, Anabella acts as an emblem of loneliness caused by the loss of the loved ones in the war). We are, however, talking about the authenticity of the actual author's style. For more information about sociological context of the author, see: BĀTOROVÁ, M.: Stopy „autobiografie“ vo fikcii. Autenticnosť diela Dominika Tatarku. In *World Literature Studies*, 2011, Vol. 2, No. 3, Issue 20, p. 46-60; VIŠŇOVSKÝ, J., RADOŠINSKÁ, J.: Social and Religious Contexts of Dominik Tatarka's Commune of God. In *European Journal of Science and Theology*, 2019, Vol. 15, No. 1, p. 19-28.

26 TATARKA, D.: *Panna Zázračnica*. Martin : Matica slovenská, 1944, p. 13-14.

27 On Tuesday, on the evening of 13th of February 1945, sirens started sounding, announcing an attack on Dresden in two air-strikes of British bombers Lancaster. (remark by the authors).

a nostalgic valediction of mass anonymity with the past and the expectation of the future.²⁸



Picture 3 and 4: Railway station as a place of waiting for...

Source: *The Miraculous Virgin (Panna Zázračnica)*. [Movie]. Directed by Štefan Uher, theme and screenplay by Dominik Tatarka. Bratislava : Československý film Bratislava, Štúdio hraných filmov, 1966. [1:32].

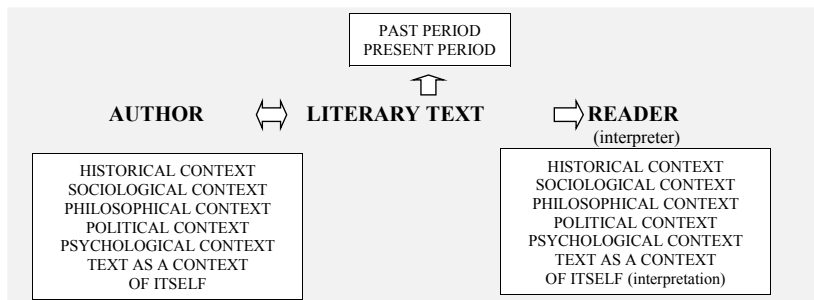
The realized way of text interpretation, accepting a series of contexts, introduces the last member of the methodological model – the reader. In our case, it is an informed reader-interpreter, influenced by their own contexts. We speak of the same contexts that relate to the author and which express themselves in his work (historical context, sociological context, philosophical context, political context, psychological context, and the actual text as a context of its own); these, however, are constantly confronted by the author's contexts as a result of an effort to interpret the text as objectively as possible, although its final selection is subjective.²⁹ Within the reflection of contexts of all members of the methodological model, where the media text (film) is the basis, we naturally do not speak of a reader, but a recipient, who, also in this case, must have certain professional knowledge (a film critic, a student of media, film studies, etc.). However, despite this fact, his contexts are not different from the context of an expert reader, because the process of any text interpretation requires the presence of a recipient conducting a complex research. Based on a research process established this way, the reader (interpreter) – recipient (viewer with a certain professional knowledge) has a unique opportunity to grasp the authentic informative value of a text-artifact, even in the period distant from the time of its creation.

28 EIS, Z.: *Dominik Tatarka. Mezi domovem, Prahou a Paříží*. Prague : Gutenberg, 2001, p. 55-57.

29 This way, we follow up on a combination of a dual paradigm of sociological research – on one hand, the *objectivistic paradigm* (a complex of data/facts/structures acting from “the outside”, i.e. existing outside the subject, in the society), however, *interpretive paradigm* (an individual as an active subject ascribing meaning to all events and phenomena around them, and thus bringing all rules and abilities into life, i.e. interpreting them in a certain way, understanding them.). For more information about sociological paradigms, see: PETRUSEK, M. et al.: *Sociologické školy, směry, paradigmata*. Prague : Slon, 2000.

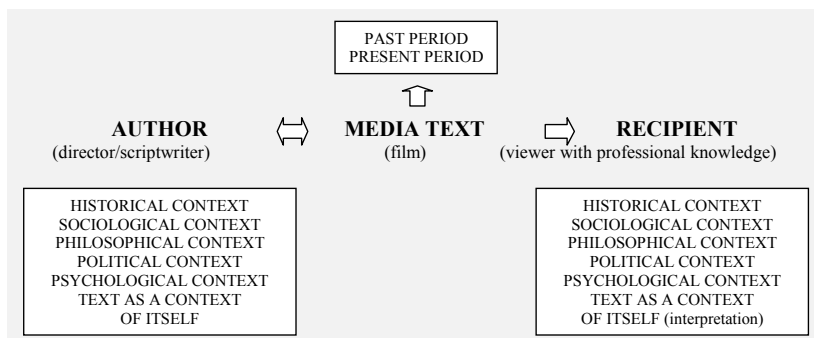
Conclusion

We can speak of an informative value of a text-artifact (literary and media) only if, during its analysis and consequent interpretation, we do not omit elements found “in it” and “beyond it”. So far in the case study, we have only outlined the ways of looking at the text complexly – it must, however, be noted that complexity requires a much deeper dive into individual contexts related to all three members of the communication triad. This does not, however, mean that every text interpretation analysis requires engaging all of the aforementioned contexts directly into the resulting interpretation. Through our study, we would like to provide a basic theoretical definition of the model, as well as a guide to apply this methodological model in the research practice of literary and media texts:



Picture 5: Methodological model A - T - R and their contexts based on an example of a literary text

Source: BÁTĽOROVÁ, M.: Autor, Text, Leser im Kontext. Komparatistik und Sozialwissenschaften. In *The 21st Congress of the International Comparative Literature Association*. Vienna : Universität Wien, 2016. In press; BÁTĽOROVÁ, M.: *Teória vzťahu textu a kontextu ako podkladu ich porovnávania (autor – text – čitateľ a ich kontexty)*. The lecture held on the 12th of December 2018 in the Institute of World Literature Studies SAV.



Picture 6: Methodological model A - T - R and their contexts based on an example of a media text

Source: Own processing

In the introduction of the submitted study, we have defined the assumption that the methodological model "A – T – R and their contexts" is, through its instruments, capable to exceed its sphere of application in the literary-scientific research and has a potential to become a complex approach to researching media text, e.g. a film (see Picture 5 and 6). For the purposes of the study we have chosen a film adaptation of the literary work – the story by Dominik Tatarka *The Miraculous Maiden* – created on the basis of a screenplay whose authorship corresponds to that of the literary work. Although we have proven our assumption through the interpretation analysis of both texts, where the personality of Dominik Tatarka is undoubtedly evident, choosing them has made the application of the literary model "A – T – R and their contexts" on the film in question easier. However, this opens up space for another study that would be based on the premise of model's applicability on the analysis of a film created without a literary basis (however, its selection would again depend on the value of the text-artifact as a certain social event). In this case, the category of author would be composed of a director, eventually also a scriptwriter, with a distinctive frame of contexts. The scriptwriter would, however, not act as a literary basis author, as is the case in our research. Despite this fact, we believe that the discussed model can be applied in research (analysis and consequent interpretation) of film shots where literary basis is absent, but is also applicable in researching other texts (e.g. musical or visual art works, etc.). Therefore, we can reasonably state that continuous usage of the discussed model on various (media) texts could provide new opportunities of its application beyond literary-scientific research. At the same time, the question of using complex methods in the sphere of media studies, where, similarly to the literary-scientific research, the category of a text-artifact is the premise as well as the verifier of the interpretation analyses,³⁰ arises.

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30 BĀTOROVÁ, M.: Autor, Text, Leser im Kontext. Komparatistik und Sozialwissenschaften. In *The 21st Congress of the International Comparative Literature Association*. Vienna : Universität Wien, 2016. In press; BĀTOROVÁ, M.: *Teória vzťahu textu a kontextu ako podkladu ich porovnávania (autor – text – čitateľ a ich kontexty)*. The lecture held on the 12th of December 2018 in the Institute of World Literature Studies SAV.

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Contact data:

Mgr. Zuzana Chrenková
 Slovak Academy of Sciences
 Institute of World Literature
 Dúbravská cesta 9
 841 04 Bratislava
 SLOVAK REPUBLIC
 chrenkova.zuzka@gmail.com

Mgr. Lenka Rusňáková, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
lenka.rusnakova@ucm.sk

MEDIA DISCOURSE ON MIGRATION AS REFLECTED BY POLITICAL CARICATURES IN V4 COUNTRIES

Lucia Spálová – Veronika Szabóová – Katarzyna Walotek Ściańska

Abstract

This scientific study reflects the migration discourse in the so-called first migration wave (years 2014 and 2015) when the topic of migration became a priority both for the media and political marketing. The pilot study identifies the media discourse on the topic of migration in the V4 geographical area in authorial renditions of a very specific media genre – political caricatures. The message in the media discourse on migration in the caricatures by V4 authors is compared with the identified dominant discourses of the political elites in digital media. The results of the qualitative analysis decode some significant areas of perception of the political positions held by the V4 political leaders by the media recipients – the citizens.

Key words:

Caricatures. First Migration Wave. Migration. Migration Crisis. Symbols. V4.

Introduction

The issue of increasing migration is alive even after 3 years of international efforts to tackle and stabilize this socio-economic phenomenon in the European context. The media are still the main source of information as far as the distant topics are concerned, including the migration crisis, and are the mediators of approaches to social reality.¹ The discourse on migrants disseminated by the media is essential in the creation of implicit attitudes to them by members of general public, and may adversely affect the integration process of the refugees in the EU and contribute to the increasing prejudices against them. In the media context, the refugees were presented as safety risk regardless of their humanitarian needs, and other concerns related to religious and economic threats.² The migration phenomenon associated with negative consequences of the economic crisis has led to increasing racist, xenophobic and intolerant attitudes of the people to migrants.³ Several authors (e.g. Geiger – Pécoud, 2010; Betts, 2008) noted a major turnover in the migration discourse. They characterize it as a transition from migration control to migration management. In the first migration wave (2015) the security risk and cultural threats were the dominant communication strategy, in the second wave (2016, 2017) the discourse on migration management prevailed, and in the third period (2018), an alternative concept of “effective solidarity” emerged – this idea was first presented in 2016 during the Slovak Presidency of the EU Council. It would allow the Member States to voluntarily decide how to contribute to a joint effort in the migration crisis. This concept relies on the sovereignty of Member States and weakens the position of the EU concept.

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- 1 BUTUROIU, R., STEFANITA, O., CORBU, N.: The Refugee Crisis from the Media to the Public Agenda. In *Quality of Democracy in the New Political Area*. Bologna : Filodiritto, 2007, p. 20.
 - 2 NOVÁ, M.: Migration – Models and principles of Immigrant Integration. In KOVÁŘOVÁ, E., MELECKÝ, L., STANIČKOVÁ, M. (eds.): *Proceedings of the 3rd International Conference on European Integration*. Ostrava : VŠB, 2017, p. 677.
 - 3 BUSUTIL, R. O., MARQUEZ, Y. P.: The Migration Crisis in the Mediterranean and The European Union: Main Politics and Measures Anti-Immigrants. In *Novedades en Poblacion*, 2017, Vol. 13, No. 26, p. 1-9.

When addressing migration, the Visegrad Group (V4 – Slovakia, Czech Republic, Poland and Hungary) is specific in the EU and profiles itself in the European debate as a regional player with considerable mutual agreement. There is still unanimous support for “effective solidarity”, a strong support for cooperation with third countries through migration agreements according to the model agreement with Turkey and strong calls for protection of the Union’s external borders where the V4 countries are ready to contribute financially or personally. The Visegrad Group also repeatedly called for a return to the full application of the Schengen rules in line with the long-term priorities of the 4 countries. Despite the declared unity in V4 there are certain specific features in the political approach to the problem of migration.

1 Research Problem

We conducted several research studies in 2015-2018 focusing on the depiction of migration in the Slovak and Czech media. The results show a certain shift in the dominant media discourse on the refugees from the so-called cultural threat and security risk to the so-called migration management.⁴ This subject has become one of the priorities of the public policies in political communication/marketing of the political entities – political parties or their leaders.⁵ We wanted to confront the results of these analyses in the triangulating methodological concept (analysis of different media communication) in the long-term and extend the comparative analysis on the V4 countries. In view of the qualitative nature of our research, we have defined the following broad research questions:

- What is the dominant media discourse on migration in the V4 countries in the first migration wave (2014 and 2015) in political caricatures as a specific media genre?
- Are there differences in how migration is portrayed in the Slovak, Czech Republic, Hungary and Poland context?
- Are political caricatures bringing a new semantic area into the migration discourse?

2 Research Materials and Method

When analyzing political caricatures on migration, we relied on the theoretical and methodological concept of discourse analysis by N. Fairclough,⁶ M. Foucault⁷ and J. Potter.⁸ We understand discourse more widely within both approaches – interactive and socio-political – the social knowledge is created and maintained through social

4 SPÁLOVÁ, L., SZABO, P.: Možnosti sémantických prístupov v analýze konceptu personalizácie politického lídra. In ŠTEFANČÍK, R. (ed.): *Jazyk a politika: Na pomedzí lingvistiky politológie*. Bratislava : Ekonóm, 2017, p. 528.

5 ŠTEFANČÍK, R., DULEBOVÁ, I.: *Jazyk a politika. Jazyk politiky v konfliktnej štruktúre spoločnosti*. Bratislava : Ekonóm, 2017, p. 165.

6 See: FAIRCLOUGH, N.: *Analysing Discourse: Textual Analysing for Social Reseach*. London : Routledge, 2017.

7 See, for example: *FOUCAULT, M.: Archeologie vědění*. Prague : Herrmann & synové, 2002.

8 For more information, see: POTTER, J.: *Representing Reality (Discourse, Rhetoric and Social Construction)*. London, New York : Sage Publication, 1996.

interaction, but at the same time it leads to social interaction; the texts/discourse also exhibits the abuse and misuse of power in various political and social situations. In our analysis, we used qualitative research and the bottom-up approach, with the aim to identify/unmask the discourse strategies related to migration. The research material was made up of media texts/communication – caricatures, which were published on the web in the period from 2015 to the beginning of 2016. We searched for the analyzed units with Google image search; the search engine was set to display the results from the relevant V4 countries. We entered the following key words into the search engine: migrant, refugee, migration and caricature. We then specifically narrowed the research results based on time (2015, 2016) and country, and in the case of absence of national caricatures in the relevant period, we analyzed the caricatures with reference to the attitude of the given V4 country to the issue of migration. In this pilot research study, we used the so-called “case study” as a methodological concept. We selected a representative caricature in each V4 country and we observed whether the different media communication/genre reflects the identified discourse related to security risks and cultural threats in the first migration wave, or whether it refers to other different discourse in the individual V4 countries.

The terminological definition of the research set is complex on the theoretical level, and political caricatures may be seen in interdisciplinary contexts of political science, literary science, semiotics and media studies. Its genre definition is ambiguous, particularly in English, as it is often confused with cartoons (cartoon = caricature, cartoon). Caricatures, cartoons, comics and animated jokes belong to para-artistic works. Historically they have developed in the said order, but since animated jokes emerged, they all coexist simultaneously.⁹ Based on the arguments asserted by Streicher, we can conclude that cartoons certainly have a closer relation to caricatures than comics since the two genres are based on the same principle – an indirect attack on the displayed person. However, unlike caricature, which through its exaggeration and distorted view deals with people or problems in society, a cartoon refers to some idea or situation. A cartoon does not have to be interpreted negatively, it is rather intended in a neutral way, while the aim of cartoons is to provoke, hyperbolize and mock even by outraging the selected recipients. Generally, political humor used in the media, television, and also in the caricatures, has two main functions. The priority function is criticism of the political status quo and an endeavor to redesign and strengthen the dominant values and views on politics. Some people believe that despite its critical function, politically oriented humor does not have sufficient force to trigger changes in the political behavior, reforms or even protests.¹⁰ The second function is linked to the fact that the possible elimination of politically-orientated humor and satire in the media would lead to a lack of involvement in public life and political apathy.

9 STREICHER, L. H.: On a Theory of Political Caricature. In *Studies in Society and History*, 1967, Vol. 9, No. 4, p. 427-445.

10 POPA, E. D.: *Studies in Political Humour: In between Political Critique and Public Entertainment*. Amsterdam, Philadelphia : John Benjamins Publishing Company, 2011, p. 140-144.

3 Results – Analysis of Caricatures with the Topic of Migration in the First Migration Wave

3.1 Caricatures in Slovak Context

Based on the research set (the limits are the already non-existent/deleted or blocked caricatures) and its narrowing based on the factors/criteria, we identified the highest frequency of caricatures in the Slovak discourse, which explicitly or implicitly referred to specific statements by the then Prime Minister Robert Fico and followed the terrorist attacks in the European metropolitan areas. The author of the analyzed caricatures (Fig. 1 -3) is Martin Šútovec, acting under the pseudonym *Shooty*, whose works are significant, identifiable and can be described as provocative and controversial, the proof of which is a number of charges pressed against him by Robert Fico as the then prime minister, the Slovak Bar Association, etc.. In the first migration wave, the subject of migration was intensely analyzed by the media, it gained traction and the citizens naturally expected the politicians to present their views and proposals for solutions of the situation for the benefit of the citizens of Slovak Republic. Robert Fico, as the then Prime Minister advocated his negative and dismissive attitude to the quotas and taking in of the refugees from the beginning, and with his recent statement: „*We did not do any salto mortale in our statements*“,¹¹ he confirmed his strict stance against migration from the outset of the migration crisis. Based on Robert Fico's statements from this period we note that his opinions were dominated by the depictions of the situation in Slovakia, which according to his views would not meet the immigrants' expectations. The first analyzed caricature (Fig. 1) in the political communication reference reflects the strategy of deterrence by stressing the shortcomings of the system in the Slovak Republic. One can identify implicitly that the declarations made by Robert Fico were not targeted at the migrants but rather at Slovak citizens – in an inverted way, he wanted to develop a sense of safety and security for the Slovak citizens and tell them no migrants would come to us because they would not like it in this country.¹²

11 *"Nothing is Going to Break Us." Fico Sent a Strong Message before the Talks On Migration.* [online]. [2018-01-10]. Available at: <<https://slovensko.hnonline.sk/1770693-nas-nicnezlomi-fico-poslal-pred-rokovanim-o-migracii-tvrdy-odkaz>>.

12 *Slovakia is a Catholic Country. Migrants Would Ask for Mosques, Fico Recycled the Famous Statement. Economic Migrants will not be Given a Chance Either.* [online]. [2018-09-10]. Available at: <<https://www.parlamentnelisty.sk/arena/monitor/Slovensko-je-katolicka-krajinaMigranti-by-ziadali-postavit-mesity-recykloval-znamy-vyrok-Fico-Ekonomicki-migrantitiez-nedostanuscancu252206>>.



Figure 1: Caricature of Robert Fico from September 2015

Source: DENNÍK N: *Kvóty o migrantoch prešli, odpor Slovenska v Bruseli prehlasovali*. [online]. [2018-10-10]. Available at: <<https://dennikn.sk/247921/kalinak-bruseli-neviem-dopadne/>>.

The caricature in Fig. 1 contains a conflicting message, in which open arms represent a warm welcome, but this non-verbal communication is in contrast with the slogans on the banners held by the depicted Robert Fico. The second caricature (Fig. 2) semiotically refers to a Prime Minister Robert Fico's comment: *"We will select them (i.e. migrants) according to criteria we already outlined. They must come from a Christian environment and they should be able to integrate into our social system"*¹³ Róbert Fico dressed in red (shown with a huge golden cross on the neck and a prayer book) as a cardinal conjures a certain social and political hierarchy in the community. The "verification" of the refugees by cardinal Fico refers to the strong personal involvement of the prime minister and reliance on the strong and undisputed Christian values.



Figure 2: Caricature of Róbert Fico from June 2015

Source: DENNÍK N: *Shooty: Slovenská inkvizícia*. [online]. [2018-10-10]. Available at: <<https://dennikn.sk/195393/shooty-slovenska-inkvizicia/>>.

13 MAJEROVÁ, S.: *Fico: Prijat' iba 100 utečencov nie je trápne*. [online]. [2018-10-05]. Available at: <<http://www.aktuality.sk/clanok/300420/fico-prijat-iba-100-utečencov-nie-je-trapne/>>.

During the analyzed period, the media space also resonated with the issue of monitoring the EU borders. Robert Fico expressed his views in this context at a security meeting: *“The border patrol activities increased; we are particularly interested in the Schengen border between Slovakia and Ukraine. Plus we activated all units trained for the green border between Slovakia and Hungary. Each illegal migrant attempting to cross the Slovak borders will be retained and arrested.”* *“Furthermore, we monitor the detention camps, which we have in Eastern Slovakia, and the camp in Gabčíkovo where we have political asylum seekers from Austria. It is quite understandable that we focus on various foreign communities in the territory of Slovakia, in particular in view of their possible radicalization in response to the terrorist attacks in France. The police and intelligence service is taking all necessary steps in this respect.”*¹⁴



Figure 3: Caricature from November 2015 on the “monitoring” topic

Source: DENNÍK N: *Shooty: Monitorovanie*. [online]. [2018-10-10]. Available at: <<https://dennikn.sk/297993/shooty-monitorovanie/>>.

If the above quote is looked at more closely and connected with the caricature in Fig. 3, we believe that the motive and impetus to this development particularly stems from the sentence: *...we focus on various foreign communities in the territory of Slovakia, in particular in view of their possible radicalization in response to the terrorist attacks in France. The police and intelligence service is taking all necessary steps in this respect.”* The caricature shows the interior of a fast food stand – a kebab stand – where the employee, probably an alien and of a Muslim origin, prepares the ordered food, but the look in his eyes in the direction of the man clearly indicates that he feels he is being monitored and limited in carrying out his work. The person sitting is a stereotypical rendition of a literary detective in a long jacket with a collar, holding the newspapers with peep holes. Through this hyperbolization and spatial shifts, the author of the caricature is drawing our attention to the absurdity of such measures, or inaccurate statements that can be interpreted in this very way.

14 PAŽÍTKOVÁ, M.: *Fico prekvapuje: Kontrolujeme zbrane u utečencov, naša tajná služba vie veľa o teroristoch*. [online]. [2018-09-10]. Available at: <<https://dennikn.sk/295021/ficove-vystupenia-po-parizi-kontrolujeme-zbrane-u-utehovcov-naša-tajna-sluzba-vie-vela-o-teroristoch/>>.

3.2 Nature of Caricatures with the Theme of Migration in the V4 Countries

With regard to the Czech creations, we have chosen to introduce a caricature, which in 2015 received an award by Česká unie karikaturistů (ČUK) and whose author, Mr. Marek Simon, became the best caricature artist for 2015 because he perfectly mocked the current events, but at the same time enriched the situation with light humor.



Figure 4: Winning caricature Uprchlíci a Evropané jako „Blbouni nejapní“ by Marek Simon

Source: BLESK: *Evropané jako „blbouni nejapní“*. Česká karikatura roku reaguje na uprchlíky. [online]. [2018-10-10]. Available at: <<https://www.blesk.cz/clanek/zpravy-kultura/359769/evropane-jako-blbouni-nejapni-ceska-karikatura-roku-reaguje-na-uprchliky.html>>.

This caricature operates with several interpretable characteristics. On the first plane, we see two sides: Europe as land and the sea as a route for the arrival of refugees to Europe, which is indicated by an outline of a water stream and faces looking forward to a new life. The gray, dense and dark clouds, which appear together with the boats, evoke darkness, evil and challenges of migration. However, the dominant motif in the caricature is obviously the dodo bird. When we learn about its history and genesis and transform it into this context, i.e. into the relation Europe–migration, we can identify that the author personalized the Europeans as a dodo with a clear intention – to create a parallel between the fate of a dodo bird and the fate of Europeans, i.e. the readers should understand that the extinction of this bird will be similar to the extinction of Europe if it allows Islam into its culture. The dodo bird has become a symbol of human activities, but also a symbol of stupidity – it lived in Mauritius without a natural predator, which made it lay eggs into the nests on the ground as shown in the caricature, but in the 16th century the island was invaded by seafarers who used it as a source of meat, and within 83 years this bird went completely extinct. But to claim that the dodo was stupid would make no sense. Its extinction, or annihilation, had nothing to do with its intelligence but with the fact that the medieval navigators had no respect for nature and the dodo became their victim. What is more, the animals brought by the seafarers destroyed its nests and eggs. The fate of this unique bird was sealed.¹⁵

15 *Hlúpy vták Dodo nebol hlúpy. Len sa nebál*. [online]. [2018-09-10]. Available at: <<https://www.aktuality.sk/clanok/207634/hlupy-vtak-dodo-nebol-hlupy-len-sa-nebal/>>.

A specific situation can be observed in Hungary. In the search of relevant caricatures, we found significantly fewer caricatures than in the case of Slovakia and the Czech Republic, which can be attributed to political and media censorship. We present a caricature from 2015 (see Fig. 5) with two characters whose identity can be easily deciphered. The German Chancellor Angela Merkel and Hungarian Prime Minister Viktor Orbán.



Figure 5: Caricature of the dispute between Viktor Orbán and Angela Merkel

Source: ECONOMIST: *Point taken, Mr Orban*. [online]. [2018-10-10]. Available at: <<https://www.economist.com/europe/2015/09/24/point-taken-mr-orban>>.

Unlike the previous analyzed caricatures, this one displays a representative of Hungary, but its author is not a Hungarian citizen. The Hungarian Prime Minister is seen as a negative figure in the European Union, has radical views, which are reflected in its decisions and procedures. However, he stands behind his positions very clearly, with a view to patriotism and safety of Hungarian citizens. In 2015, he responded to the influx of refugees to Europe by building barriers on the Serbian and Croatian section of the border, which has today turned into a fence on the southern border. In the context of the barriers built by Hungary on the Serbian and Croatian border, Orbán said that the Hungarian position is clear: *“Uncontrolled influx of migrants to Europe is a bad thing – this continent should be protected from it. We should be protecting our way of life and Hungary, and in this there is a strong national consensus,”* he stressed.¹⁶ It is these very events that the caricature in Fig. 5 addresses: the mentioned barriers are hyperbolized as barbed fence, which gradually tears the flag of the European Union. The message encoded by the author says that the radical attitudes of Viktor Orbán in dealing with the migration crisis cumulate the disputes and „hassle“ and prevent a consensus between his views and the opinions of German Chancellor Angela Merkel,

16 *Orban: We did not Build the Fence for the Refugees to be Escorted on Another Route*. [online]. [2018-09-10]. Available at: <<https://svet.sme.sk/c/8045634/orban-plot-sme-nepostavili-pretoby-utecencov-odviezli-inou-trasou.html#ixzz5TShfjUbf>>.

who in this context acts as a metonymy, in which several parts are replaced by one, that is, a kind embodiment or mediator of the European Union. The caricatures linked to Poland and the situation on the political scene in this V4 country from 2015 are lacking in the media, i.e. we were unable to assess the content and semantic aspects of Polish caricatures from the first migration wave.



Figure 6: Caricature exceeding into the Polish context

Source: Civillhetes, 2016

We would like to note, however, that the caricatures in the research set from 2016 and 2017 were dominated by Jaroslaw Kaczyński. We present a caricature from January 2016, which shows a group of migrants waiting for entry into Europe and, on the other hand, there are two persons walking in the opposite direction. The writing on the suitcases helps us quickly decode that it is a personification of Hungary, which boldly and proudly walks toward the East, i.e. out of the migration zone, and behind it, although a bit cautiously and not so sovereignly – but nonetheless, walks Poland. The fact that the image is situated in this very perspective, i.e. Hungary and Poland go toward the east, is not a coincidence. Is it the author's intention to use a simple play with the perspective and direction of action to align the sympathies of the Hungarian and Polish political representatives with Russia and East Europe.

Discussion and Conclusion

The pilot study identified the media discourse on the topic of migration in the V4 geographical area in the authorial renditions of a very specific media genre – political caricature from the first migration wave (2015, 2016). The message in the media discourse on migration in the caricatures by the V4 authors were compared with the identified dominant discourses of the political elites in digital media (see Spálová, Szabo 2016; Spálová, Szabo 2017). The results of qualitative analysis also identify the

significant areas of perception of the positions held by the V4 political leaders by the authors of political caricature, and critically reflect the negative attitudes of the V4 political elites. Based on the results of the comparative analysis, we answer the first research question as follows: The results confirmed a dominant negative discourse during the period, the so-called cultural threat strategy, and security risks in the political communication in the V4 countries. We have also noted some differences in the depiction of migration in the Slovak, Czech, Hungarian and Polish context: in the Slovak context, the then Prime Minister Robert Fico and his statements were the primary source of political caricatures, the Czech caricature was more symbolic and artistic and depicted the topic more generally, and we noted a weak representation of authorial creations and media censorship in the Hungarian and Polish context. The results of discourse analysis are presented as partial findings in the wider research context of the authors and they draw attention to the methodological limits of this research: the definition of the research set – authorial political caricature, validity of digital metrics for the selection of caricatures, media censorship and others. Despite the politically declared common policy regarding migration in the V4 countries, we have identified certain significant differences and discrepancies, and the elimination of political humor and satire in Hungarian and Polish context draws our attention to the lack of participation in public life and political apathy.

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Contact data:

assoc. prof. Mgr. Lucia Spálová, PhD.

Constantine the Philosopher University in Nitra

Faculty of Arts

Štefánikova 67

949 74 Nitra

SLOVAK REPUBLIC

lspalova@ukf.sk

Mgr. Veronika Szabóová

Constantine the Philosopher University in Nitra

Faculty of Arts

Štefánikova 67

949 74 Nitra

SLOVAK REPUBLIC

veronika.szaboova@ukf.sk

Dr. Katarzyna Walotek Ściańska

Jesuit University of Philosophy and Education – Ignatianum

Faculty of Philosophy

Mikołaja Kopernika 26

31 501 Kraków

POLAND

katarzynaws@interia.pl

SERIAL POSITION EFFECT AND THE MODIFICATION OF ITS VALIDITY BY EMOTIONAL ADVERTISING APPEALS

Veronika Szabóová

Abstract

The aim of this article is to determine the rate of validity of the serial position effect and its possible modification in relation to the different types of emotional advertising appeals. It relies on the knowledge from the previous works by the above author, which are dedicated to a similar subject and provide the basis for extending the position effect theory with information concerning the advertising appeals and emotions. This treatise begins by defining the serial position effect and author's findings from previous research on the relationship between this effect and cognitive processes, such as attention and memory. The main research findings have shown that the presence of emotional appeal, such as fear, humor, sincerity or sexual themes, affects the validity of the serial position effect. When conducting our research, we have included yet another factor, which has an impact on the overall validity of the serial position effect – "likability" or popularity of advertising. Popularity of advertising was correlated with memorability and we uncovered the potential links, which are in line with those presented by the experts in the field.

Key words:

Advertising Appeal. Emotions. Eroticism. Fear. Humor. Likability. Memory. Serial Position Effect. Sincerity.

1 Serial Position Effect and Its Links to Memory

The simplicity of remembering a certain piece of information is determined by its position in the array of other information being received. This phenomenon is called the "position effect". People mostly remember the information presented in the beginning and at the end. This effect is often referred to as the theory of "first and last" (see Fig. 1). This theory has to do with the fact that if we are to learn a list of words, we are most likely to remember the first and last of them, and not those in the middle. Therefore, it is recommended to include the crucial parts of a TV newscast at the beginning and end of the segment, or repeat the attractive information/benefits at the beginning or end of the given advertising spot.

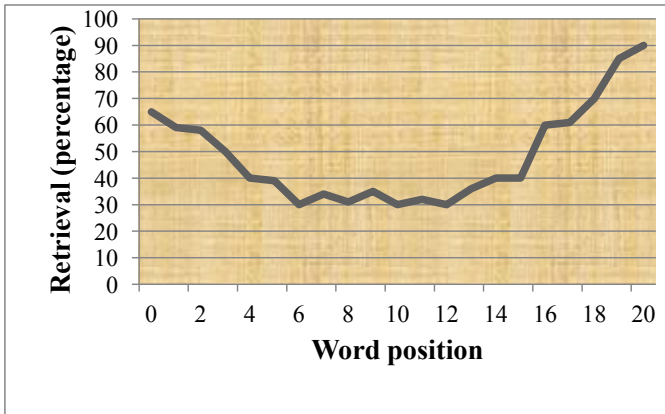


Chart 1: Visual representation of the serial position effect

Source: CARTEROVÁ, R. et al.: *Mozog*. Bratislava : Ikar a.s., 2010, p. 154.

Our previous research and analysis of literature on the serial position effect makes us believe that this effect does not apply at all times and in all circumstances. This has already been discussed by several experts who argued about the phenomena such as the intention factor, prototypical factor, speed of presentation, word frequency, word length,¹ but also time to remember and length of the list (width of content).² As for the phases of the remembering process (selection, storage, retrieval, change, forgetting), we came to the conclusion that they can be linked to the validity of the serial position effect because the importance the subject places on the first stage – selection – and second stage – storage (retention) – will be reflected by the subsequent retrieval, i.e., if one focuses mainly on the selection (encoding) of information from the core part of the material being presented because he/she holds that this is where the important information is, and disregards other information, it is more likely that the questions to the core of the message will receive more answers than those to the beginning or end – which disproves the serial position effect. It can be concluded in connection with the individual types of memory that the serial position effect is proof of the existence of short-term and long-term memory. In our opinion, the model presented by Craick and Lockhart³ who discussed the levels of processing, distinguishing between in-depth (semantic) and superficial processing, is also affected by the serial position effect: the information (memories) we remember is likely to be affected not only by the position, but also by the level of processing.

The memories, which were processed semantically and in-depth, will be more permanent while superficial processing leads to the memories that can be easily lost or forgotten. Intentional and unintentional memory forms a significant part of

1 BEZDÍČEK, O.: *Obecná psychologie: Paměť*. [online]. [2018-01-17]. Available at: <https://is.muni.cz/el/1421/podzim2010/PSA_005/um/OP_Lect_Memory_Brno_021110_brief.pdf>.

2 MURDOCK, B.: The Serial Position Effect of Free Recall. In *Journal of Experimental Psychology*, 1962, Vol. 64, No. 5, p. 482-488.

3 *Levels of Processing*. [online]. [2018-01-17]. Available at: <<https://explorable.com/levels-of-processing>>.

our knowledge and recollections.⁴ Our statement is linked to the latter of the two: intentional or unintentional remembering significantly affects the position effect. When this issue is planted into the media environment, we can use it in a concrete example, e.g. in the evening news. If we intentionally and purposefully remember the content of a particular newscast either by learning it by heart/memorizing, repeating it in our mind, or using a concise summary of the material, we will be able to respond to the questions related to the newscast irrespective of the position of the said information, i.e. the effect of the „first and last“ will not be manifested. However, when we watch the newscast without purposely trying to remember its content, we hold that there will be a greater likelihood for the position effect to manifest itself⁵.

2 Verification of Validity of the Serial Position Effect in the Presence of Emotional Appeals in a Communication Message

In the past, we researched the ties between the serial position effect and attention, i.e. another cognitive process, and learning. This time, we would like to find out whether there is a relationship between cognition and emotion, i.e., whether the emotion becomes yet another factor to modify the validity of the analyzed effect. For this reason, we have decided to pay closer attention to emotional appeals since the emotions are inseparably linked with cognitive processes from the very moment when the information from the given stimulus is processed.⁶ Emotions decide which information is important to an individual, and they are also involved in storing the information into memory and they determine the conditions of its subsequently retrieval. According to Nakonečný,⁷ the selectivity of memory is determined by the significance of memorized information for an individual and his/her life experience, i.e. by the effect of emotions on remembering. In this context the author speaks of a special type of memory: the so-called emotional memory, which is used to process and store emotional experience, which is retrieved more easily than impersonal facts because it is related to the subjectively perceived major life events. The serial position effect is considered to be evidence of short-term and long-term memory. The information or data located at the beginning of a particular unit, for example, in the anchor's introductory segment, are stored in long-term memory and become more permanent. Long-term memory may, however, be influenced by emotions due to the different situations or phenomena. The research results regarding the effects of emotions on remembering have shown that the relevance we attach to the remembered elements is the basis for the selectivity of our memory. We best remember the autobiographic memories and memories that relate to them. It also has to do with the conformity of moods, for example, when we watch a particular ad and we are feeling sad, it is more likely that we will remember the advertised product in a

4 ŠÍPOŠ, I.: *Kapitoly zo všeobecnej psychológie – Psychológia pamäti*. Bratislava : Slovenské pedagogické nakladateľstvo, 1978, p. 11, 76-78.

5 For more information, see: SZABŔOVÁ, V.: *Seriálny pozičný efekt vo vzťahu k rôznym typom mediálnej komunikácie*. In HETÉNYI, M. (ed.): *Študentská vedecká, odborná a umelecká činnosť: Zborník vedeckých prác*. Nitra : Univerzita Konštína Filozofa v Nitre, 2015, p. N/A.

6 STUHLÍKOVÁ, I.: *Základy psychológie emocií*. Prague : Portál, s.r.o., 2002, p. 14.

7 NÁKONEČNÝ, M.: *Lidské emoce*. Prague : Academia, 2000, p. 78.

sad situation. In addition, we are likely to better remember the material presented to us with intense feelings.^{8,9}

2.1 Research Objectives, Method and Procedure

The aim of our research was to determine the relationship between the validity of serial position effect and emotions and/or emotional appeals used in advertising. We wanted to verify whether the recipient really remembers the information from the beginning and end better than the information from the core, and what the effect of emotions is on remembering. In addition to this primary objective, we were also interested in the relationship between likability (popularity) and remembering. Based on these objectives, we have set a number of hypotheses that were subjected to statistical evaluation (for more details, see 2. 2. 5 *Verification of Hypothesis H1a, H1b, H2a, H2b and Likability and its impact on the validity of serial position effect*). We used an experiment as a research method – a questionnaire and research material was distributed to 71 respondents. We decided to use an online questionnaire: the respondents first completed the initial demographic data related to gender and age, and clicked Next to move to the next section, which already contained an audio-visual preview of the first ad. The instructions and the area above and under the video clearly stated that the ad should only be watched once. Having finished the watching, the respondents clicked Next and 8 questions related to the video were shown. The questions were formulated in a way that 2 of them were related to the beginning, 2 were related to the items presented or discussed in the core, and two were related to the end of the video. This pattern was implemented to verify the research problem, i.e. to verify the validity of the serial position effect. The ads were split into 3 time segments: the first 20 seconds were considered the beginning, the next 20 seconds were the core, and the last 20 seconds were the frequently debated end of a 60-second ad. The last two questions were about likability or popularity of the ad and the impression it left in the respondent. After answering all eight questions, the respondent proceeded to the next section, where the procedure repeated (ad no. 2, 3 and 4), which concluded the experiment. The respondent then sent his/her responses. The questionnaire form contained a total of 34 questions (2 demographic + 32 related to the presented material).

2.2 Interpretation of Results

2.2.1 Validity of the Serial Position Effect in Ads with Elements of Fear

The first ad included an element of fear – a spot from the campaign “Don’t think, and you shall pay”, a drastic presentation of what happens when drivers do not comply with road traffic regulations or behave aggressively.

8 RUISEL, I.: *Pamät' a osobnost'*. Bratislava : Veda, 1968, p. 176.

9 For more information, see: SZABÓOVÁ, V.: *Seriálny pozičný efekt vo vzťahu k rôznym typom reklamných apelov*. In HETÉNYI, M. (ed.): *Študentská vedecká, odborná a umelecká činnosť: Zborník vedeckých prác*. Nitra : Univerzita Konštína Filozofa v Nitre, 2017, p. N/A.

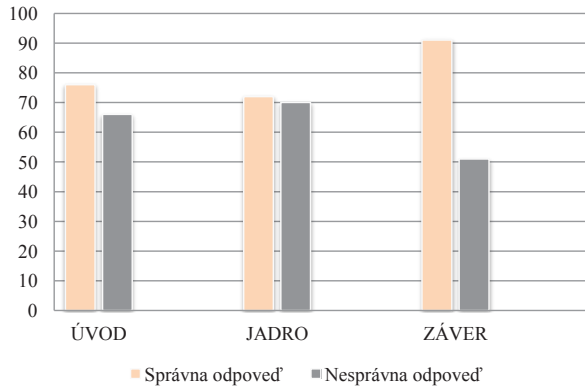


Chart 2: Correct answers based on their position in the ad with elements of fear

Source: Own processing

After watching the ad, the respondents had to answer 8 questions, 2 of which were related to their subjective views and the remaining 6 were related to the serial position effect, i.e. to verify whether or not the recipient remembers the information from the beginning and end of the ad, as suggested in theory. Based on the responses, the validity of serial position effect has been confirmed in this type of advertising with emotional appeal, as the correctness of answers was the highest in questions related to the beginning and end of the ad (see Chart 2). However, we must mention that although the effect was indeed manifested in figures, it can be observed by closer inspection of Chart 2 that the difference between the number of correct answers and the questions to the beginning and core is not clear at all and it only differs by 4 answers. We believe that this is due to the fact that the ad was processed in a realistic to borderline drastic and brutal way, causing strong fear or shock in the viewer, which resulted in remembering the details and information from the core. Therefore, when completing the questionnaire, the respondent could answer the questions regardless of their position in the ad.

2.2.2 Validity of the Serial Position Effect in Ads with Elements of Erotica

The ads with elements of erotica were represented in our research by an ad on herbal Kofola, which exceeded the permissible and acceptable limits of sexual content because the Council for Broadcasting and Retransmission issued a ruling in 2012 that this video is not only unethical, but also in conflict with the law. In November 2011, the Arbitration Board of the Council for Broadcasting and Retransmission identified it as unethical and stated that the theme portrayed in the ad, which presents a love affair between a teacher and a student, cannot be considered communication with a sense of responsibility toward all target groups. After evaluating the collected responses, we conclude that the validity of the serial position effect in the case of ads with an erotic undertone was not confirmed, i.e. the rate of correct answers was not the highest in questions relating to the beginning and end of the ad.

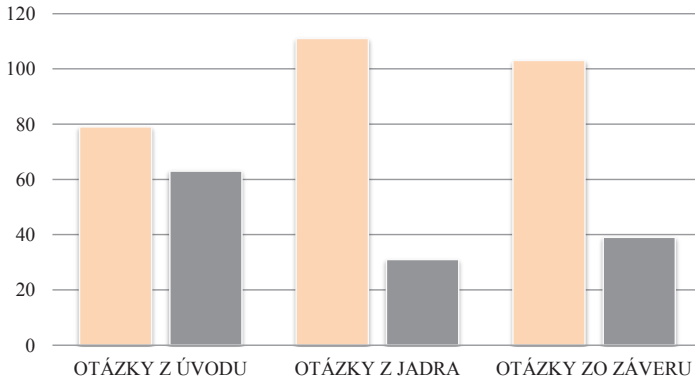


Chart 3: Correct answers based on their position in the ad with elements of erotica

Source: Own processing

As can be seen in Chart 3, the highest rate of remembering and subsequent retrieval of information was noted in the items relating to the core of the Kofola ad. Although this ad used elements of erotica, we believe that it was also perceived as something outrageous by the viewers: a teacher-student love affair is viewed as a serious misdemeanor with criminal consequences. This may be the very reason why the validity of the effect has not been confirmed. We note that most correct answers were given to the questions related to the core and end of the ad since this was the part where the elements of sexuality were perceived by the respondents, which boosted their interest and increased their deliberate attention and remembering.

2.2.3 Validity of the Serial Position Effect in Ads with Elements of Sincerity

We have also decided to use an audiovisual ad with elements of sincerity and love employed for marketing and communication ends – a Kofola TV ad from the agency Saatchi & Saatchi, in which a boy (acted by Jan Komínek) is sending a message to his love who is on the train at the railway station. This ad won an award. Based on the attached Chart 4 we note that the serial position effect in an ad with elements of sincerity was not verified, i.e. most correct answers were given to the questions to the core and end of the presented material. Overall, however, it can be noted that the absolute number of incorrect answers was the lowest (only 12%) in the this ad, and the validity was demonstrated in 88% of the answers, i.e. not only did the respondents remember the information, they were subsequently able to retrieve it from the memory irrespective of its position in the given context. We hold that the elements of sincerity won the attention of the viewers; the viewers were pulled into the action and the ad was seen as a story of love, which won viewer sympathy.

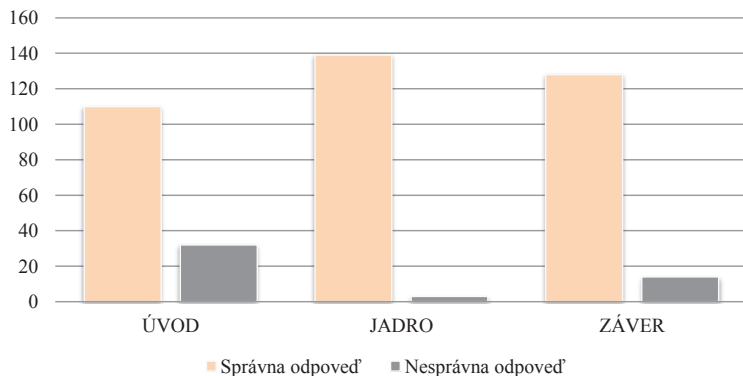


Chart 4: Correct answers based on their position in the ad with elements of sincerity

Source: Own processing

In our opinion, the ad was considered to be a movie with a plot and action and the curious viewers wanted to know how the affair would be resolved – therefore, the highest rate of correctness was noted in the core and in the end of the ad.

2.2.4 Validity of the Serial Position Effect in Ads with Elements of Humor

Humor is used in roughly 24% of prime-time television ads and in 35% of radio commercials. It causes the viewers/listeners to follow the ad, have fun, and most importantly, remember it. In all memory retrieval tests, the consumers most often recall funny ads.¹⁰ Having analyzed the numbers summarizing the responses to the last ad (see Chart 5), we conclude that even this type of advertising with elements of humor undermined the validity of the serial position effect in the respondents, which means that the respondents did not remember the information from the beginning and end of the ad, as corroborated by the results of several experts and experimenters, and on the contrary, the correctness of the answers was the lowest in the beginning. Therefore, we note that even this type of emotion affected the typical validity of the serial position effect, which some professional resources call the “U-curve”. In Chart 5, we see that the U-curve is not present because the number of correct answers in the beginning and in the core is almost the same. There is, however, a clear presence of the novelty phenomenon, in which performance is improved in the last elements. The knowledge is at this stage stored in short-term memory where it is kept for a very short period of time and then it is forgotten. However, it is precisely at this stage that attention is reactivated because one feels that the end of the message is near and there will be no further data, and therefore remembers the information provided at this stage. The last ad in our combined experiment was a COOP Jednota ad, which has been using a funny duo – a shepherd and his assistant – in their commercials for a long period of time. This ad was particularly focused on the Mother’s Delicacies product range.

10 CLOW, K., BAACK, D.: *Reklama, propagace a marketingová komunikace*. Brno : Computer Press, 2008, p. 164.

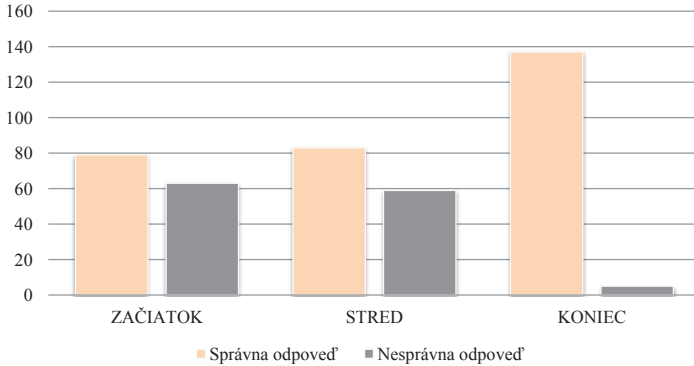


Chart 5: Correct answers based on their position in the ad with elements of sincerity

Source: Own processing

The questions relating to this ad were of a different nature – they included open-ended and multiple choice questions, with the users selecting an answer they consider correct.

2.2.5 Verification of Hypothesis H1a, H1b, H2a, H2b

Following research evaluation, we hereby state that none of the ads exhibited the U-shaped curve of responses, i.e. the highest score was sometimes achieved in the questions to the core and end, making us believe that it is the presence of an emotional appeal in advertising that ultimately modifies the validity of the serial position effect. This assumption, which is included in Hypothesis H1, was also validated statistically using a binary-choice pair t-test to identify the mean value. In absolute terms, it was confirmed that the presence of emotional appeal in advertising indeed modified the serial position effect, i.e. the curve of information retrieval was not U-shaped in audiovisual advertising, and thus, relying on the conclusions from the statistical verification, we note that we proved Hypothesis H1a, in which we assumed that there will be statistically significant difference in the number of correct answers in the beginning and core of an ad with an emotional appeal in the file of respondents. We verified Hypothesis H1b in a similar way – we again made a table, which contained the observed characteristics. We conclude that Hypothesis H_0 on the equality of mean values cannot be refused, i.e. we confirmed Hypothesis H1b, in which we assumed that there would be no statistically significant difference in the number of correct answers in the core and end of the ad with an emotional appeal in the file of respondents.

As already mentioned in the chapter defining the individual hypotheses, we were also interested in the incorrect answers in addition to the correct ones. In H2, we assumed that the validity of serial position effect would not manifest as a result of the emotional appeal, i.e. the rate of incorrect answers will not include the highest values in questions relating to the core, as expected in theoretical sources. Yet again, we split the hypothesis into H2a and H2b and verified them with a paired t-test, which we also used in the hypotheses above. We confirmed Hypothesis H2a, in

which we assumed that there would be no statistically significant difference in the number of incorrect answers in the beginning and core of the emotional appeal in the file of respondents. We arrived at the same results in Hypothesis H2b where the test criterion represented the value $t_{Stat} = 0,89455$, which, just like in the previous case, was not an element in the array from the critical set, therefore Hypothesis H_0 on the equality of mean values cannot be rejected. Hypothesis H2b assumed that there would be no statistically significant difference in the number of incorrect answers in the core and end of the ad containing an emotional appeal in the file of respondents, which was confirmed through statistical verification, i.e. Hypothesis H2b is confirmed. After verifying the individual hypotheses we again note that when dealing with information from the research material, i.e. 4 audiovisual ads with emotional advertising, the serial position effect was not confirmed because as can be seen in the confirmed hypotheses, the differences between the retrieval of memories from the beginning, core and end segments were not statistically significant, and should the validity of the effect be confirmed, the difference would have had to be statistically significant between the core and beginning and core and end segments. We believe that this result was contributed by the emotional appeal, be it humor, fear, sincerity or sexuality. Therefore, emotions are viewed as factors affecting and modifying the serial position effect.

2.3 Likability and Its Impact on the Validity of Serial Position Effect

In addition to the objective set out in the introduction, i.e. in addition to determining the validity of serial position effect in relation to the different types of emotional appeals in advertising, we decided to look at likability (or popularity) and its potential impact on the analyzed phenomenon. We decided to verify this in a very simple way. The questionnaire form included the seventh clearly formulated question: „Did you like the ad?“ Whether we like a particular ad or not is affected by emotions, which the ad makers like to play with. This step was inspired by the fact that each marketer wants to win and attract the attention of the audience, and therefore should work primarily with likability because it supports short-term memory.¹¹ This claim can be linked with the very position effect, especially since the so-called novelty effect, i.e. an increased remembering rate of the elements in the end of a list, is derived from the fact that these elements come from short-term memory, and are subject to rapid decomposition as a result of that. Therefore, we think that likability (or popularity) may affect the validity of serial position effect, i.e. its validity will be affected by the presence of emotions, which cause us to like or dislike an ad. This very statement led us to the following research question: Will the ads with likability over 51 % (i.e. more than half of the respondents indicated that they enjoyed the ad) also exhibit the highest rate of correct answers to the questions from the end of the ad? We assume that short-term remembering, which is mentioned in connection with likability, is precisely linked to remembering the data from the end parts of the ad since this is where attention is reactivated and the data are stored in short-term memory just like in the case of likability/popularity.

11 *Krátkodobá pamäť je bránou k tvorbe spomienok.* [online]. [2018-02-02]. Available at: <<http://neuromarketing.sk/?p=769>>.

The results in Chart 6 indicate that when likability exceeds 51 % in an ad, i.e. more than half of the participants in the experiment expressed a positive attitude to the ad in the questionnaire after having watched it, the highest frequency of correct answers in proportion to the total number of correct answers will be in the questions to the end of the ad. In Chart 6 we clearly see that in each type of emotional advertising, the highest rate of correctly remembered answers was in the end as it was always above 33,3 %, and in the case of advertising with elements of humor, it reached 45,8 %. When we break it down, it means that the total number of correct answers in the Coop Jednota ad with elements of humor was 299 (79 in the beginning, 83 in the core, 137 at the end), i.e. the number 299 represents a 100% of accurate answers in this ad, and 137 of them have been recorded to the questions pointing to the end of the ad, which corresponds to the 45,8 % in Chart 6. Using this formula, we calculated and charted our findings in all four types of commercials. It is therefore practically confirmed that likability causes us to store our memories in short-term memory, which is then reflected in the fact that we best remember the information and events from the end of an ad. This confirms the well-known truth that the creators of commercials and marketing communication activities should put the most important and most attractive information at the end of the ad because, as shown in our research, this part activates intentional attention and makes us not only remember the data but also recall them easily.

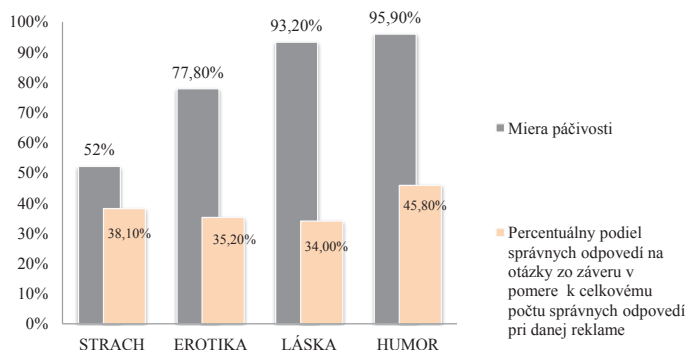


Chart 6: Relationship between likability and retrieval of information from the end of the ad

Source: Own processing

In addition to the above, however, we were also interested in verifying Hypothesis H3, which we defined at the beginning of the practical part of our work, and which represents the relationship between likability and information remembering from the end of the ad. We assume that there is a significant positive relationship between likability and correct answers in advertising with an emotional appeal. The hypothesis was checked by analyzing the pivot table by the Pearson's chi-squared distribution test (rate of reliability of relation between two categorial variables). By using the standard procedure in this statistical method, we came to the conclusion that the chi-squared value was smaller than the chart value of the critical values, and therefore Hypothesis H3 is rejected. This means that there is no significant positive relationship

between likability and the number of correct answers for advertising containing an emotional appeal, and we cannot assume their linear relationship.

Conclusion

On the basis of the above, we hereby take the liberty to state that the serial position effect does not apply in all circumstances and all cases. Even during our previous scientific activity, we have stated that this phenomenon is affected by many factors and circumstances, which result in the fact that one will not best remember the elements from the beginning or end, but the highest level of remembering may, for example, be in the core of a given segment. As we have revealed, such factors include the intentionality of remembering, intentional attention, depth of processing of information, the memory process phase, organization of memory and likability (or popularity), which was often mentioned in our work, but also those mentioned by other experts, such as the prototypical nature, word length, word frequency or presentation speed. We believe that our research results indicate that the use of emotions is a significant factor affecting remembering and retrieval of information, and therefore will have an effect on the absence of serial position effect and blur the difference in the number of memories from the beginning, core or end of a particular segment. We pointed that emotions are strong and they can affect the cognitive processes of an individual by focusing his/her attention or activating intentional remembering. The emotional appeals we worked with in the experiment – humor, fear, erotica and sincerity – have contributed to the fact that the validity of serial position effect was indeed disproved because the respondents remembered the information regardless of its position in the ad. This was also confirmed this the statistical verification of four follow-up hypotheses in the *t*-test whose results have shown that the differences in the retrieval of information owing to their position in the ad were not statistically significant. In addition, we focused our attention on likability because it is mentioned by many authors and it is often discussed in connection with the efficiency of communication messages and its impact on purchasing behavior. We correlated likability with the observed effect of “first and last” because we noticed it is linked with storing the memories in short-term memory. We wanted to know whether the ads with likability over 50% would exhibit the highest rate of correct answers from the end of the presented audiovisual material with an emotional appeal. By summarizing our data, we found that this is not the case. However, when verifying the relationship between likability and the number of correct answers from the end of the ad statistically using the chi-square method, it has been shown that there is no significant positive relationship between likability and the number of correct answers in advertising containing an emotional appeal, and we cannot assume their linear relationship.

On the basis of the above, we state that humans are not purely rational, but they are affected by positive or negative emotions every day, which translate into their behavior. We can state that the presence of an emotional appeal in our area of concern – marketing communication – affects our decision-making, purchasing behavior and memories of brands or products. The use of emotions may make us use peripheral processing in the persuasion and subsequent decision-making processes, i.e., our

decisions and actions will be driven by emotions or other ancillary elements and not by rational arguments or facts. Regarding the serial position effect, we conclude that if the ad makers decide to use emotions, such as humor, love, fear or sexual motives, chances are high that the viewers will remember the ad or message irrespective of whether the most important parts are placed at the beginning or end of the ad.

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Contact data:

Mgr. Veronika Szabóová
Constantine the Philosopher University in Nitra
Faculty of Arts
Štefánikova 67
949 74 Nitra
SLOVAK REPUBLIC
veronika.szaboova@ukf.sk

THE USE OF DIGITAL MEDIA DURING THE 2018 FIFA WORLD CUP

Jan Šíma

Abstract

The paper provides an insight into the use of digital media among inhabitants of the Czech Republic to watch and browse for additional information from the 2018 FIFA World Cup. Only 2% of respondents used digital media to watch live streaming of the World Cup matches, while 17% of respondents used digital media to get additional information. Mostly, respondents retrieved information on the schedule of the World Cup and updates on intermediate and final results of matches. Moreover, there was a significant group of respondents (10%) who used digital media to place bets on the World Cup matches, sometimes even during the match, at a betting office.

Key words:

Computer. Football. Internet. New Media. Smartphone. Tablet.

1 Introduction

Football is one of the world's most popular sports. It is played in almost all countries and this is why it is considered to be one of the most popular sports. Each and every day, millions of fans watch matches of their favourite teams not only on TV but also on other media devices, and they are willing to spend considerable amounts of money to have this available. Companies that buy broadcast rights for league matches and big sport events through which they acquire new advertisers and subscribers are aware of this¹. Undoubtedly, the FIFA World Cup is the biggest sports event. This high-profile event attracts not only viewing public, but also companies, sponsors and publicity agencies. As the organizer of the 2014 World Cup, Fédération Internationale de Football Association (hereinafter referred to as FIFA) reported² revenues totalling 4.8 billion US dollars. The expenditures were 2.2 billion US dollars. Total revenues from the 2018 World Cup are estimated to amount to 5.2 billion euros³ which is 10% more than expected. More than half of this amount is supposed to be generated from the sale of TV broadcasting rights. One quarter of revenues come from the sale of marketing rights. The current cycle was affected by recent corruption scandals and, therefore, FIFA has lost some of its previous sponsors – e.g. Emirates, Castrol and Continental. Thus, compared to the previous cycle (2011-2014), these earnings dropped from USD 1.629 billion to USD 1.45 billion. The sale of licences is supposed to contribute USD 363 million to this year's World Cup's budget.⁴

FIFA was founded on 21st May 1904. Belgium, Denmark, France, the Netherlands, Spain, Sweden, and Switzerland were the founding countries. The German Football Association sent their membership application later the same day. Yet the accession of the English Football Association in 1905 is considered to be the most important as

1 EVENS, T., LEFEVER, K.: Watching the football game: Broadcasting rights for the European digital television market. In *Journal of Sport and Social Issues*, 2011, Vol. 35, No. 1, p. 39.

2 *FIFA Financial Report 2014*. [online]. [2018-08-12]. Available at: <https://resources.fifa.com/mm/document/affederation/administration/02/56/80/39/fr2014weben_neutral.pdf>.

3 *FIFA Financial Report 2017*. [online]. [2018-08-14]. Available at: <<https://resources.fifa.com/image/upload/fifa-financial-report-2017.pdf?cloudid=nyjyxr0d7fuwlyz2dokw>>.

4 *Ibidem*.

it took a leading role in the whole organization⁵. At present, FIFA brings together 209 national associations. After his resignation in 2015, Sepp Blatter, FIFA's chairman of many years' standing, was replaced by Gianni Infantino⁶. According Tomlinson⁷, FIFA is organizationally a simple association consisting of the congress and the executive committee represented by members of national associations from around the world. The principle of equality of vote is observed here which means that each member, irrespective of how big or small the membership is, has only one vote. Depending on their continent, national member associations are further associated in six regional confederations. To become a member of FIFA, a national association has to be first admitted to membership of a regional confederation. Officially, FIFA is a non-profit organization even though a surplus budget is used for each four-year cycle. Profit is always achieved in the year of the World Cup while the years coming after the World Cup year are usually loss making and the loss is covered from the existing reserves. The accumulated loss accrued over a three-year period does not exceed the amount of profit achieved in the year of the World Cup. The four-year cycle ending with the preliminarily estimated revenues generated in 2018 is clearly illustrated in Chart 1.

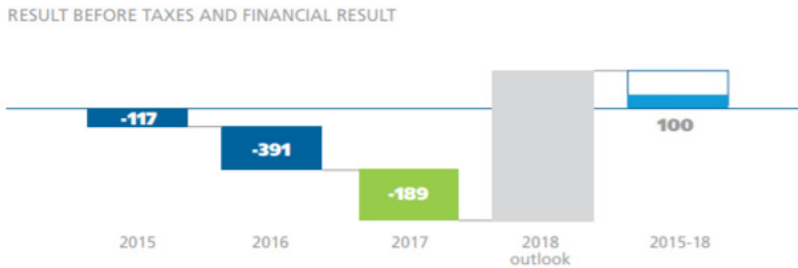


Chart 1: Statement of Profit or Loss 2015 – 2017 (USD million)

Source: *FIFA Financial Report 2017*. [online]. [2018-08-14]. Available at: <<https://resources.fifa.com/image/upload/fifa-financial-report-2017.pdf?cloudid=nyjyxr0d7fuwlyz2dokw>>.

Revenues are significantly affected mainly by the sale of TV broadcasting, marketing and licensing rights as shown in Table 1.

5 LANFRANCHI, P. et al.: *100 years of football: The FIFA centennial book*. London : Weidenfeld and Nicolson, 2009, p. 14.

6 *FIFA Governance Report 2017*. [online]. [2018-08-16]. Available at: <<https://img.fifa.com/image/upload/zmvi8dr1h2atstbamidg.pdf>>.

7 TOMLINSON, A.: *FIFA (Fédération internationale de football association): the men, the myths and the money*. New York, London : Routledge, 2014, p. 28.

Table 1: Revenue Split 2015 – 2018 (USD million)

	Actual			Budget 2015-2018
	2015	2016	2017	
Television broadcasting rights	258	96	229	3,000
Marketing rights	157	115	245	1,450
Licensing rights	51	204	160	363
Hospitality and ticket sales	0	0	22	575
Other revenue	78	87	78	268
TOTAL	544	502	734	5,656

Source: *FIFA Financial Report 2017*. [online]. [2018-08-14]. Available at: <<https://resources.fifa.com/image/upload/fifa-financial-report-2017.pdf?cloudid=nyjyxr0d7fuwlyz2dokw>>.

Collignon and Sultan⁸ describe how money flows in several directions in professional team sport and they introduce the entities that are mutually interconnected by these flows. Fans spend money on TV bundles including, among other programmes, also sport channels making it possible for them to watch their favourite sport matches. Some of them buy tickets to be present at the stadium. At the same time, they buy their favourite sport club's merchandise particularly to reinforce their sense of belonging and identification with the club and to express their support in a tangible way. Media buy broadcasting rights to convey sport events and broadcast them on television, radio, Internet or via mobile applications. Companies purchase advertising space for their commercials during sport broadcasts. Moreover, they become partners of clubs or the whole competition to approach their customers through sponsorship. Associations (FIFA in this case) organize competitions and participate in redistribution of money raised mainly from the sale of broadcasting, marketing and licensing rights among the participants of these competitions.⁹ Thus, the interest of fans counts most and the biggest revenues are linked to fans who do not take direct part in an event, but are connected in a passive way through certain media. According to Hutchins and Rowe¹⁰, traditional television is more and more often replaced by other media, which can be explained mainly by easy access to the Internet. Conversely, the origination and fast development of the so called “new media” impacts the football industry which takes advantage of the popularity of these media to sell broadcasting rights not only for television but also other media, including the sale of licences for development of applications and computer games¹¹.

8 COLLIGNON, H., SULTAN, N.: *Winning in the Business of Sports*. [online]. [2018-09-25]. Available at: <<https://www.atkearney.com/documents/10192/5258876/Winning+in+the+Business+of+S+ports.pdf/>>.

9 COLLIGNON, H., SULTAN, N.: *Winning in the Business of Sports*. [online]. [2018-09-25]. Available at: <<https://www.atkearney.com/documents/10192/5258876/Winning+in+the+Business+of+S+ports.pdf/>>.

10 HUTCHINS, B., ROWE, D.: *Sport beyond television: The internet, digital media and the rise of networked media sport*. New York, London : Routledge, 2012, p. 154.

11 BOYLE, R., HAYNES, R.: *Football in the new media age*. New York, London : Routledge, 2004, p. 39.

According to Lister, Giddings, Dovey and Kelly¹², the term “new media” relates to media based on digital, numerical coding of data. The list of such media can include the personal computer, tablet and cell phone, but also computer networks such as the Internet. They are more precisely called digital or interactive media. New media is a lay term used as an opposite to traditional media, i.e. television, radio, and press. In 2018, broadcasting rights were sold either directly or through licensed organizations to as many as 220 countries on five continents (Africa, America, Asia, Europe and Oceania), but most of these countries were in Europe (55) and Africa (54)¹³. The number of licences and sub-licences sold reached 685; most of them are from African countries and the smallest number of licences (59) is from Asia which can be explained by the fact that the Chinese rights are controlled by CCTV and CCTV sub-licensed only two sub-licensees¹⁴. One granted licence is usually composed of more rights (e.g. for television and internet broadcasting) and, therefore, the total number of rights distributed amounts to 2,000 licences. Chart 2 shows a complete distribution of broadcasting rights broken down by media and continents.

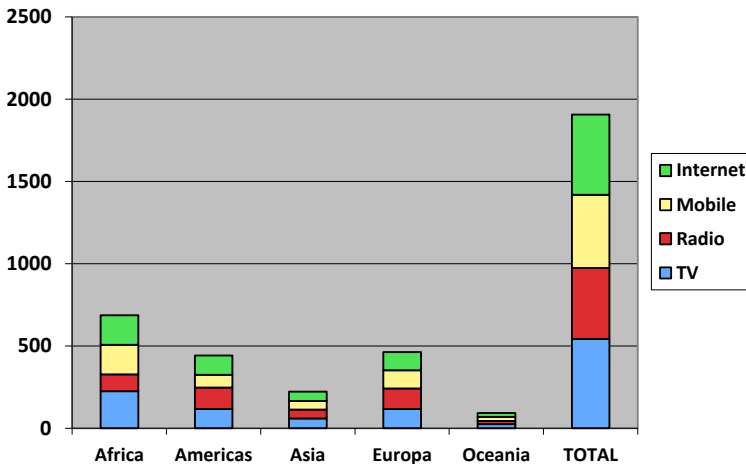


Chart 2: Distribution of Licensees’ Broadcasting Formats

Source: *High stakes: The sponsorship and broadcasting value of the FIFA World Cup*. [online]. [2018-09-11]. Available at: <https://www.footballbenchmark.com/the-sponsorship_and_broadcasting_value_of_the_fifa_world_cup>.

The data presented above prove that television and radio broadcasting rights have ceased to prevail and represent approximately one half of all traded rights. The second half are the rights to present the events on the Internet and via smart phones which documents the ever-growing importance of digital technologies. It is worth

12 LISTER, M. et al.: *New media: A critical introduction*. New York, London : Routledge, 2008, p. 87.

13 *Media rights licensees 2018 Fifa World Cup Russia*. [online]. [2018-09-15]. Available at: <<https://resources.fifa.com/image/upload/media-rightslicensees-2018-fifa-world-cup-russiatm.pdf?cloudid=z5pkfyfhn6xvt2knew4>>.

14 ARSHAD, R.: *TV Channels Broadcasting FIFA World Cup 2018*. [online]. [2018-09-21]. Available at: <<https://www.totalsportek.com/football/fifa-world-cup-tv-channels/>>.

noting that the data shown in Chart 2 present the absolute number of traded rights but not their value. All sub-licensing rights for the European continent were bought by the European Broadcasting Union. The Czech public-service television (Česká televize) bought the broadcasting rights from the European Broadcasting Union, thus receiving rights for all platforms available¹⁵. The licence included the right to cede the rights, or their part, to other entities e.g. for internet broadcasting via computers or smartphones. The use of digital media during the 2018 FIFA World Cup among inhabitants of the Czech Republic is the topic of this study.

2 Methods

The purpose of the paper is to provide information about the use of digital media (desktop or portable computers, tablets, and smartphones) among inhabitants of the Czech Republic to watch and browse for additional information from the 2018 FIFA World Cup. The survey included 1,124 inhabitants of Prague, Písek (South Bohemia region), and Kralupy nad Vltavou (Central Bohemia region) who answered “yes” to the first question in the questionnaire “Are you in any way interested in football?”. Respondents who answered “no” to this question were not asked any other questions and are not included in the survey.

Table 2: Profile of respondents

Demographic items		Frequency	Percentile (%)
Residence	population (1 Jan 2018)		
Prague	1,294,513	854	76
Písek	30,119	158	14
Kralupy nad Vlt.	18,100	112	10
Gender			
Male		742	66
Female		382	34
Age			
Less than 20		189	17
21 – 34		307	27
35 – 49		290	26
50 – 64		226	20
65 and above		112	10

Source: Own processing

Respondents were approached randomly by interviewers in the streets of their home cities from 25th July to 4th August 2018, i.e. 10 – 20 days after the end of the World Cup.

15 *Media rights licensees 2018 Fifa World Cup Russia*. [online]. [2018-09-15]. Available at: <<https://resources.fifa.com/image/upload/media-rightslicensees-2018-fifa-world-cup-russiاتم.pdf?cloudid=z5pkfyfhn6xvt2knew4>>.

In addition to identification questions, the respondents were asked about the use of digital media in relation to the 2018 FIFA World Cup. For operationalization of these questions please refer to Table 3 below.

Table 3: Constructing Survey Questionnaire

Are you in any way interested in football?	
↳	(if yes) Did you watch the FIFA World Cup that just finished?
↳	(if yes) Approximately how many matches did you watch?
Do you use a desktop computer or laptop?	
↳	(if yes) Did you use your computer to watch live streaming of the World Cup?
↳	(if yes) Did you use your computer to browse for additional information about the World Cup?
↳	(if yes) What specific information?
Do you use a tablet?	
↳	(if yes) Did you use your tablet to watch live streaming of the World Cup?
↳	(if yes) Did you use your tablet to browse for additional information about the World Cup?
↳	(if yes) What specific information?
Do you use a smartphone?	
↳	(if yes) Did you use your smartphone to watch live streaming of the World Cup?
↳	(if yes) Did you use your smartphone to browse for additional information about the World Cup?
↳	(if yes) What specific information?

Source: Own processing

3 Results

Approximately one half of the approached respondents answered that they are in a certain way interested in football. As already explained, only these inhabitants were subsequently included in the survey. Surprisingly, as many as 382 women – more than one third of all respondents – made it through this elimination process. A high percentage of respondents (92%) confirmed that they had watched at least one World Cup match. Most respondents watched more than five matches. Of the media devices investigated, respondents mostly use desktop computers or laptops (78%). A slightly smaller number of respondents (72%) confirmed that they used a smartphone that could connect to the Internet to watch live streams or browse for additional information. Tablets are used to a minimum extent (8% of respondents) and, moreover, only by people under the age of 35. Traditional television was used almost exclusively by the respondents to watch live broadcasting. Only 2% of respondents also used digital media to watch live broadcasting from the World Cup. This small percentage can be explained by the fact that World Cup matches were on the Czech public-service television and, thus, easily available for viewers. Seventeen percent of respondents (192 respondents) used some of the digital media to browse

for additional information. The respondents used the Internet mainly to find the dates and times of matches (or the broadcast times) and to see the results of the matches. To browse for this information, the respondents used mainly their desktop or laptop computers. Of the three digital media devices in the list, smartphone was the second most often used. This device became number one in browsing for betting opportunities and in placing bets at an internet betting office. Tablets were used very rarely by the respondents (1% of respondents). The results illustrating the use of digital media to get additional information from the 2018 FIFA World Cup are summarized in Chart 3. Different age groups are compared there.

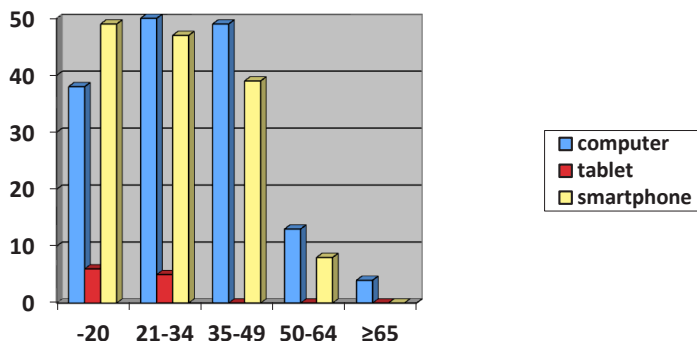


Chart 3: Number of respondents using digital media to browse for information from the World Cup

Source: Own processing

If we compare the media it is obvious that the use of personal computers and smartphones is rather similar, yet computers slightly prevail. The use of tablets falls significantly behind the first two. In this respect, the results correspond to the information on how many respondents own, and use, these devices. Often, users of one digital device use also another. A personal computer plus a smartphone is the most frequent combination. Chart 4 shows the numbers of respondents using a digital media device to browse for additional information from the World Cup without specifying the type of media. The total number of respondents was 192. To compare the groups, the relative number, i.e. the percentage of respondents in each age group who used any digital media device to get any additional information relating the World Cup, is more demonstrative than the absolute number of respondents.

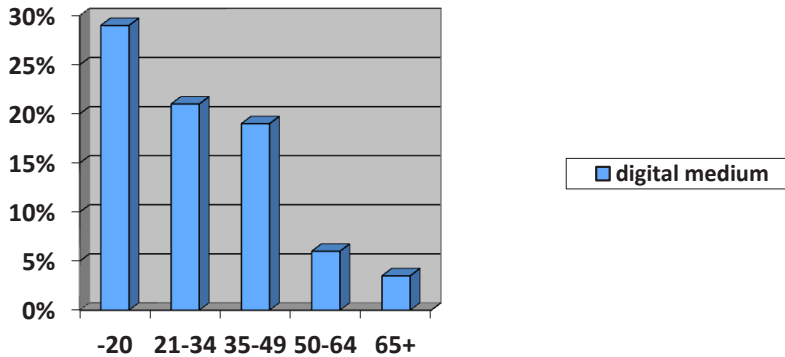


Chart 4: Percentage of respondents using a digital media device to browse for information from the World Cup

Source: Own processing

A total of 55 of 189 respondents under the age of 20 (29%) use a digital media device to get information relating the World Cup. Compared to the other age groups, this was the highest percentage. The results indicate that the interest of the Czech population in using digital media, at least in connection with the FIFA World Cup, declines with age. Yet approximately one fifth of the respondents older than 20 and younger than 50 use a digital media device to browse for information about the dates and times of matches and their results and also to replay the highlights of a match. Interestingly, it was found that the number of respondents who used their desktop computer, laptop or smartphone to place bets on the World Cup matches and to follow the scores increases with age. The interest in these activities steeply declines in the two oldest age groups. Only 18 respondents of the total of 338 confirmed that they use some of the digital media devices even though they owned a smartphone and used a personal computer at home or at work. They responded that they were interested in the FIFA World Cup but admitted that they watched the matches only on TV and that they got additional information from evening TV news.

Discussion and Conclusion

As described above, approximately every other approached inhabitant of Prague, Písek, and Kralupy nad Vltavou was included in the survey after responding that they are in some way interested in football. The statistics, which were not examined in more detail, corresponds with a survey completed by Nielsen Sports¹⁶ showing and comparing the results of national surveys focused on mapping the interest of their respective populations in football (table 4).

16 *World Football Report*. [online]. [2016-09-21]. Available at: <https://niensensports.com/wp-content/uploads/2014/12/Nielsen_World-Football-2018-6.11.18.pdf>.

Table 4: Selected Markets Ranked by Percentage of Population Interested in Football

Market / Percentage of population „interested“ or „very interested“ in football			
1. United Arab Emirates	80%	11. South Korea	67%
2. Thailand	78%	12. Malaysia	65%
3. Chile	75%	13. Brazil	60%
4. Portugal	75%	14. Germany	60%
5. Turkey	75%	15. Hungary	54%
6. Mexico	73%	16. Russia	52%
7. Spain	70%	17. United Kingdom	51%
8. South Africa	70%	18. France	50%
9. Italy	67%	19. Czech Republic	50%
10. Poland	67%	20. Singapore	49%

Source: *World Football Report*. [online]. [2016-09-21]. Available at: <https://nielsen.com/wp-content/uploads/2014/12/Nielsen_World-Football-2018-6.11.18.pdf>.

The table documents how successful football is across cultures. The top 20 markets include 4 Asian, 11 European, 3 Latin American, 1 African and 1 Middle Eastern market. Yet in the USA, the popularity of football (soccer) is still relatively low. Due to the high popularity of football almost everywhere around the world, the FIFA World Cup is one of the biggest sports events. The Olympic Games and this event attract the most spectators and especially a passive audience not present at the event. Obviously, the interest of the viewing public affects the price of television, radio, and Internet rights that keep growing every year as also shown in Chart 5.

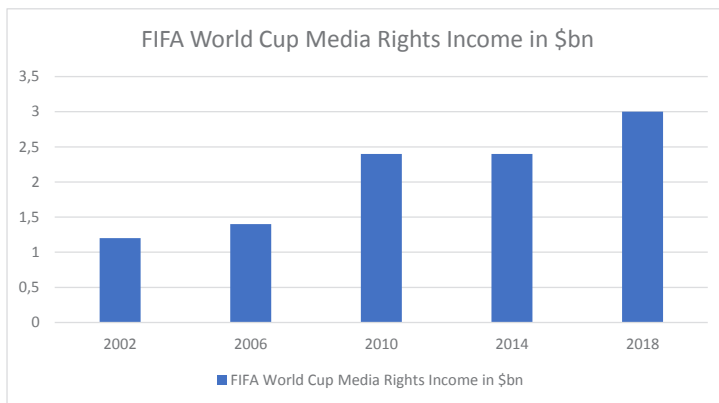


Chart 5: FIFA World Cup Media Rights Income

Source: *FIFA Financial Report 2017*. [online]. [2018-08-14]. Available at: <<https://resources.fifa.com/image/upload/fifa-financial-report-2017.pdf?cloudid=nyjyxr0d7fuwlyz2dokw>>.

Revenues from the sale of FIFA World Cup media rights is the FIFA's most considerable income. Revenues continue to grow in the long term even though this high-profile event is broadcasted on public-service TV channels in most countries. These channels are available to TV watchers free of charge or for a low fee, and it is no different for the Czech Republic. The reason might be that, unlike the league competitions or FIFA Master League the rights for which are owned by commercial TV in the Czech Republic, the FIFA World Cup is "only" once in four years and a one-off event like this may not convince customers to pay for a commercial TV channel for several years. In some countries, the World Cup is considered to be an event of nationwide significance that should be accessible for everybody. In the United Kingdom, for example, this is regulated by a special law and the signal from the World Cup must be provided to the inhabitants free of charge even if broadcasted by a private TV channel¹⁷. It was indicated in the introduction to this paper that the number of 2018 FIFA World Cup licences for digital media was nearly the same as the number of licences and rights for television and radio broadcasting. The granted rights permit the licensees to use symbols of the World Cup, develop additional platforms such as games and applications and, first and foremost, broadcast matches via the Internet. This option was not very attractive for the majority of respondents, (98%) in the Czech Republic and only a minority of them (17%) used digital media to get additional information. The World Cup information service, however, can be provided by anybody regardless of whether or not the information service provider is a licence holder. Also betting offices where bets can be placed via digital media do not need a licence. Therefore, this interest cannot be easily traded by holders of the rights. The interest of Czech respondents in watching live broadcasting on digital devices is considerably lower than the same of users abroad. Chart 6 shows the percentage of respondents who confirmed their interest in watching this event via their tablets and smartphones even before the beginning of the FIFA World Cup. The data is from surveys performed in 24 countries. The results reported in the Czech Republic contribute to this survey.

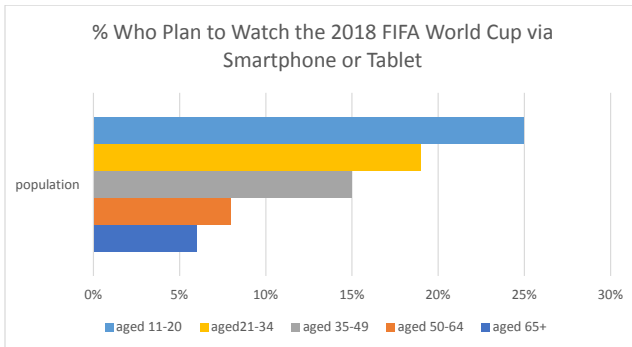


Chart 6: % of Those Who Plan to Watch the 2018 FIFA World Cup via Smartphone or Tablet

Source: *World Football Report*. [online]. [2016-09-21]. Available at: <https://nielsenports.com/wp-content/uploads/2014/12/Nielsen_World-Football-2018-6.11.18.pdf>.

17 *World Football Report*. [online]. [2016-09-21]. Available at: <https://nielsenports.com/wp-content/uploads/2014/12/Nielsen_World-Football-2018-6.11.18.pdf>.

Respondents out of Europe showed the highest interest in watching the World Cup on their tablets or smartphones. Only Russia and Turkey exceeded a double-digit percentage, but most of their territory is situated out of Europe. In terms of Russia, the high interest of respondents can also be attributed to the fact that the 2018 FIFA World Cup takes place in the Russian territory and the interest will be generally enormous. Respondents from Europe showed considerably lower intent to watch the World Cup on their tablets or smartphones. This can be explained by the fact that nearly everywhere in Europe the rights were granted to public-service institutions. The results documented in the Czech Republic fall within this context. Despite of all this, many experts^{18 19 20} believe that the influence of television will gradually decline and a major part of the viewing public will opt for the new digital media. It is impossible to predict with a high degree of reliability what will happen in case of broadcasting from the coming high-profile football events. If the existing trend – availability of the TV signal to everybody through public-service channels in most European countries, including the Czech Republic – does not change, probably no significant shift in preferences toward other media can be expected.

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Contact data:

Dr. Jan Šíma, Ph.D.

Charles University in Prague

Faculty of Physical Education and Sport

José Martiho 31

162 52 Prague 6 – Veleslavín

CZECH REPUBLIC

sima.jan@gmail.com

DIGITAL COMPETENCES: TEACHING SENIORS HOW TO BETTER CONTROL THEIR SMARTPHONES

Magdaléna Švecová – Michal Kabát

Abstract

This paper describes the results of the experiment conducted in the field of seniors' education focused on information technologies, smartphones specifically. Main purpose of the research was to find out what kind of teaching methods are effective, comparing traditional linear learning and edutainment with elements of gamification. Study describes how seniors in the test groups as well as their educators face different aspects of learning and what are possible obstacles in this process. This is achieved by looking at amount of usable knowledge that each method was able to deliver considering motor skill, motivation and previous experience of each participant. Results in this paper describes first pilot stage of the project, proposing changes to some methods that will be implemented in later implementations of course suitable for enhancing digital media competences of elderly people at larger scale.

Key words:

Edutainment. Gamification. Lifelong Education. Mobile Applications. Seniors. Smartphone.

1 Seniors and Digital Technologies

Nowadays, it is very important not only to discuss but also make particular steps into including seniors into digital society which can help to overcome digital gap and improve lives of seniors as well. Theory describes seniors as digital immigrants in relation with new technologies as the Internet, computers, smartphones and more. They were born at a time when these technologies were considered as future, or they were still in an early stage of development. For example, using tablets or surfing the Internet via their mobile is not very close to them, it is difficult for them to learn how to deal with these devices. M. Prensky linked the term "Digital Immigrant" to real immigrants. According to Prensky, digital immigrants are able to adapt to the new environment – the digital world – at the same pace as if they were moving into a new country. Some faster, others slower. Although, digital immigrants do not have the automatic ability to work with digital media and technologies but they can learn to use and control them.¹ Up to 40% of Slovak seniors own a smartphone, as stated in recent survey of the Internet counsel or Heureka.sk, and 18% of them owns a tablet. Around 51% respondents live without these devices.² On the other hand, our pre-research shows, that seniors do not use major part of smartphone's features and use smartphone only for making calls, sending sms or photographing.³ This finding is consistent with findings from Edinburgh University Focus Group study. According to their study, main negatives seniors perceive are inadequate instructions for operating devices, as well as the absence of a person assisting by controlling smartphone and tablet. Mostly, if seniors have a helper, this person rather do some device's settings

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2 *Smartfón vlastní až 40 % slovenských seniorov. Tlačová správa.* [online]. [2018-01-29]. Available at: <<https://www.heurekashopping.sk/pre-media/tlacove-spravy/article/smartfon-vlastni-az-40-slovenskych-seniorov-nakupujucich-v-e-shopoch-10350>>.

3 ODLEROVÁ, E., ŠVECOVÁ, M.: Smartphone and Mobile Application Usage Among Seniors in Slovakia. In *European Journal of Science and Theology*, 2018, Vol. 14, No. 6, p. 125-133.

senior needs instead of explaining it. Another reason for not to use new technologies is the fear of “breaking” the device they perceive as valuable and complex. Seniors are also afraid of “getting lost” in the system and not to be able to fix it and return back. They also have trouble recognizing various functionality of the computer, smartphone, or tablet.⁴ Lack of self-confidence regarding smartphone usage leads to aversion for further enhancing their digital competences. Objective barriers are health problems, for example bad vision and general weakness and illnesses related to aging. Also, mental health is important as many seniors lose their motivation for new skill development after retiring. Also prices of digital devices such as smartphones have negative effect on the use of ICT. In Slovakia, the standard of living of seniors is low and they often live below the subsistence minimum if they have not saved enough money for their pension life.

In addition, seniors identify several disadvantages of using the touchscreen devices, including too much complexity and functionality of devices, expecting more user-friendly environment. Other negative feelings regarding smartphones are related to the younger generation. Seniors consider themselves as less skilled in digital technologies than their kids or grandchildren. As result of the fear of being left behind they also worry that tablets or smartphones are replacing too much aspects of socialization in the real world.⁵ If we want to conduct education in the field of ICT at least for seniors who are willing to learn new skills, it is important to know their interest for learning and also motivation to attend courses. The Association of Third Age Universities has conducted research into the motivation of seniors to engage in such forms of education. The results were as follows:

- 2% want to get rid of the feeling of inferiority,
- 14% want to extend the knowledge in the field in which they worked,
- 15% establishing and expanding social contacts,
- 2% want to escape from solitude,
- 64% deepening the knowledge from the area of interest,
- 3% – others.

It seems that elderly people generally want to expand their knowledge, perhaps in an area where they could not find time during their active lives and previous jobs. This thesis is supported by the fact that up to 63% of respondents are looking for U3V (Universities of Third Age) to actively spend their free time.⁶

2 Methodology

Regarding the development of digital literacy itself, Petranová refers to Prensky, who claims that seniors, digital immigrants, should improve their skills in dealing with

4 VAPORTZIS, E., CLAUSEN, M. G., GOW, A. J.: *Older Adults Perception of Technology and Barriers to Interacting with Tablet Computers: A Focus Group Study*. [online]. [2018-01-29]. Available at: <<https://www.frontiersin.org/articles/10.3389/fpsyg.2017.01687/full>>.

5 VAPORTZIS, E., CLAUSEN, M. G., GOW, A. J.: *Older Adults Perception of Technology and Barriers to Interacting with Tablet Computers: A Focus Group Study*. [online]. [2018-01-29]. Available at: <<https://www.frontiersin.org/articles/10.3389/fpsyg.2017.01687/full>>.

6 SELECKÝ, A.: Súčasnosc' a budúcnosť vzdelávania seniorov na Slovensku. In *Lifelong Learning – celoživotní vzdelávaní*, 2014, Vol. 4, No. 2, p. 129-140.

technological innovations. Petranová highlights the concept of learning by doing, which should raise the interest of seniors in modern digital ICT technologies, as well as participation in the production of media products and, last but not least, adapt to new conditions.⁷ Our experiment aims to implement this strategy using various interactive methods for teaching ICT skills based on gamification and edutainment. The main objective of the research is to find out what form of seniors' teaching in ICT, specifically smartphones, is more effective among seniors and also suits them the most in various scenarios. Main goals of this phase of research are:

- comparison of traditional and edutainment teaching and learning,
- evaluation the strengths and weaknesses of both educational approaches,
- finding out the relationship between the level of fine motor skills and the ability to control the touch screen smartphone,
- formulation of advices for potential educators trying to enhance elderly peoples' skills related to smartphone use.

The main research method is an experiment that consists of implementing a mobile application course for seniors over the age of 62 years into practice. The course took place simultaneously during four days, with 12 seniors randomly divided into two identical groups, one being taught through games and edutainment, and the other by traditional classroom methods. During gamified lessons, seniors were taught in non-classroom area using games that lured them to use various mobile applications to complete quests. On the other hand, linear class had strict schedule based on verbal explanation and exercises.

Table 1: Differences between edutainment and linear teaching

Edutainment	Linear teaching
winning possibility	no winning possibility
didactics is hidden, story is more important	didactics is clear
obstacles (drawing-off attention on purpose)	no obstacles (no drawing-off attention)
game rules	only application explanation
students are in the centre of educational process, teacher is only helper	teacher is in centre of educational process
role-play	students are in their social roles, they are who they are
city/public	classroom

Source: Own processing based on LoGaSET project

In order to verify the effectiveness of both educational approaches, we measured the quantitative elements, namely the time of handling particular tasks and the independence of senior (the number of questions that the lecturer had to answer senior marked by 1-5) during the final evaluation which consisted from special tasks included every digital competence and application from the course. After finishing the experiment, we held a focus group with seniors. They explained the pros and cons of the whole course and it's parts. We also included the findings of our observation as well as the feelings and suggestions of teachers into research results. We have selected these mobile applications for the course, as they represent most of basic functionality of a standard mobile devices seniors might find useful to learn corresponding skills:

⁷ PETRANOVÁ, D: *Mediálna gramotnosť seniorov*. Trnava : FMK UCM, 2014, p. 70.

- Camera, Video making, Dictaphone: front camera, file compression, multimedia,
- Google Maps: GPS, route search, digital map orientation,
- Google Translate: using camera to read text, writing by finger, voice recording,
- WhatsApp: typing on the keyboard, making phone calls, sending and receiving files,
- QR Code Scanner: using camera to scan codes to access various data,
- TripAdvisor: searching for travel and leisure information,
- Google Store: searching for new features based on individual user needs.

3 Conclusion

Combining quantitative and qualitative research, we concluded findings in five application areas.

Fine Motor Skills

The most important finding is that seniors' digital competences (in mobile applications) depend on their level of fine motor skills. The better is senior in the fine motor test, the better he or she did not only during the course, but also in the final test. Participants with better fine motor skills were learning faster, they could deal with basic functions on their mobile phone easily, they even managed to memorize new features faster. During the training and application usage, they were more confident, because they were more likely to be able to work independently, because they had no problems with controlling the touchscreen and were able to deal more effectively with unexpected situations. On the other hand, those with a weaker soft motor skills were often confused, forgetting more quickly what they learned. They were scared to try new features and asked for more help and advice from the lecturer or other participants. In addition to being less independent, they also solved their tasks much slower (see table 2).

Expectations versus Reality

Although fine motor skill is a factor that is not developing at a higher age, we can not claim that similar courses are unnecessary for seniors, quite the contrary. First of all, all participants were generally satisfied with the course, even demanding to prepare another course for them later. They also agreed that each owner of a smartphone over 60 year old should take this course. Seniors' expectations were fulfilled, they successfully overcame the fear of touchscreen devices, discovered new smartphone features and learned new skills, as they said in a focus group interview. On the other hand, both groups had some remarks regarding the course. One of the most important demands was a pilot lesson at the beginning of the course, where participants can learn the basic functions of smartphone control, such as settings, numbers saving and deleting, file management and so on. Seniors would also appreciate to be taught more practical applications such as internet banking, internet shopping.

Edutainment vs. Classical Linear Teaching

One of the objectives of the research was to find out which form of teaching is more effective. The answer is ambiguous in this case. Participants who were part of the edutainment and gamification lessons complained about this way of teaching, as

they fulfilled that tasks were not directly related to mobile applications. Gamified way of teaching also implied their presence in the public which they considered as uncomfortable and time-consuming and would rather take the classical lessons they are accustomed to. Gaming elements did not motivate beyond amusement, the main motivation during the course was to learn something new. Games lacked the consistency and level structure that is typical for gaming. On the other hand, participants in edutainment experimental group achieved better results in the final evaluation, worked faster and more independently. They did not have such significant fear from smartphones during the course. They should be more prepared for real life because they were learning in conditions that are not ideal and sterile as classroom teaching – they have learned to work under stress or pressure. According to the participants, the biggest problem was completing the tasks in the public space which seniors would like to move into a more intimate space, but they would not cancel them.

On the other hand, participants from traditional linear teaching group were very satisfied with the education process. They did not complain about anything, they felt that the prepared tasks were reflecting the possible practical use. However, the results of the final test were worse than edutainment group. They solved the tasks more slowly, needed more help from the teachers and failed to fulfil more tasks as participants from edutainment group. Of course, we must also take into account that the level of fine motor skills was, on average, in the classroom class, worse than in the case of gamified teaching. That might be one of the factors influencing the results. However, when comparing participant no. 4 from the first experimental group with participant no. 10 from the second experimental group, we can see that both have the same time to handle the fine motor test (8.56 and 8.46). However, the participant who did the edutainment lessons achieved better results on average (62.56 seconds), while student from the traditional group was doing tasks 10 seconds longer. The same situation is for example comparing participant no. 2 (edutainment) and participant no. 11 (linear lessons), who also had a level of fine motor skills of six minutes. Even in this case, participant from edutainment group was faster than participant from linear group.

Table 2: Quantitative results, average for both groups

	EDUTAINMENT/ GAMIFICATION	LINEAR EDUCATION
Fine motor skills	<i>5 min 39 s</i>	<i>7 min 5 s</i>
Time of finishing final task	<i>46,7 s</i>	<i>60,7 s</i>
Indepandance (average)	<i>2</i>	<i>2,26</i>

Source: Own processing

Teaching Process and the Role of the Educator

Based on our observation and focus group results, we have found out that individual personality, experience, pedagogical and technological qualification of the lecturers are very important in the education process in both, linear and edutainment groups. The educator served as contact point. He or she had to give the same amount of attention to all the participants on an individual level in both learning groups. Educator had to explain the functioning of the applications and show the various

features. He or she also had to be able to solve technical problems of different types on mobile devices that had the same operating system, but its user interface is differed by device. Teachers also need to have a pedagogical skills, they need to fully know the didactics of either linear or non-linear teaching and should motivate the participants to drive them forward during activities. They also need have specific personality, which is, in particular, the patience for multiple repetition of the same concepts and answers, but also respect for the older generation. The lecturer should be able to create a friendly relationship with the seniors, which also influences the success of the lesson. In our case, the group with more talkative educator who approached seniors in friendly way was more successful than the group with teacher who kept distance with students. The participants were overaly satisfied with the teachers, appreciated their friendliness and professional approach, also agreed that they had enough information about the applications. Seniors appreciated the learning materials because they can repeat at home. We also note that the first experimental group (edutainment) did not receive the same amount of knowledge as the linear group, because there was not enough time for whole explanation because games scenarios took long time. We also noticed that the rate of attention dropped faster in linear lessons, as participants did not notice the time during gamified education. In both groups, the participants did not like the repetition of exercises or tasks. An important lesson is that nonlinear learning has managed to discern differences between more and less experienced seniors. During classical learning there was a negative phenomenon: some participants had to wait for slower ones. In edutainment slower seniors had to adapt to the faster ones or they helped each other.

Psychological Aspects

We were interested in what emotions the participants felt during the course. The fear was dominated by both groups, not only from the mobile devices, but also from what the other participants in the course think about their lack of knowledge. Fear was defeated by the participants, as they said in the final questionnaire. Both, concerns and fear have been minimised by the educator's approach and patience. They also said they felt joy and enthusiasm in learning something new. The acquisition of new digital skills and the fact that they will become more independent was the main motivation for signing up and completing training. All participants felt involved in activities, nobody felt excluded. On the other hand, creativity was used in their own words in smaller intensity, but it did not hinder them, since they did not expect it from this course and considered creative tasks for useless. On the other hand, training gave to seniors space for his own logical thinking. An important aspect of the course is also socialization, as many seniors live in a lonely and stereotypical way of life. We think and the focus group has confirmed that the participants here had an opportunity to get to know each other, for discussion on different topics, what we evaluate positively, as it was also the second biggest motivation for seniors to complete such a course. As part of the socialization, we also observed the cooperation between the participants. This was logically more intense in the edutainment group, as the participants fought for one team against the other team, so they advised each regarding applications. On the other hand, in the linear experimental group the seniors had rather solved their problems on their own and helped each other less frequently. Generally, it has to be said that teaching in a group has a positive impact not only on mutual motivation but also on help.

Digital Skills

We can say that while in the beginning of the course, the seniors claimed that the use of touchscreen smartphones is not difficult for them and even they use it intuitively, in practice and in the group of our 12 participants, this has not been confirmed. The participants had a problem with basic phone control: they were repeating the same mistakes and asked about the total basics of using the smartphone (erasing calls, deleting photos, etc.). In an unexpected situation, they also used to call someone more experienced who would solve the problem instead of them which also does not match seniors' testimonials from beginning of the course which led us to the selection of applications for the training. Seniors need a certain basics and of course regular use of different applications and phone. The impact on application control has also its graphics and user interface. Therefore, in some other courses, we will consider changing some applications that are not designed for seniors' way of thinking. Participants have improved or learned these digital skills: keyboard writing, dictation work, photography and cameras, internet calling, wifi connection, map orientation and foreign language translation.

Finally, it should be noted that the teaching in both groups was not as different as predicted at the beginning. Participants had the same problems with smartphones, asked very similar questions, demanded an individual approach, socialized and collaborated. The difference is only the result of the final evaluation, taking into account the results of fine motor skills. According to our experiment, main factors that affect seniors' education in mobile applications are:

- fine motor skills,
- motivation to learn new things,
- positive relationship and attitude towards the smartphone,
- team spirit and work in group,
- a patient teacher,
- repetition of basic functions and concepts,
- verifying knowledge in practice.

4 Suggestions for Future Training

As we mentioned before, this experiment was conducted as a pilot stage to find out possible mistakes and weak point of educational process. First, we recommend adding "tutorial" stage into learning process. Also, we would like to mix linear and edutainment way of learning and teaching. Tutorial will be composed from following information:

- operation system,
- touchscreen controlling,
- basic smartphone icons explanation as universal language,
- phone numbers and files (deleting, adding new ones),
- aettings like wifi, ringtone, notifications,
- web browser and how to use it.

Next step is to move practical gamified training into less public space which is still outside or apart from classroom. Especially in small towns as Trnava, seniors were

recognised by their friends and did not feel comfortable to be seen during games. We recommend to set edutainment in less frequented places and streets. Very important part of edutainment is gamification. We think that in future it will be more motivating for seniors if games were approached as increasing levels and these were somehow connected together by a simple narrative. For example, after successful finishing of each level, team will get some clues revealing a password to get to another level. Also, we highly recommend adding or changing some of the applications for more established and sustainable ones, namely: Instruction on how to use browser and Google search could replace Trip Advisor as it offers more information, Hangout could substitute WhatsApp because it has more user-friendly user interference. E-banking, e-shopping, photo editing, dictionary or travel itinerary application CP.sk are demanded by seniors. We also would like to teach seniors how to play mobile games as it can help them to improve their fine motor skills and also get use to their mobile touchscreen devices.

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Contact data:

Mgr. Magdaléna Švecová, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
svecova.magda@gmail.com

Mgr. Michal Kabát, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
michal.kabat@gmail.com

DIGITIZATION OF FREEDOM OF SPEECH AND SUBLIMATION OF THE TERM OF PUBLICIST

Jozef Tinka

Abstract

The Digital Era set a new challenge in journalism – to redefine journalism and the profession of journalist in post-truth age and to differentiate information inflation from the public role of media. In the theoretical study, we present a way to recognize the difference between the use of freedom of speech and freedom of the press in the context of social responsibility of media and how to deal with the so-called conspiracy media.

Key words:

Digital Era. Freedom of speech. Freedom of the Press. Information Inflation. Journalism. Journalist. Public Media Role. Social Responsibility of the Media.

Introduction

The Internet has become synonymous with the new media era, which has fundamentally changed the way of perceiving the world and the social structure. It has created a virtual reality and space for streaming media production and information sharing. Mass communication has shattered and brought about a new phenomenon – the participation of the audience in the creation of media communication. Unlimited access to information, relativisation of time and space and changes in collective mentality as a consequence of new technological possibilities of communication has affected journalism and freedom of speech. Journalism, which initially originated with the purpose of reporting and satisfying the need and right of the public to information, suddenly found itself in an environment where there was a surplus of information, and a strong post-truth tendency emerged on the scene, represented in particular by non-standard media organizations. Their goal is to manipulate public opinion in the interest of various alternative power groups or to attract attention in order to gain commercial benefits. Applying the right to freedom of belief and freedom of expression has become almost unlimited, especially in the way that it is interpreted by fake news distributors – as an unlimited right to disseminate information regardless of their (non) objectivity. It enabled digitization of the freedom of speech. Not only in terms of technological conversion of media communication, but in particular by virtually anyone who is computer-literate, and whenever it has the right tools and technology.

The history of human communication entered the post-factual age. In this environment, the traditional journalism has experienced rapid growth of (unfair) competition, and the terms of journalism and journalist sublimates in the way that the question arises whether journalism is journalism and who is actually a journalist. The new reality gives a major challenge to journalism, sociology and legal and other social sciences, to redefine journalism and its professional journalists so that it is clearly distinguishable in the informational reality. The journalist should be a beacon in the sea of information and should give a sense of assurance that he/she provides the right orientation and direction. In our contribution, we will try to create the basis for wider

professional discourse on how to implement the values of traditional journalism into freedom of expression while avoiding the ostracism of opinions that are or appear to be nonconformist. That is why we look for the original sense of journalism and the characters that reliably distinguish journalists from other influencers, journalistic media from media whose production are nonconformist.

1 Freedom of Speech and Freedom of the Press

The basic principles of freedom in general, and freedom of speech in particular, were born in the prehistory of democracy, which began in the 18th century by the struggle for the independence of the United States and, in Europe, by the Great French Revolution. By achieving independence, the process of forming a new political system began on the principle of constitutional establishment in the US. The constitution ceased to be understood as an agreement between the governing class and controlled class, but it started to be perceived as a mutual agreement between each other. Similarly, in France, where the Revolution meant the transition from absolutism to citizenship and the establishment of the people as the main political power,¹ the newly constituted National Assembly issued the Declaration of Human and Citizen Rights. In the Article VI., there is defined the concept of freedom that *“is based on the right of everyone can do anything what does not harm others. The application of the natural rights of every person has only such limitations that guarantee equality of rights to others. Restrictions may only be made by law.”* In Article XI., there is directly introduced the freedom of speech: *“Free exchange of ideas and opinions is one of the most valuable human rights. Therefore, every citizen can speak, write and print freely, except the abuse of this freedom in cases established by law.”*²

Another milestone in the development of freedom of speech has been the Universal Declaration of Human Rights, adopted in 1948 and declared by resolution of the United Nations General Assembly, bringing together more than 60 countries. Article 19 obliges Member States to impose *“everyone has the right to freedom of belief and expression; this right includes the freedom to hold opinions without interference and the right to seek, receive and disseminate information and ideas by whatever means and regardless of borders.”*³ This adjustment was looser and it neglected the obligations and responsibilities, as it was already the case with the French Declaration on the Rights of the Human and the Citizen. Two years later, on 4 November 1950 in Rome,⁴ the members of the Council of Europe have embarked upon the Universal Declaration and agreed to the collective guarantee of certain rights under the Declaration by adopting the Convention for the Protection of Human Rights and Fundamental

1 See, for example: DAVID, R.: *Deklarace práv člověka a občana*. [online]. [2019-01-04]. Available at: <<https://icv.vlada.cz/cz/tema/deklarace-prav-cloveka-a-obcana-60939/>>.

2 *Déclaration des Droits de l'Homme et du Citoyen*. [online]. [2019-01-04]. Available at: <https://fr.wikisource.org/wiki/D%C3%A9claration_des_Droits_de_l'Homme_et_du_Citoyen>.

3 Všeobecná deklarácia ľudských práv. In ZDRUŽENIE PRE PODPORU LOKÁLNEJ DEMOKRACIE (ed.): *Práva občanov v demokracii. Zborník dokumentov*. Bratislava : Združenie pre podporu lokálnej demokracie, 1997, p. 48.

4 The Czech and Slovak Federal Republic ratified the Convention in 1992 and became the Slovak Republic binding on 1 January 1993 (remark by the author).

Freedoms. The Article 10 on freedom of expression, in the paragraph 1, states: *“Every individual has the right to freedom of expression. This right includes the freedom to hold opinions and to receive and disseminate information or ideas without interfering with state authorities and regardless of borders. This article does not prevent states to require granting of permissions to radio, television or film companies.”*⁵ At the same time, this section addresses the collision of freedom of speech and other rights when it states that *“The exercise of these freedoms, since it includes both responsibilities and sanctions, may be subject to such formalities, restrictions or sanctions provided by law and that are necessary in a democratic society in the interests of the national security and territorial integrity, prevention of disorders and crime, protection of health or morals, protection of reputation, the rights of others, confidential information or authority and impartiality of the judiciary.”*⁶ The fundamental principles of freedom of speech and freedom of expression were implemented in the Constitution of the Slovak Republic in art. 26, which guarantees freedom of expression, the right to information and it prohibits censorship and allows the limitation of those rights *“in the case of measures in a democratic society necessary to protect the rights and freedoms of others, state security, public order, protection of public health and morality.”*⁷

Freedom of expression subsumes two dimensions – freedom and responsibility. Freedom without responsibility is an anomaly.⁸ Liability without freedom is close to the asceticism. Freedom of expression must be a balance between those two dimensions. Abusing freedom of speech creates chaos of values; and in essence it represents lack of freedom and ignores the right to objective information and respect for human dignity. On the other hand, the rigid responsibility can limit the freedom of speech. For example, according to the established European Court of Human Rights decision-making, *“the right to freedom of expression does not apply only to “information” or “ideas” perceived favourably or considered as harmless or insignificant, but it applies also for those that are unpleasant, shocking or disturbing the state or any Community group. In addition, the freedom of the press also covers exaggeration or even provocation.”* [See Haes and Gijssels v. Belgium, 24 February 1997, art. 47, Reports of Judgments and Decisions 1997 I].⁹ The Court also distinguishes between the fact and judgment by stating that *“while the existence of facts can be proved, the veracity of the judgment can not be proved. The requirement to prove the veracity of the judgment can not be met and such a requirement in itself infringes the freedom of expression, which forms an essential part of the right protected by Article 10. Where the declaration is passed on to the assessment, the adequacy of the intervention may depend on whether*

- 5 Všeobecná deklarácia ľudských práv. In ZDRUŽENIE PRE PODPORU LOKÁLNEJ DEMOKRACIE (ed.): *Práva občanov v demokracii. Zborník dokumentov*. Bratislava : Zduženie pre podporu lokálnej demokracie, 1997, p. 48.
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- 7 *Ústava Slovenskej republiky*. [online]. [2019-01-04]. Available at: <<http://www.zakonypreludi.sk/zz/1992-460>>.
- 8 According to Emil Durkheim, the anomaly is the social state of disintegration of social standards in society, which has become disoriented as a result of accelerated transformations (folky said as chaos). The resulting pressure leads to weaker links to the objectives set by culture and legitimate institutions (remark by the author).
- 9 PIROŠÍKOVÁ, M.: *Sloboda prejavu*. [online]. [2018-12-15]. Available at: <https://www.ja-sr.sk/files/Sloboda_prejavu_0.pdf>.

there is sufficient factual basis for the contested statement, because even an assessment judgment without any evaluation factual basis to support it can be exaggerated. [See, for example, *Feldek v. Slovak Republic*, no. 29032/95, art. 75-76, ECHR 2001 III; *Jerusalem vs. Austria*, no. 26958/95, art. 43, ECHR 2001-II; and others].¹⁰

Despite the special protection of journalists, the Convention on the Protection of Human Rights and Fundamental Freedoms does not guarantee unlimited freedom of the press. The exercise of this freedom also entails a duty and responsibility, which means in court practice, that the protection is only for those journalistic expressions that meet the following condition *“the journalist acted in good faith in order to provide accurate and reliable information in accordance with journalistic ethics.”*¹¹ Accordingly, Aidan White¹² distinguishes between freedom of expression and freedom of the press. *“While freedom of expression is self-centred, freedom of the press is orientated towards others. It is because freedom of the press is about expressing the truth, how to be independent and be aware of the consequences of the words and images we use. If we speak freely – we use the freedom of expression – we do not need to tell the truth or be moral, we do not need to worry if our words insult others in accordance our country’s generally applicable rules. Opposite, the freedom of the press is a different kind of responsibility; it is based on ethics and values. And that’s why we distinguish journalism from general commotion and conversations on the Internet.”*¹³ The journalist is committed, by the *Code of Ethics of the Journalist*,¹⁴ to the responsibility and decency. It includes the five basic principles of journalism formulated by the international organization, *Ethical Journalism Network*¹⁵: (1) truthfulness and accuracy, (2) independence, (3) justice and impartiality, (4) humanity (journalists should not harm others) and (5) responsibility. From the ECHR’s established decision-making practice¹⁶ contextually implies that the assessment of the freedom of expression distinguishes the status of the holder of this right, because *“ECHR emphasizes the irreplaceable role of journalists as “public watchdogs” of democracy, who are significantly involved in forming public opinion and stimulating public debate on issues of public interest* [The case of *Cumpana and Mazare v. Romania*, ECHR judgment of 17 December 2004, 33348/96],¹⁷ and therefore, it provides journalists with wider protection in the application of freedom of expression. Analysing freedom of speech and freedom of the press in the context of judicial practice, we have come to the conclusion that the definition of a journalist

10 PIROŠÍKOVÁ, M.: *Sloboda prejavu*. [online]. [2018-12-15]. Available at: <https://www.ja-sr.sk/files/Sloboda_prejavu_0.pdf>.

11 PIROŠÍKOVÁ, M.: *Sloboda prejavu*. [online]. [2018-12-15]. Available at: <https://www.ja-sr.sk/files/Sloboda_prejavu_0.pdf>.

12 Aidan White is the founder and president of the Ethical Journalism Network (remark by the author).

13 WHITE, A.: Základné etické štandardy v čase mediálnej globalizácie a úloha novinárskych organizácií. In KRÚTKA Z., DVORÁK, K. I. (eds.): *Novinárska etika v meniacom sa svete*. Bratislava : Slovenský syndikát novinárov, 2009, p. 8.

14 *Etický kódex novinára*. [online]. [2019-01-04]. Available at: <http://trsr.sk/wp-content/uploads/Eticky_kodex.pdf>.

15 *Five Core Principles of Journalism*. [online]. [2018-12-15]. Available at: <<https://ethicaljournalismnetwork.org/who-we-are/5-principles-of-journalism>>.

16 European Court of Human Rights (remark by the author).

17 PIROŠÍKOVÁ, M.: *Sloboda prejavu*. [online]. [2018-12-15]. Available at: <https://www.ja-sr.sk/files/Sloboda_prejavu_0.pdf>.

should be based on a trichotomic basis – freedom, responsibility and the public in the sense of the public interest.

2 Journalism

The essence of journalism derives from the very lexical basis of the term *journal* (fr. Journal; lat. diurnus), which meaningfully expresses the activity of providing periodical reports. The prehistory of news coverage dates back to the period of the Roman Republic, where in 131 BC. originated the predecessor of today's daily news reports, *Acta Diurnal*. The original purpose was to publish court judgments, important events and public speeches. A few centuries later, during the time of the Tang Dynasty (in the years 608 to 907), was periodically published the courtroom circular *Bao* (message) for government officials; and it existed in various forms until 1911. The first modern periodical newspapers in Europe emerged at the beginning of the 17th century. All this early period of journalism was an attributive by focus on news. The new approach to journalism brought up magazines that began publishing in the 18th century. They contained cultivated essays and an evaluation of current events. The pioneers became British magazines, *Tatler* (1709-1711), and its successor, *The Spectator* (1711-1712), which were an inspiration for renowned British periodicals. Journalism has gained a new dimension – publicism. In traditional journalism, it is, in particular, a fact and an opinion that are periodically spread in the public space. In current journalism, *journalism* is mainly defined as “*gathering, preparing and distributing messages and commentaries and related materials through print and electronic media such as newspapers, magazines, books, blogs, webcasts, podcasts, social networks and social media, and e-mail as well as through radio, film and television*”.^{18,19} A Small Encyclopaedia of Journalism²⁰ perceives journalism as “*a spiritual-creative activity and its products, journalistic units that inform the public about the current social affairs to get them on the side for the politics of a certain group*”²¹ According to Hochel, the journalism is “*a set of specific creative activities based on the process of transforming current information into social information*”;²² Osvald and Halad, who believe that journalism is “*the journalistic profession and the products of this activity that inform about the current events in society and the views of these events*”.²³ Publishers of the portal, *medialnavychova.sk*, define journalism more precisely. They define it as “*a specific creative intellectual activity whose results, co*

18 *Journalism – Britannica*. [online]. [2018-12-10]. Available at: <<https://www.britannica.com/topic/journalism>>.

19 See also: *Journalism – Oxford Dictionaries*. [online]. [2018-12-10]. Available at: <<https://en.oxforddictionaries.com/definition/journalism>>; *Journalism – Cambridge Doctionary*. [online]. [2018-12-10]. Available at: <<https://dictionary.cambridge.org/dictionary/english/journalism>>; *What is Journalism?* [online]. [2018-12-10]. Available at: <<https://www.americanpressinstitute.org/journalism-essentials/what-is-journalism/>>.

20 JACZ, L. et al.: *Malá encyklopédia žurnalistiky*. Bratislava : Obzor, 1982, p. 576.

21 A group is a group of individuals or things with common characters. For example, according to Franz Oppenheimer, it is a hereditary, mutually supportive and subordinate permanent social group whose membership is generally and wholly determined by chance of birth (remark by the author).

22 HOČELOVÁ, V.: *Slovník novinárskej teórie a praxe*. Nitra : Univerzita Konštantína Filozofa, 2000, p. 235.

23 HALADA, J. et al.: *Encyklopedie praktické žurnalistiky*. Prague : Libri, 1999, p. 256.

called *journalistic expressions (texts) and journalistic units (sets of journalistic and non-journalistic texts)*, inform the spatially dispersed public about the current social scene in order to be able to orientate in it.²⁴

The most comprehensive definition was formulated by Eide²⁵ “explications of what citizens should expect of journalism can be read as an outline of journalism’s social contract. This contract can also be extracted from codes of ethics for journalism and other media accountability systems. Kovach and Rosenstiel’s well founded version states that “the purpose of journalism is to provide people with the information they need to be free and self-governing” and that in order to fulfill this task”. He believes that the journalism is a social contract drawn from the Code of Conduct and other media liability systems referring to Kovach and Rosenstiel, who characterized the purpose of journalism as “*providing the information that people need in order to be free and self-governing.*” To fulfil this task, the following principles must be respected:

1. The basic duty of journalism is truthfulness.
2. The loyalty to citizens is the primary principle.
3. The essence of journalism is discipline during verification of facts.
4. To be independent from those about whose the journalists are writing about.
5. To be an independent power monitor.
6. To give a space for public criticism and compromise.
7. To make the information useful and relevant.
8. To communicate comprehensively and reasonably.
9. To give the journalist an ability to exercise his/her conscience.

From the point of view of contemporary journalism, we can define it as a specific creative intellectual activity by the following features:

- a) *the fact*, as a basic attribute of news and publicism. Publicism, unlike news, contains not only the fact but also the “idea”, that is, the personal opinion of the author. However, even a personal opinion can not be post-factual; it can not contain eristic argumentation.²⁶
- b) *systematicity and periodicity*. Systematicity means systematic work on the gathering of information and knowledge for the purpose of producing journalistic expressions and units; periodicity is a repeated journalistic activity, in a regular cycle, editing and distributing journalistic units and publishing journalistic expressions.
- c) *public interest*. Journalism is an activity in the public interest. It brings and regularly publishes only the information that citizens need in order to better understand the world around them and modify their attitudes and behavior in the interests of public welfare.

24 *Mediálnavychova.sk*. [online]. [2018-12-10]. Available at: <<https://mediálnavychova.sk/zurnalistika/>>.

25 VALDIVIA, A. N. et al.: *The International Encyclopedia of Media Studies. Media Studies Futures*. Malden, Oxford, Chichester : Blackwell Publishing, 2013, p. 760.

26 Eristics – Prove or rebut any claim that is not mindful of whether it is true or untrue (see, for example: *Eristika*. [online]. [2019-01-05]. Available at: <<http://dai.fmph.uniba.sk/~filit/fve/eristika.html>>).

- d) *values*. The highest value is truth and freedom. Respect for facts and interpretation in accordance with the best interests of the citizen as the highest value of a democratic society. Actions should be in accordance with five journalistic values.²⁷

3 Journalism and Journalist

In the past, when mass communication was dominated by the monologue: communicator – communicant, it was relatively easy to distinguish who is a journalist. The journalist was usually referred to as a man who worked in the media as an author. For example, in the bylaw of the Slovak Syndicate of Journalists, the journalist is a person who *“participates in the creation of journalistic expressions and units in all kinds of mass media and most of their income comes from this activity.”*²⁸ However, after the Internet created a virtual reality and changed the world of media, there was a communication boom. Privilege of media owners – economic, a technical and technological resource to create and disseminate information – the internet has been denigrated by making media communication available to practically anyone who wants to tell someone something. Many media have emerged that more or less meet the signs of journalism, but their creators do not necessarily have a greater part of income from this activity. The employment relationship and the income level from journalism have lost significance in distinguishing who is a journalist and who is not, even though he/she regularly publishes.

In the twentieth century, the authors of the Small Encyclopaedia of Journalism defined the journalist not only by being in an employment relationship with the editorial, but also by the fact that *“the journalist does not need to work in the editorial office. The work of the redactor is fundamentally collective in nature; the activity of a journalist is usually individual. A journalist may be a reporter, publicist or commentator, reporter, feuilletonist, etc. (...) A publicist is a creative journalist who is committed to journalism.”*²⁹ The authors of the Encyclopaedias Britannica’s describe the work of the publicist as *“the gathering, preparation and distribution of messages and commentaries and related materials”*³⁰ and the perception of what journalistic media have moved into the virtual space: blogs, webcasts, podcasts, social networks and social media and e-mail (*for example, newsletters, note author*).³¹ In such a broad sense of journalism, a publicist can not be defined merely as a creative personality firmly tied to traditional editorial office and creating their work for living.

The discussion about who is a publicist and who is a subject of specific protection is at present a question about discourse in international dimensions not only in the media, but also at the courts. According to Thomas Kent,³² the debate on “who is a journalist”

27 *Five Core Principles of Journalism*. [online]. [2018-12-15]. Available at: <<https://ethicaljournalismnetwork.org/who-we-are/5-principles-of-journalism>>.

28 *Stanovy SSN*. [online]. [2019-01-05]. Available at: <<http://www.ssn.sk/o-ssn/stanovy/>>.

29 JACZ, Ľ. et al.: *Malá encyklopédia žurnalistiky*. Bratislava : Obzor, 1982, p. 576.

30 *Journalism – Britannica*. [online]. [2018-12-10]. Available at: <<https://www.britannica.com/topic/journalism>>.

31 *Journalism – Britannica*. [online]. [2018-12-10]. Available at: <<https://www.britannica.com/topic/journalism>>.

32 Thomas Kent works in the Associated Press where he is in charge of the standards of fairness and

has „*dramatically shifted to the field of law*“.³³ The result is a bill to protect journalists' confidential sources, in which *“the US Senate Commission, on 12 September 2013, approved a law whose merit is closer to the idea that journalism is more of an activity than a job. The draft law classifies a wide range of people as journalists and even provides federal judges with an extension of the term ‘protected journalist.’”*³⁴ Kent thinks that the journalist's definition should be based on the ethical principles of journalistic activity as a service that should be subject to a special protective legal regime. Jeff Jarvis is even more radical when it comes to the perception of traditional journalism and resolutely claims that *“there are no journalists! There is only a journalistic service. In this age of radically open networks, journalism is no longer a profession.”*³⁵ He notes that, according to Benkler, *“today's journalism is a network of the fourth asset,³⁶ in which there are many interrelated roles: testimony, gathering, selection, verification, explanation and distribution. Every role, in this network, can be a journalistic act. Everyone can do something else, though they do not necessarily work in any institution. Journalism consists of many things.”*³⁷ Therefore, journalism is perceived as a service for the public in order to convey its relevant information. Everything that leads to a well-informed society is journalism. A real journalist should strive to add anyone to this mission. From the discourse, it may appear that the journalist is today an amorphous concept, which is difficult to theoretically and in particular legally grasp and define. The core of this discussion provides a theoretical anchor in characters that distinguish journalism and a journalist from influencers and communication resonances of various kinds.

4 Journalism and Journalist (Publicist) in the Digital Era

When looking for a modus operandi of definitions of journalism and journalist, the technocratic approach should be abandoned and things should not be conceived as *“a description of work, a table and payment, but as a protection of the ideals of transparent government and informed society as necessary conditions of democracy.”*³⁸ Instead of creating content, it is a systematic and periodic activity in the public interest, based on five ethical principles: (1) truthfulness and accuracy, (2) independence, (3) justice and impartiality, (4) humanity and (5) responsibility. Journalism has, as

accuracy of journalism. It has rich international journalism and academic experience (remark by the author).

33 KENT, T.: *Who's a Journalist? Closing in on a Definition*. [online]. [2019-01-05]. Available at: <https://www.huffingtonpost.com/thomas-kent/whos-a-journalist-closing_b_4033856.html>.

34 KENT, T.: *Who's a Journalist? Closing in on a Definition*. [online]. [2019-01-05]. Available at: <https://www.huffingtonpost.com/thomas-kent/whos-a-journalist-closing_b_4033856.html>.

35 JARVIS, J.: *Who is a Journalist? Manning Trial Poses Question of Vital Public Interest*. [online]. [2019-01-08]. Available at: <<https://www.theguardian.com/global/2013/jul/11/who-is-journalist-bradley-manning-trial>>.

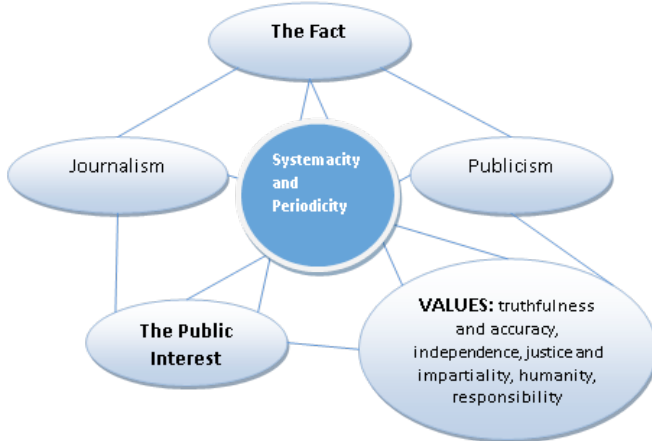
36 The term *fourth property* or fourth power refers to the press and news media, both in the explicit ability advocacy, as well as the implicit ability to create policy issues. Although it is not formally part of a political one system has significant indirect social impact. Likewise, the metaphorical name of the *seventh great power* (remark by the author).

37 JARVIS, J.: *Who is a Journalist? Manning Trial Poses Question of Vital Public Interest*. [online]. [2019-01-08]. Available at: <<https://www.theguardian.com/global/2013/jul/11/who-is-journalist-bradley-manning-trial>>.

38 JARVIS, J.: *There are No Journalists*. [online]. [2019-01-08]. Available at: <<https://buzzmachine.com/2013/06/30/there-are-no-journalists-there-is-only-journalism/>>.

a result of virtual space, sublimed into a state where almost everyone can do such work, who undertakes to disseminate publicly relevant information and adhere to ethical principles. Technologies, that enable information to be disseminated without restrictions, relativized the institutionalized media and broaden the media reality of social media and networks that do not have an institutionalized editorial system, but their activity is systematic and periodical and takes the form of institutionalized media communication. Therefore, the periodical press can have the same influence on readers as the influencer on social media or communicator, who can distribute his/her communication to a specific audience by e-mail in the form of newsletters. It is not accurate to distinguish the same activity solely on the basis of technical means of information distribution and the true sense of public information should not be disregarded. Taking into account the essential attributes of the technological possibilities of media communication, we have configured the individual features of journalism into the definition in the following terms: **journalism is a factual, creative and participatory activity aimed at the periodic publication of information in the public interest while adhering to the principles of truthfulness and accuracy, independence, justice and impartiality, humanity, responsibilities.**

At the same time, we have drawn up the structure of journalism (Picture 1), from which it is clear that the individual elements of the definition are interconnected, and in the absence of any of them, we can not talk about journalism. The structure is also a tool for testing texts and distinguishing between journalism and other types of social communication.



Picture 1: Structure of Journalism

Source: Own processing

Who is then a journalist or a publicist? The answer seems to be relatively simple – if we defined the term of journalism, then there is no need to define a journalist by the activities he/she is doing. **The publicist can then simply be defined as a person**

involved in journalistic activities. To differentiate a publicist from an influencer or other person involved in social communication can be made by a test through the structure of journalism:

1. Is the activity of a specific person factual, creative or participatory?
2. Is the activity of a specific person oriented on publication of information?
3. Is information in the public interest?
4. Is information in accordance with the principles of truthfulness and accuracy, independence, justice and impartiality, humanity and responsibility?

If the testing is positive in all indicators, then we can label the tested person as a publicist.

Conclusion

Expansion of technology and media has drawn society into a new media reality, and has led to a significant separation of space and time, which can be considered *one of the factors of the period of fluid modernity, the era in which social forms are melting. (...) An indispensable part of fluid modernity [sometimes referred to as the postmodern period] is the fluid media, in which the differences are wiped out between information and entertainment, private and public communications, recipients of content and its producers, messages or commentary etc. Effects with an effect in the era of liquid media predominate over facts and rationality.* Traditional media have lost the social privilege of informing and representing journalism. Excessive information sources and information cause a paradoxical effect – a person loses orientation in what is important to understand the world around him/her; and the way of perceptions of the content of communication is also greatly changed. It is more urgent to call for a distinction between journalism and other conversational and communication noise and a redefinition of the term of journalist. The necessity to define the terms of journalism and journalist, in the liquid media, is also directly related to the protection of democratic ideals, which are closely linked to the protection of the public watchdog mission of the journalistic media and their producers. When looking for a *modus operandi*, how to anchor these concepts and provide the audience the beacon in the sea of information, it is important to maintain values and ethics. The production of symbolic content itself and the way of distribution itself can no longer be constitutively determining for journalism.

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Contact data:

Dr. Jozef Tinka, PhD.
 University of Ss. Cyril and Methodius in Trnava
 Faculty of Mass Media Communication
 Námestie J. Herdu 2
 917 01 Trnava
 SLOVAK REPUBLIC
 jozef.tinka@ucm.sk

CRISIS COMMUNICATION IN MUSEUMS

Marek Tomašík – Kateřina Víchová – Eva Černošávková

Abstract

Crisis communication in museums is not much more comprehensive in museums in the Czech Republic. Foreign experience shows that the need for risk management in the museum sector also requires the development of museum crisis communication plans. The crises that need to be communicated have a heterogeneous nature and come suddenly with varying degrees of intensity. It is essential for the museum to be ready for crisis communication inside and outside the organization. The paper presents potential crisis situations in museums. The study also maps the state of the crisis plan and the use of crisis communication in the Czech museums.

Key words:

Crisis Communication. Crisis Plan. Crisis Situation. Public relations of Museums. Risk Management. Situational Crisis Communication Theory. Social Media. Social-mediated Crisis Communication.

1 Introduction

Museums requirement also address crisis communication within their PR agenda. They need to be prepared to deal with crisis situations that frequently occur in international and domestic museums. They can take a variety of forms, ranging from individual failures, through natural disasters to the criminal behaviour of visitors. Therefore, it is imperative that each museum organization has a clear plan to deal with crisis situations. It is becoming a regular part of the museum agenda. However, an essential element which does not attach enough significance to museums is the crisis communication plan. It has a distinct specificity in museum management concerning the sector under consideration and the crisis that may arise in the case of museums and their operations. The article deals not only with a clear definition of the term crisis communication, its specificities in museum management but also with the identification of a potential crisis in museums. This identification was based on the results of controlled interviews with representatives of museums in the Czech Republic. Other investigated areas in the framework of managed discussions were the crisis plans of the museums and their interest in crisis communication. By these, it was set out in the structure of the debate on the results of the recommendations for museums in the area of crisis communication.

2 Literature Review

Crisis communication is a significant means of PR if any crisis hits a museum. It is essential to start communicating in order not to disturb the trust of all stakeholders, the impact of the crisis has been minimized in several other respects. The theory of crisis communication has quickly begun to become known in the 1980s.¹ Since then, the authors have been increasingly concerned with predicting and responding to the potential crisis in PR. Coombs, 2010 and Benoit, 1995 build their theory that organizations have a fundamental focus on the target and one of them is an excellent reputation. SCCT,

1 AVERY, E. et al.: A Quantitative Review of Crisis Communication Research in Public Relations from 1991 to 2009. In *Public Relations Review*, 2010, Vol. 36, No. 2, p. 191.

or Situational Crisis Communication Theory, draws attention to the importance of popularity.² However, this can be severely damaged in the event of a crisis. However, in the crisis, it is essential not only to correct the reputation but also to respond to health threats or help the affected inhabitants. An essential role in crisis communication plays a spokesperson. It is primarily about communicating the problem to the public. The message should be constant, defining the organization's apparent attitude and admitting interaction with the stakeholders. The press spokesperson should be chosen appropriately concerning who, in the event of a crisis, will communicate and should keep a clear plan. Also, in the case of crisis communication with museums, the need for social-mediated crisis communication (SMCC) is becoming increasingly frequent. This communication is based on the use of social media for crisis communication.³ A variety of online channels, such as websites, blogs, microblogs, or social networks, can be used for crisis communication.⁴ The crisis is defined as "the perception of an unpredictable event that threatens important expectations of stakeholders and can seriously impact the organization's performance and generate negative outcomes".⁵ The crisis can have a destructive power of a crisis to an organization. Crisis situations, in general, may have different levels of responsibility. Crisis situations with minimal responsibility include labor-related violence caused by employees, racial hatred, disruption of the production process due to natural events, disinformation of a stakeholder society. Greater accountability for the organization's crisis lies in the case of industrial accidents that can often be effectively prevented, as well as in the production of dangerous products produced due to non-compliance with the appropriate production technology. However, disastrous is a solution to a severe accident or the creation of a hazardous product based on human error. PR marketers often have to respond to misconduct by the organization, the managers. It can take a different look. However, the most fundamental is a conscious violation of rules and legislation.⁶

3 A Description of the Current Situation in the Czech Museums

Methodological centres of museums should initially ensure risk assessment – whether formal or informal, complete or just a representative part of the collection. It creates

- 2 AVERY, E. et al.: A Quantitative Review of Crisis Communication Research in Public Relations from 1991 to 2009. In *Public Relations Review*, 2010, Vol. 36, No. 2, p. 192.
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- 5 COOMBS, W. T.: *Ongoing Crisis Communication. Planning, Managing, and Responding*. Thousand Oaks, CA : Sage Publications, 2007, p. 2-3.
- 6 GUIDRY, J., MESSNER, M.: Health Misinformation via Social Media: The Case of Vaccine Safety on Pinterest. In AUSTIN, L., JIN, Y. (eds.): *Social Media and Crisis Communication*. New York : Routledge, 2018, p. 271.

a tool for managing the implementation of security measures for the group. There are several crisis plans and crisis communication plans based on the frequency and probability of crisis. The most frequent risks of museum collections include physical forces such as earthquakes or physical damage to artifacts from museum visitors or their staff, or incorrectly repaired works. Museums also suffer from a variety of injuries to visitors to museums, which may also cause their inattention on land and museum premises. Severe damage is caused by water damage, especially water, waste and central heating faults, where the room frequently floods the room and damages artifacts in its repositories. Another group of risks are fires or explosions of operational substances and also terrorist attacks. A common threat is the theft of visitors to the museum and its staff. Employee theft is much more crucial because it is challenging to detect, and most of these losses are of high value. These thefts have an excellent media response and affect the management of the museum, but also their founders. (One example is the proved theft of free funds of the economic deputy of the National Museum of Agriculture in Prague in 2014 when this event took the leading spots of the media for several days).⁷ We also need to include abuse of museum collections or inappropriately made artifacts restoration. Evil plans to treat collections and artifacts, insect effects, incorrect temperature, light, and various chemicals.

The highly specific risk is the risks from the professional management of the museum. In our conditions, politicians are in the museum's leadership. It is related to professional work with human resources. Incorrect administration of the museum can cause a sharp reduction in the budget of the institution by the founder, which may jeopardize the schedule of exhibitions for the next period as well as the marketing of the museum. The upcoming exhibitions could be cancelled, limited, and this could also undermine the relationship with the sponsors and their support in the running of the museum. Budget constraints may also affect purchases of new valuable artifacts significant to museum development. The risk for the museum may also be a negative press campaign that may discredit the museum for a long time, political pressure, and recently we are experiencing activist movements that are mainly in Western Europe and represent so-called "political correctness." The risks as mentioned above of museum operation are the most frequent occurrences. Museum management should be prepared for these risks by creating crisis plans and crisis communication plans.

4 Methodology

An object of the research was an existence of the crisis plan in Czech museums. Defined crisis communication strategies were looked for and analysed. The qualitative method of Depth Interview was applied. Depth interview is defined by Malhotra (2012) as „an unstructured, direct personal interview in which a single respondent is probed by a

7 For more information, see: *Vězeň na útěku se stal ekonomem v muzeu, ukradl miliony a opět prchl*. [online]. [2018-04-04]. Available at: <[https://zpravy.idnes.cz/uprchly-vezen-vladimir-prokop-delal-ekonomickeho-namestka-v-zemedelskem-muzeu-gcu-/krimi.aspx?c=A140404_200139_krimi_cen](https://zpravy.idnes.cz/uprchly-vezen-vladimir-prokop-delal-ekonomickeho-namestka-v-zemedelskem-muzeu-gcu-/krimi.aspx?c=A140404_200139_krimi_cen;)>; *Uprchlý vězeň, který se stal ekonomem muzea, nebyl na zpronevěru sám*. [online]. [2018-04-07]. Available at: <https://zpravy.idnes.cz/uprchly-vezen-prokop-mel-na-zproneveru-v-zemedelskem-muzeu-spolupachatelku-1wj-/krimi.aspx?c=A140407_140128_krimi_cen>.

highly skilled interviewer to uncover underlying motivations, beliefs, attitudes, and feelings on a topic".⁸ The major interest of this research was in following topics:

- Crisis situations in museums,
- Existence of a crisis plan,
- Content of a crisis plan,
- Part of crisis communication in crisis plan,
- Definition of the crisis communication strategy.

Representatives of museums were interviewed during the last year, results of the research were completed and discussed. The research was provided in the Development Project of the Organization, Tomas Bata University in Zlín ROV/FLKR/2018/004 and Faculty of Logistics and Crisis Management and by the Internal Grant Agency, Tomas Bata University in Zlín IGA/FLKR/2018/006 and Faculty of Logistics and Crisis Management.

5 Results and Discussion

Crisis plans are formulated through risk analysis and a methodology for museum scientists is currently being developed. Crisis communication plans should also be part of crisis plans. The Crisis Communication Plan must be linked to crisis plans. As the results of the conducted interviews show, most museums in the Czech Republic have both crisis plans and Crisis Communication Plans. Exceptions are the large museums managed by the Ministry of Culture, but not all. The process of risk analysis in the area of culture, monument care, and museums is not quite widespread. Most staff are dedicated to their expertise and can not know the issues of risk analysis and crisis communication. Discussions with the management of the selected museums have revealed that only the safety and physical security of the museum, safety and fire protection are solved in the field of risk analysis. Only one museum of addressed museums seeks a comprehensive risk analysis but does not do it in a way that is common abroad. An integrated risk management system. The follow-up issue of crisis communication to manage risks and crises in museums is not addressed at all. The museum tries to solve marketing communication, but it does not have any crisis communication in its crisis scenarios. The Crisis Communication Plan should also respect the size of the museum and the importance of its collections. It has to respect the psychology of extraordinary events, which deals with crises from natural disasters, mass disasters to personal crisis situations. It must be interdisciplinary. The plan should be focused on both internal and external crisis communication. It requirement include the dimensions of the current crisis, as well as the crisis and crisis management. Museum leaders should be prepared to communicate with the public in times of crisis. Crisis communication plans should be part of crisis scenarios. As mentioned above, research by museum managers found that none of the museums monitored in the Czech Republic had plans for crisis communication. However, in part, the procedures of internal crisis communication are worked out, but this is mainly connected with the physical security of the museums. Only two museums have this communication.

8 MALHOTRA, N. K.: *Basic Marketing Research. Integration of Social Media*. Boston : Prentice Hall Pearson, 2012, p. 24-38.

Each museum should work hard to improve its PR. Not everyone can do it. Crisis communication must be based on a comprehensive marketing communication plan. Crisis communication will be through channels through which marketing communication takes place. One of the principles should be the acceptance of the public and the policy of communicating exact data even during the crisis, thereby gaining greater public confidence. As part of crisis plans, museums should respect the principles of effective media communication. Correctly estimate needs and own media relations capabilities, the readiness of communication plans with communicator training, willingness to communicate, and communication to identified media.⁹ The Crisis Communication Plan must have a well thought out message, a ready spokesperson, and a media plan. Preparations must determine what the public should know. The rule should be that the message will contain a maximum of three notes. The aim is that the public perceives, understands, understands and memorizes the message. In crisis situations, it is preferable to have an experienced press spokesperson and give priority to statutory bodies who do not need to know the principles of crisis communication.

In crisis communication, he has to answer the question of whether the ongoing crisis closes the museum and for how long. Next, what has happened, what caused the crisis, what the victims were, whether there is still danger. Why the disaster has occurred and how long the recovery will take place. It is advisable to keep the public informed on what has happened, on the website, regularly, truthfully. Alternatively, set up a phone line where the public will be able to ask for up-to-date information. To prepare high-quality crisis documentation, it is advisable to use the rules of effective marketing communication, which can be summarized in the following points:

1. Set up a crisis team.
2. Keep it small with a maximum of two to three.
3. Have one speaker.
4. Periodically inform the crisis team and spokesperson.
5. Take care of the victims.
6. Contact the founder, mayor, integrated rescue system, sponsors, museum friends associations.
7. Regularly organize appointments for employees where you are truthfully informing the situation.
8. Consider the final print report.
9. Analyse, evaluate the entire crisis, and make suggestions for improving the crisis communication plan.¹⁰

The International Museum also recommends it for Security International Organization for Museum Security, which is part of the International Council of Museums.

9 VYMĚTAL, Š.: *Krizová komunikace a komunikace rizika*. Prague : Grada Publishing, 2009, p. 34-35.
10 KELLY, L.: The Connected Museum in the World of Social Media. In DROTNER, K., SCHRØDER, K. Ch. (eds.): *Museum Communication and Social Media: The Connected Museum*. Oxford : Routledge 2014, p. 64-65.

Conclusion

Risk management of museums in the Czech Republic is inadequate, and in most museums, it is not even realized. The presented issue of risk management in museums is just the first step in introducing this knowledge into museums. Given the under-funding of culture in the Czech Republic, the implementation of the risk management system in practice will be very slow. The application of risk management and crisis management plans as part of an integrated museum management system is essential, as extraordinary events and disasters affect unexpectedly all the countries of the world and so many different institutions. Therefore, it is necessary that the management of museums and crisis communication plans be handled in the context of risk management. The paper presented the possible crisis, how the Czech museums are prepared to deal with these situations and the state of the elaboration of the crisis plan of the museums. Further research could focus on the needs and possibilities of museums to develop these plans to match as closely as possible the predicted crisis and its solution.

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Contact data:

Mgr. Marek Tomašík, Ph.D.
Tomas Bata University in Zlín
Faculty of Logistics and Crisis Management
Náměstie T. G. Masaryka 5555
760 01 Zlín
CZECH REPUBLIC
mtomastik@utb.cz

Ing. Kateřina Víchová
Tomas Bata University in Zlín
Faculty of Applied Informatics
Náměstie T. G. Masaryka 5555
760 01 Zlín
CZECH REPUBLIC
kvichova@utb.cz

Bc. Eva Černohlávková
Tomas Bata University in Zlín
Faculty of Logistics and Crisis Management
Náměstie T. G. Masaryka 5555
760 01 Zlín
CZECH REPUBLIC
e_cernohlavkova@utb.cz

REFLECTION OF TRADITIONAL MEDIA OWNERS IN PUBLIC PERCEPTION

Pavla Varvažovská – Martina Jarkovská

Abstract

Due to the fact that the largest Czech publishers have recently become part of the most important and most influential business groups, the aim of the paper is to find out the perception of this fact by the public. The paper also deals with the relationship of economics and business ethics. Within the conducted quantitative research it was investigated whether or not the public has information on business background of various media ad whether or not the public considers the media of interest in terms of shaping public opinion. The qualitative research through semi-structured interviews with selected players focuses on the activity of the media and the need to regulate this type of business. Finally, the recommendations were adopted, based on the results of the field survey.

Key words:

Consumers. Ethics. Media. Media Influence. Media Owners. Objectiveness. Public Opinion. Social Responsibility.

1 Introduction

Business in the media is governed by the same rules as in all other areas of business. Therefore, they are also subject to the same economic rules. They are exceptional only in that they have an irreplaceable role in shaping public opinion. Generally speaking, whenever a new type of media emerged, the termination of the previous one was expected. But it never happened. Mostly older media adapted to the new situation facing the different content, different audience or, conversely, they used the new medium as an additional communication channel for their content. It can be most clearly seen in newspapers, which today cannot do without the simultaneous operation of an information web server that is also the most common source of information for the population. In political and economic life media play an irreplaceable role as a source or provider of information as well as an active element of social events.

2 Theoretical Background

The notion of power can be observed from many angles. For the purposes of this paper, power can be seen in terms of the impact on recipients of information and power in terms of the influence of media owners on the operation and subsequent outcomes. With the development of modern society the media have become an important tool in securing social norms and values, and therefore are often the target of domination.¹ Information that the recipient perceives or consumes is just the reflection of reality that is being formed by the medium. The authors² argue that it is the media that represent a public space given to the media owners for their disposal. Thus their interference is very responsible, and therefore dangerous for the stability of society. The concept of trust in the media institution – if the consumer is to define important topic, agenda – searches in its decisions for a credible source of objective information.

1 BURTON, G., JIRÁK, J.: *Úvod do studia médií*. Brno : BARRISTER & PRINCIPAL, 2001, p. 15.

2 BURTON, G., JIRÁK, J.: *Úvod do studia médií*. Brno : BARRISTER & PRINCIPAL, 2001, p. 118.

What follows is that if there is a topic often mentioned in mass media, the person concerned identifies it as significant. The concept of chances and individual priorities – this concept is based on the frequency of the topic in the media. If any of the topics is devoted more space than others, it is the audience who selects topics based on personal preferences, however, mostly themes often presented in the media are taken into account only.³ From Kalvas description it is clear how economic and political topic can be given importance and how it can be made a public agenda through the media. If this discipline of establishing agenda is also associated with the ownership of the media, it is not hard to imagine the ways in which the owners use their media. As is stated by Maxwell McCombs, one of the first experts who dealt with the issue of agenda, a part of a sophisticatedly led campaign is an effort to control the media agenda. Especially in the United States, large teams of people are devoted to this task during the presidential election and the results of their actions are subsequently evaluated and measured. In this context, the term intermedia agenda also appears. It is a phenomenon that can be observed on the media scene in every country where the media operate freely. Some media have a privileged elite status among others. This position is based either on a professional approach to journalism of their staff, or on a long tradition. According to McCombs, in the US such is The New York Times whose agenda is often taken over by important and internationally active news agencies. Nevertheless, the task of news agencies is just the opposite, the retrieval and primary processing of media content. Thus, if the owner of The New York Times had an interest to establish a theme that should be the subject of an international media agenda, no doubt he has the opportunity.⁴

Media and their owners are an integral part of the social space; they are an active element and, as such, must bear their share of responsibility. A legitimate and generally accepted principle is that the power must go hand in hand with responsibility. Although the power of the media in the true sense of the word is disputed by many experts, all agree on the fact that the media have an influence; the influence on public opinion and consequently induced effects on social, economic and political affairs. Public opinion polls on citizens' confidence in local government and influence by local media show how local politics and public administration differ considerably. Local governments are largely evaluated by voters, both in terms of operational capacity and transparency and respect for democratic rules.⁵ Professor Carroll formulated the theory of "ethical problem" and created a "pyramid of corporate social responsibility." In the theory of the ethical issue he focuses on two planes of business ethics, real business ethics and society's expectations regarding business ethics. It seems natural that the society expects a higher level of business ethics than the companies actually achieve. Professor Carroll has been researching these two values since the 60s of the 20th century when the corporate social responsibility began to be monitored. Carroll claims that there was an increase in the real level of business ethics during the next

3 KALVAS, F.: *Nastolování agendy: Role masové a interpersonální komunikace, osobní zkušenosti a genderu*. Plzeň : Západočeská univerzita v Plzni, 2009, p. 26-29.

4 MCCOMBS, M. E.: *Agenda setting: Nastolování agendy – masová média a veřejné mínění*. Prague : Portál, 2009, p. 147-170.

5 ČMEJREK, J., ČOPÍK, J.: Risk Management of Rural Municipalities as a Limit of Their Basic Self-governing Functions. In SMUTKA, L., ŘEZBOVÁ, H. (eds.): *Agrarian Perspectives XXIV. – Global Agribusiness and Rural Economy*. Prague : Czech University of Life Sciences Prague, 2015, p. 99-108.

half of the century, but also, although not proportionally, there was an increase in the company's expectations on this issue. Greater media coverage of this issue and a greater emphasis on monitoring social and environmental impacts of business also contributes to increasing expectations from the public. Despite real improvements in business ethics, the consequence is the "ethical problem" described by Carroll, as the gap between public expectations is greater today than fifty years ago. Finally, we can point at the view of Milton and Rose Friedman, who in their book *The Freedom of Choice* discuss the issue of consumer protection. In case of media, the recipient of media content is also in the role of a customer. On examples of regulation offices of railways, automobile traffic, alcohol, drugs and other commodities they show how the regulation developed in these areas, which in all cases was primarily triggered by efforts to protect the customer. Some of these offices have existed for more than a hundred years, and the study their actions clearly demonstrated that, in addition to increased bureaucracy, there was always also a rise in consumer prices in a regulated industry and a decline in its performance and competitiveness. In contrast, the regulated sectors were the bearers of innovation and growth.⁶

As regards legislation, the legal system of the Czech Republic does not distinguish media in terms of ownership and does not differentiate between private and public media, now often referred to as public service media. In addition to the general provisions of the New Civil Code (NCC),⁷ print media follow the so-called Press Act. It is the Act no. 46/2000 Coll. of 22 February 2000 on the rights and responsibilities of publishing periodical press and amending certain other acts, which regulates the conditions for publishing periodicals and non-periodical printed materials that are subject to this law.⁸ Printed media environment is also significantly influenced by the Union Publishers Association, which was founded in 1990 and according to their opinion, is the only representative association of entrepreneurs and employers in publishing periodicals and delivery of content via the Internet in the Czech Republic. Since the Code of Ethics, or the deliberations Czech Press Councils, are not available on the official websites, it seems that in practice, this mechanism is not effective. The transfer of property owned by the media began in 2008 with the sale of the publishing house *Economia* and continued to, for example, the establishment of AGF Media (who runs radio station *Radio Impuls* and television stations *Ocko* and who, since 2013, has owned a publishing house *MEFRA* issuing the *Mlada Fronta Dnes Daily*). The question is to what extent the proliferation is motivated by buyers' effort to expand and diversify existing businesses, whether it is manipulation, and how these movements are perceived by the public. Media play an indispensable role in the political and economic life of society as a source or mediator of information as well as an active element of social action.

6 FRIEDMAN, M., FRIEDMAN, R. D.: *Svoboda volby*. Prague : Liberální institut, 1992, p. 187-224.

7 NCC – New Civil Code – Act no. 89/2012 Coll., which with effect from the 1st of January 2014 replaced the original Civil Code from 1961 and it also integrated the Commercial Code and Labour Code into one standard (see: *Unie vydavatelů*. [online]. [2018-09-15]. Available at: <<http://www.unievydavatelu.cz/cs/home>>).

8 Act no. 46/2000 Coll. of 22 February 2000 on the rights and responsibilities of publishing periodical press and amending certain other acts, which regulates the conditions for publishing periodicals and non-periodical printed materials that are subject to this law (see: *Unie vydavatelů*. [online]. [2018-09-15]. Available at: <<http://www.unievydavatelu.cz/cs/home>>).

3 Objectives and Methodology

The objective of the article is based on the hypothetical assumption that the non-professional public does not know the ownership structures on the Czech media scene and the resulting economic and political links. Obviously, it is easier for media owners to influence public opinion in their favor, whether economic or political. A partial objective will therefore be to ascertain what knowledge about the media scene is shared by people not involved in the media business who are the recipients of the information disseminated by the media. The knowledge of the ownership structure and other activities of media owners makes it possible to properly evaluate the communication and thus also the right decisions. Yet another objective is to determine opinion on the Czech media scene as shared by persons who have been or still are active in public life and also to determine whether their view of the media corresponds with the view of the public, who is in a position of pure consumers. In the quantitative survey using questionnaires 245 respondents were contacted in total, out of which 121 were women and 124 men. In terms of gender representation the sample was therefore even. In the sample the representation of respondents in the age group 21-30 years (46.53%) was dominant. It turned out that in the sample a significantly higher percentage of college educated respondents occurred than is their distribution in the population (46.94%). The largest number of respondents (37.96%) was persons employed. Most of the respondents lived in municipalities with over 100 thousand inhabitants (45.71%); the second largest group were residents of municipalities with the population to 20 thousand inhabitants (36.73%). For testing interdependencies the Pearson χ -square test of independence in the pivot table was used. Upon performing interviews in qualitative research it was decided in line with the described methodology that only those persons would be addressed who work or worked on various important social posts. Persons who were professionally or socially connected with the media were deliberately not addressed. In contrast, due to the complexity of the topic and issue, the authors addressed persons elected to representative functions, as well as to the executive branch, justice, oversight bodies in charge of media activities and, last but not least, the entrepreneurs and managers. Basically it was a selective sample consisting of nine members from the active public.

4 Results and Discussion

The most interesting aspect in terms of the topic of the work is that more than 80% of respondents believe that media owners are trying to influence public opinion through their media (excluding classic advertising), more than 71% of respondents believe that the owners interfere with the editorial activity of their media, and 62% think that the concentration of economic and political power and media influence in the hands of a single group of companies may lead to the formation of the Russian oligarchy type. More than 61% of respondents are for the regulation of the media ownership, of which 67.49% are for a ban on ownership of media entities that also perform elective office and more than 57% for mandatory disclosure of ownership structures. The respondents who were offered a combination of the names of businesses – companies – publishing houses were in majority to determine the correct combination. Within empirical research it was investigated how the respondents perceive the work of

public media and their function and role on the media scene. Generally, consumers of public media expect a higher degree of objectivity, professional work with resources and balance. Due to legal form of the public media, their consumers also a lower possibility of interference into programming.

Table 1: How does the view differ on the influence of media by the owners among the respondents according to their social status?

	Employee	Self-employed / Company owner	In the Household	Student	Unemployed	Pensioner	Line sums
Yes	80.65%	80.65%	55.56%	89.01%	70.00%	45.45%	198
No	8.60%	9.68%	22.22%	5.49%	10.00%	18.18%	21
I don't know	10.75%	9.68%	22.22%	5.49%	20.00%	36.36%	26

Source: Own processing

If the data were evaluated without a test, it appears from the table that respondents who are in the household or pensioners differ in assessing the influence of the owners on their media. The significance value calculated at $p = 0.0449$ was smaller than 0.05, thus statistically significant differences were found between groups with different occupations. In the respondents group of pensioners (45.45%) and those in the household (55.56%) there is a significantly lower share of people who think that media owners are trying to use their media to influence public opinion in favour of their other entrepreneurial and social activities than in the other groups where the lowest percentage of positive responses was for the unemployed (70%). In the group of respondents with basic education, only 52.94% of respondents believe that media owners are trying to use their media to influence public opinion in favour of their other business and social activities. In groups starting from apprenticeship education, at least 75% of respondents are convinced of the opposite. The significance value was calculated at $p = 0.0143$, it was less than 0.05, so there were statistically significant differences between groups with different degrees of highest education. In the assessment of the influence of the owners on their media, respondents who are in the household or pensioners differ. Significance value was calculated at $p = 0.0449$, which is smaller than the value of 0.05, thus statistically significant differences between groups with different jobs were detected. There is a significantly lower proportion of people among respondent groups of pensioners (45.45%) and those in households (55.56%) who believe that media owners try to use their media to influence public opinion in favour of their other business and social activities, as opposed to other groups, where the lowest percentage of positive responses was among the unemployed (70%). In Table 2 the following question is processed: How different are the views on the influence of the media by the owners among the respondents according to their net monthly income?

Table 2: Opinion on the influence of the media by the owners among the respondents according to their net monthly income

	To 15,000 CZK	15,001 CZK to 25,000 CZK	25,001 CZK to 35,000 CZK	35,001 CZK to 50,000 CZK	More than 50,001 CZK	I don't want to answer	Line (totals)
Yes	90.24%	80.43%	73.08%	68.75%	62.50%	79.66%	198
No	6.10%	8.70%	11.54%	12.50%	18.75%	6.78%	21
I don't know	3.66%	10.87%	15.38%	18.75%	18.75%	13.56%	26

Source: Own processing

Table 2 reveals that in the assessment of the owners' impact on their media, the respondents with net incomes above CZK 50,001 per month differ more significantly. Significance value was calculated at $p = 0.2763$, which is greater than 0.05, therefore not been no statistically significant differences between income groups and opinion were found. At least 62.50% of all respondents, regardless of the fact to which income group they belong, believe that the media owners try to use their media to influence public opinion in favour of their other business and social activities. The evaluation of qualitative survey was conducted using a comparative method. Replies of the nine respondents were grouped by areas and were searched for the same elements, the perception of trends or proposals for solving the problems by individual respondents. The syllabus takes the form of questions that are numbered to simplify the subsequent evaluation:

- Area no. 1: Do you think there is something like the social responsibility of the organization? If so, is the responsibility of media owners (due to their influence on public opinion) greater than those of other businesses?
- Area no. 2: In the last ten years, the ownership of major publishing companies has moved to the hands of influential business groups whose primary business was in another area. Do you think that this is just about expanding activities into other sectors, or do you think this shift has other reasons?
- Area no. 3: In your opinion, is it possible and right in a democratic society to regulate the ownership of the media with regard to the range of other business and social activities of their owner (I do not mean, of course, the usual protection against the emergence of monopolies)? Cannot this concentration of capital and influence on public opinion lead to the emergence of a Russian-style oligarchy? If you would agree to ownership regulation, what do you think it should take?
- Area no. 4: Could the activity of major business groups in the media sector be triggered by the need to defend or promote their economic interests? In your opinion, is it part of such a promotion of interests and the effort to cover up own problematic activities (corruption, tax evasion, participation in non-transparent privatization cases) or criminalization of competitors?
- Area no. 5: In your view, could the so-called public service media be involved in creating a balance? Can this type of media be considered a certain policy against the abuse of private media by their owners? Do you have, based on your experience, the feeling that Czech Television and Czech Radio are socially responsible media?
- Area no. 6: If you consider the direction of the development in the Czech Republic wrong, is there any solution that you can implement? Should you, in

your situation, change your legislation? Do you think there will be another concentration of ownership of private media?

Summary of qualitative survey results by areas:

- Area 1: All respondents agreed on the existence of corporate social responsibility. Some believe that the media should not be earmarked a separate category, despite a clear impact on public opinion. None of the respondents believe that social responsibility should be enforced by law.
- Area 2: All respondents are convinced that the acquisition of Czech media by influential business groups is motivated by an effort to increase the prestige, strengthen and sustain political and social influence. In case of profit-making publishers they do not exclude economic motivation.
- Area 3: Two respondents generally refuse regulation as a step in the wrong direction. Most of the others consider regulation a necessity, particularly in the case of electronic media, and as a key question address the level of regulation.
- Area 4: The misuse of own media to criminalize the competition and unfair competitive struggle is regarded as possible and likely by all respondents. They are not concerned, however, that this would be a mass phenomenon. Rather they tend to show that there is a tacit agreement not to sue.
- Area 5: All respondents consider it necessary to define precisely the concept of public service. At the same time all respondents concur in the opinion that the Czech Radio and Czech Television do not fulfil their function well, and see the solution in a better job of control boards of both media. One respondent suggests privatization and subsequent ordering of public services provided by private operators.
- Area 6: None of the respondents regards the situation in the Czech Republic as good. Proposals for solutions are very different. However, all respondents agree that the answer is not stricter legislation but rather the strict observance of existing legislation.

Both survey respondents perceive the media as an area in which the social responsibility of the media should be applied. In general, there is no clear consensus whether in terms of social responsibility higher standards or requirements should be applied to media organizations and their owners than to entrepreneurs in other fields. The requirement for a higher level of accountability stems from the conviction of the respondents that the media have a greater responsibility because of their impact on the formation of public opinion. Both surveys showed that the general public as well as personalities who participated in the qualitative research are aware of the significant ownership transfers on the Czech media scene. Most of the respondents in both types of survey also regard the acquisition of the media by the influential Czech business groupings as efforts to strengthen and enhance the impact on public opinion, the political situation in the country and, ultimately, try to get a useful tool in the competition. Economic incentives were mentioned by a small number of respondents, moreover, only in case the selected publishers, especially those who publish or produce tabloid content. In the qualitative survey, some respondents have denied the possibility of synergies between existing activities of media owners and their owned media. In the issue of media regulation two different perspectives can be observed. In the quantitative survey, most respondents share the opinion that the

media and their property must be regulated. A link between the media ownership and political activities of the media owners is perceived very negatively by the public.

Conclusion

The most viewed informational web sites that were clearly identified as the main source of information are mostly run by the publishers of the daily press. The regulation of this field thus partly escapes the reach of regulators. On the other hand, the Internet media were reported the best insurance against the formation of the monopoly of the media, because they can be operated at a relatively low cost. The research also examined in detail the mechanisms of self-regulation in terms of compliance with codes of conduct. The respondents however do not perceive the overall situation in the Czech media as satisfactory. The research in both samples showed that a high degree of social responsibility is expected. The respondents of the quantitative survey see the solution in stricter regulation and transparency of ownership structures, whereas the qualitative survey respondents are more inclined to better enforcement of existing legislation, sophisticated tightening conditions in the areas where there is a higher level of regulation required and more thorough separation of governance from the economic interests of influential business groups enforced through owned media. In terms of public expectations and actual state it is an ethical problem. Large social media risks of abuse associated with the media ownership and a high degree of social responsibility of the media owners were demonstrated. At the same time, the results of the research and the conclusions drawn reveal the obvious that the social responsibility is not just a matter of legislative environment and control mechanisms, but rather the willingness of entrepreneurs to follow ethical and professional rules. We can therefore agree that a greater degree of implementing the principles of social responsibility by media owners cannot be enforced by changes in law, but rather by the good education of journalists, as well as by increasing information literacy of the general public.

Acknowledgement: This paper is an output of the science project student's specific research No.7427/2017/1 University of Finance and Administration Prague under the title "Development of Intercultural Communication at Selected Czech Universities". The authors of the paper wish to thank Mr.Petruška for making their contact with the owners of the media and important personalities.

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Contact data:

Ing. Pavla Varvažovská, Ph.D.
University of Finance and Administration in Prague
Faculty of Economic Studies
Estonská 500
101 00 Prague 10
CZECH REPUBLIC
8086@mail.vsfs.cz

Dr. Martina Jarkovská, Ph.D.
Czech University of Life Sciences Prague
Faculty of Economics and Management
Kamýcká 129
165 21 Prague 6 – Suchdol
CZECH REPUBLIC
jarkovska@pef.czu.cz

THE ANALYSIS OF COMMUNICATION IN TIMES OF CRISIS AT THE HOSPITALS IN THE CZECH REPUBLIC

Kateřina Víchová – Martin Hromada

Abstract

Every day, we can hear from the media about emergencies and crisis not only in the Czech Republic but also in the world. An increasing number of crisis is observed worldwide. Crisis not only affects the lives, health, and properties of citizens but also critical infrastructure. Here are also medical facilities. In hospitals, it is essential for communication to work in times of crisis. There is essential communication Emergency Medical Service and the hospital. The Emergency Medical Rescue must know, in which hospital is capacity for the affected inhabitants. The aim of the article is to analyze communication in times of crisis in selected hospitals in the Czech Republic.

Key words:

Communication. Crisis. Czech Republic. Emergency Management. Hospital.

1 Introduction

The media mention extraordinary events and crisis not only in the Czech Republic but also in the world. Based on the statistics we can see the increasing number of crisis. The laws on crisis management, the so-called "Crisis Pocket" came into force, defining, among other things, an extraordinary event and a crisis in 2000. An extraordinary event means *the harmful effects of forces and phenomena caused by human activities, natural influences, as well as accidents that endanger life, health, property or the environment and require the execution of rescue and disposal operations*.¹ A crisis is an *extraordinary event according to the Integrated Rescue System Act, Critical Infrastructure Disruption or other hazards that state the state of danger, state of emergency or state of crisis*.² These events affect everyday life throughout the world. *The consequences of extraordinary situations and crisis lead to direct and indirect threats to the lives, health and the environment in which we live*.³ The objective of each country is to protect its citizens, their health, property and the environment. The next part which crisis threaten is critical infrastructure. For these purposes, states are developing security strategies that focus on selected security areas. There are the critical infrastructure sectors in the Czech Republic. There belongs *energy (electricity, natural gas, oil, central heat supply), water management (water supply from one irreplaceable source, water treatment plant, water works), food and agriculture (food, animal and plant production), healthcare, transport (road, rail, air, water transport), communication and information systems, financial market and currency, emergency services, public administration*.⁴ For this paper, we select sector healthcare. This

1 *Act about Joint Rescue System No. 239/2000 Coll., from the 28th of June 2000*. [online]. [2018-10-18]. Available at: <<https://www.zakonyprolidi.cz/cs/2000-239>>.

2 *Act about Crisis Management No. 240/2000 Coll., from the 28th of June 2000*. [online]. [2018-10-18]. Available at: <<https://www.zakonyprolidi.cz/cs/2000-240>>.

3 BREHOVSKA, L.: Approach to Assessing the Preparedness of Hospital to the Power Outages. In *Transactions of VSB – Technical University of Ostrava, Safety Engineering Series*, 2017, Vol. 7, No. 1, p. 30-40.

4 *Government Regulation about Criteria for Determining Critical Infrastructure Element No. 432/2010 Coll., from the 22nd of December 2010*. [online]. [2018-10-18]. Available at: <<https://www.zakonyprolidi.cz/cs/2010-432>>.

sector is essential in times of crisis. We need the healthcare, hospitals for solving the crisis. In this hospital is crucial communication. Each hospital has a different type of connection in times of crisis. Some of them are using an information system for communication, and some of them use the only message by phone. In the time of crisis is essential to have more doctors and health personnel. The next problem in times of crisis is the capacity of the hospital. The Emergency Medical Service (EMS) must know, where they can go with the clients. They can communicate by phone, transmitter or information system. It is very different in hospitals in the Czech Republic. One of the problems of the World Health Organization (WHO) is the disaster preparedness of hospitals. Disaster Managers need valid and practical tools to assess the preparedness of hospitals for disaster preparedness. However, for this purpose, there is no standardized and comprehensive tool.⁵ The aim of this paper is to analyze the capacity of the hospital and communication EMS and hospital in times of crisis.

2 Methodology

Four methods of scientific work were used in this article. The method of analysis is used because it uses the principles of logic to achieve the set goal and provide the framework to explore the principles of crisis management and communication in times of crisis. The induction method was used, where this method serves to examine the fact of creating a hypothesis from the points obtained. Comparison method allows to evaluate and analyze processes and approaches in healthcare facilities in the Czech Republic. Finally, the heuristic analysis was used. A heuristic analysis was developed for the evaluation of communication in healthcare facilities. This method is based on a quantitative assessment of the availability of communication of EMS and medical facilities. Based on this assessment, we will get an accurate idea of the weaknesses and strengths of the assessed healthcare facilities. The evaluation of the system used a set of evaluation questions. Hospital Capacity – this sector addresses the current capacity of the health facility. The availability of free beds, medical staff, hospitalized is evaluated. Also, it is essential to deal with their distribution (children/adults, diets, acute). Based on the above analysis, an evaluation was performed using the following formula:

$$HFP = ((R + H) / 2 \times H) \times 100\%$$

Where, *HFP* = healthcare facility preparedness, *R* = sum of results (obtained points), *H* = number of assessed heuristics. The evaluation methodology consisted in assigning a response to each question answered in the form of valuation from a predefined set of values (0 = does not meet; 1 = meets; blank field if the problem is not relevant).

5 HEIDARANLU, E. et al.: *Hospital Disaster Preparedness Tools: a Systematic Review*. [online]. [2018-10-01]. Available at: <<http://currents.plos.org/disasters/article/hospital-disaster-preparedness-tools-a-systematic-review/>>.

Table 1: Hospital Communication Capacity Sector

Question
Can the information system communicate with mobile devices?
Is feedback received?
Can communication be considered to be trustworthy?
Can the information system receive a reply from the recipient?
Does the information system send bulk messages?
Can you preselect teams that will be sent SMS during the mercenary period (shift)?
Is it possible to resend the message if the message is not received?
Is there security against misuse of these SMS messages?

Source: Own processing

Table 1 show question from the heuristic analysis – Hospital Capacity sector. As can be seen, there are eight questions, which was tested for the selected hospital in the Czech Republic.

3 Results

The proposed method was used to assess the healthcare facility. There were evaluated nine health care facilities, type hospital – faculty hospitals, region hospitals, town hospitals, and private hospital. The evaluating was from the area of communication EMS and hospital. It was focused on communication about the capacity of the hospital in times of crisis. The part of the paper results is divided into two sections. Firstly, we can see the chart of the analysis of nine hospitals. These hospitals are from three regions and different type.

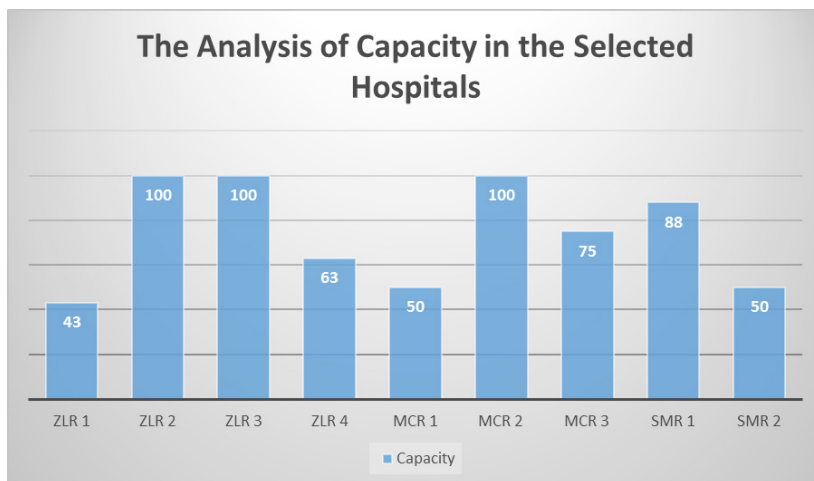


Chart 1: The analysis of online communication capacity in the selected hospitals

Source: Own processing

Chart 1 shows the comparative analysis of online capacity in the selected hospitals. These hospitals are from three regions and different type. As can be seen, from the nine hospitals, three hospitals are evaluated as the best. That are two hospitals from the Zlín Region (ZLR) and one from the Middle Czech Region (MCR). On the other hand, we can see one hospital from the Zlín Region (ZLR), which was evaluated as the worst. Secondly, we analysis three hospitals from the Middle Czech Region (MCR) in detail. The following table shows evaluating from the manager first of three hospitals.

Table 2: Hospital Communication Capacity Sector

Question	Answers
Can the information system communicate with mobile devices?	-1
Is feedback received?	/
Can communication be considered to be trustworthy?	/
Can the information system receive a reply from the recipient?	-1
Does the information system send bulk messages?	1
Can you preselect teams that will be sent SMS during the mercenary period (shift)?	-1
Is it possible to resend the message if the message is not received?	1
Is there security against misuse of these SMS messages?	1

Source: Own processing

Table 2 shows the results from the heuristic analysis. The following equation shows the results from the analysis. We can see, that this hospital is prepared for the online communication at fifty percent.

$$HFP = ((R + H) / 2 \times H) \times 100\%$$

$$HFP = ((0 + 6) / 2 \times 6) \times 100\%$$

$$HFP = (6 / 12) \times 100\%$$

$$HFP = 50\%$$

Table 3: Hospital Communication Capacity Sector

Question	Answers
Can the information system communicate with mobile devices?	1
Is feedback received?	1
Can communication be considered to be trustworthy?	1
Can the information system receive a reply from the recipient?	1
Does the information system send bulk messages?	1
Can you preselect teams that will be sent SMS during the mercenary period (shift)?	1
Is it possible to resend the message if the message is not received?	1
Is there security against misuse of these SMS messages?	1

Source: Own processing

Table 3 shows the results from the heuristic analysis. The following equation shows the results from the analysis. This hospital was evaluated as the best from three hospitals.

$$HFP = ((R + H) / 2 \times H) \times 100\%$$

$$HFP = ((8 + 8) / 2 \times 8) \times 100\%$$

$$HFP = (8 / 8) \times 100\%$$

$$HFP = 100\%$$

Table 4: Hospital Communication Capacity Sector

Question	Answers
Can the information system communicate with mobile devices?	-1
Is feedback received?	/
Can communication be considered to be trustworthy?	/
Can the information system receive a reply from the recipient?	/
Does the information system send bulk messages?	1
Can you preselect teams that will be sent SMS during the mercenary period (shift)?	/
Is it possible to resend the message if the message is not received?	1
Is there security against misuse of these SMS messages?	1

Source: Own processing

Table 4 shows the results from the heuristic analysis. The following equation shows the results from the analysis. This hospital was evaluated second best from three hospitals.

$$HFP = ((R + H) / 2 \times H) \times 100\%$$

$$HFP = ((2 + 4) / 2 \times 4) \times 100\%$$

$$HFP = (6 / 8) \times 100\%$$

$$HFP = 75\%$$

As can be seen from the analysis, there are different communication of the hospitals in times of crisis. We can say, that there are some hospitals, where the communication is at the best level. There is enormous differentiation in the selected hospitals. In times of crisis, time plays an essential role.

4 Discussion

The aim of this paper was to analyze the communication of the selected hospitals about the capacity of EMS and hospital. There is the increasing number of emergencies and crisis in the Czech Republic and the whole world. This crisis has an impact on the health, life, and property of the inhabitants. Healthcare facilities must be prepared to solve these situations and rescue live of inhabitants. In times of crisis, there is an enormous number of inhabitants, which need to go to the hospital. There is the problem with the capacity of the hospitals. There is essential communication of EMS and hospital about these capacities. The EMS must know, where they can go with the client. There was used four methods for evaluating this problem. The method of analysis is used because it uses the principles of logic to achieve the set goal and provide the framework to explore the principles of crisis management and communication in times of crisis. The induction method was used, where this method serves to examine the fact of creating a hypothesis from the points obtained. Comparison method allows to evaluate and analyze processes and approaches in healthcare facilities in the Czech Republic. Finally, the heuristic analysis was used. From the evaluating of the hospital, we can say, that the communication of the EMS and hospital is at a different level. From the analysis, we can tell, that some of the hospitals have the online capacity of the hospital and the EMS can see if they can go to this hospital. Based on the different communication of the hospital and the EMS, we can propose a new communication system. This system would evaluate the hospital's online capacity. This system would

also be available for EMS. The client would see the possibility of being placed in a selected hospital immediately when the client was transferred. At the same time, she would send a date sentence about the expected arrival of the patient, and the medical staff, physician, nurse, would be called.

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Contact data:

Ing. Kateřina Víchová
Tomas Bata University in Zlín
Faculty of Applied Informatics
Nad Stráněmi 4511
760 05 Zlín
CZECH REPUBLIC
kvichova@utb.cz

assoc. prof. Ing. Martin Hromada, Ph.D.
Tomas Bata University in Zlín
Faculty of Applied Informatics
Nad Stráněmi 4511
760 05 Zlín
CZECH REPUBLIC
hromada@utb.cz

MARKETING
IDENTITY

2018

Section:
**The Crooked
Mirror of Law
(GDPR)**

OBSTACLES IN MARKETING COMMUNICATION OF A WASTE MANAGEMENT COMPANY RESULTING FROM THE IMPLEMENTATION OF GDPR

Roman Kozel – Anežka Podlasová – Petr Šikýř – Adam Levit

Abstract

The article deals with the impact of legislation adopted by the European Union on enterprises in the waste management sector. At present the most fundamental regulations are the Circular Economy Package (CEP) and the General Data Protection Regulation (GDPR). However, it is the GDPR regulation that affects the way enterprises acquire and process personal data of their clients and so it has a major impact on the implementation of marketing communications in companies. The aim of the article is to demonstrate the impact of GDPR on the activity of a particular company. The authorized company EKO-KOM processes personal data of its contractual clients, and of adults, teenagers and children from the population, which the company acquired during its educational activities. The authors focused on finding the main impacts of the GDPR that needed to be reconciled. The article describes the methodology of the procedure of finding and correcting shortcomings. On the basis of the above-mentioned methodology, appropriate measures were subsequently put in place, which helped to bring the marketing communication of the company into line with GDPR requirements.

Key words:

Circular Economy Package. EKO-KOM. European Union. GDPR. Legislation. Marketing Communication. Risks. Waste Management.

Introduction

All EU Member States are required to implement EU legislation into their legislation. This is very often the case for regulations to which business entities from a wide range of industries have to respond, and the waste management is not an exception. At present, the most discussed regulations are the Circular Economy Package (CEP) and the General Data Protection Regulation (GDPR). The Circular Economy Package is a set of regulations dealing with waste management within the European Union. The General Data Protection Regulation is aimed at enhancing the protection of EU citizens' personal data in order to protect their rights. The aim of the authors is to show, using the example of the EKO-KOM Company, what obstacles, risks and limitations the new legislation brings and, above all, the methodological procedure that the company used to bring the problematic issues into line with the new legislation. The practical results of the entire process are demonstrated in the company's marketing communications. In accordance with the GDPR they must verify that data obtained from their contractual clients and customers are adequately protected and ask permission to further process them. In the context of the CEP it mostly means educating citizens as well as the so-called green marketing implemented within the company's CSR. The green marketing concept includes wide range of marketing activities used to minimize the impact of producers of goods and services on the environment.¹ Its primary objective is to introduce the importance of environmental protection to consumers in the context of product consumption.² To educate the general public, both adults and children, the

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2 MORAVČÍKOVÁ, D. et al.: Green Marketing as the Source of the Competitive Advantage of the

company uses various marketing campaigns. As the results of the Kačániová study³ show, the educational potential of advertisements is currently not used to the fullest. With the growing trend of social responsibility, the content of the advertisements could change. Especially when it comes to children, advertisements must be created with regard to their vulnerability and age.

1 EU Legislation

The Circular Economy Package contains a number of waste management directives. The key innovations introduced by the CEP are the limits for recycling and landfilling of municipal waste.⁴ Specific values binding on all Member States were published on 22 May 2018 and entered into force on 4 July of the same year. Since that date the member states have 24 months to implement the regulation in their national legislation and seven years to reach the limit values set for the first phase. Another two phases are, unlike the first one, shifted ten to fifteen years. Directly in proportion to this, the recycling rates that the country has to meet are increasing.⁵ An important question arises as how to motivate all stakeholders to achieve these goals. For example, some studies show,⁶ that one of the options is to provide subsidies for the use of more environmentally friendly practices. However, the stated objectives can only be achieved, if besides the state authorities and private entities, citizens will also get involved in this process. All that implies that the most important aspect is to educate the citizens on how to handle their waste so they get actively involved in the whole process. On the top of that, there is a need to produce more environmentally friendly products and, on the other hand, to reduce the amount of packaging waste and to produce the necessary packaging from fully recyclable materials. This will lead to the introduction of green marketing, which is directly related to the ever-growing corporate social responsibility (CSR). As other authors prove, the situation is similar in other EU countries to the one currently happening in the Czech Republic.⁷ Another EU regulation affecting not only businesses is the General Data Protection Regulation. The GDPR is a formally unifying instrument, which is directly applicable in all EU Member States, but requires a functional adjustment and coordination of national legislation. It is a unified legal system, but territorially fragmented.⁸ The GDPR came

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into force on 25 May 2018. Since the Czech Republic did not have an Adaptation Law adopted at the time of the introduction of the GDPR, the basic, hardest rules on the protection of personal data apply here from the beginning.

The GDPR needs to be seen as presenting a safer solution for customers in order to ensure the customer that their personal data are responsibly handled.⁹ Also in the corporate environment, the issue of data security is addressed and is often connected in two core areas – organization and technical security of information and communication technologies.¹⁰ The GDPR distinguishes two categories of personal data. The first is general personal information, including name, gender, age and date of birth, personal status, IP address, cookies and photo record. In the case of companies, these are the so-called organizational data, such as e-mail, telephone number or identification data issued by the state, such as Company ID, which are considered to be personal data. The second group consists of sensitive data, including genetic and biometric data and children’s personal data. Processing this type of data is a subject to a stricter regime.¹¹ The GDPR sets the age limit for expressing consent to the processing of personal data. Individuals older than 16 years old may speak independently. For persons below this age limit, consent is expressed or at least approved by a person who has parental responsibility for the child. In the Czech Republic the age limit is also set at 16 years old.¹² As part of direct marketing, more responsibility is given to the child’s personal data manager and, in addition, children’s interests prevail over the interests of data controller.¹³ In connection with the use of the Internet by children and the need for their legal representatives to consent to the processing of their personal data, certain problems may arise. Very often it is due to the fact that parents are unable to provide their children with sufficient Internet guidance. They underestimate the threats that can occur in the online world, such as the possibility of cyber bullying or Internet addiction.¹⁴

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2 The Process of Solving the Impact of the GDPR at the EKO-KOM Company

The main activity of EKO-KOM is to ensure the take-back of packaging or packaging materials their contractual clients place on the market or put into circulation. These entities are obliged to ensure the take-back of their products pursuant to Act No. 477/2001 Coll., On Packages.¹⁵ Besides that the company participates in the education and training of consumers and employees of their clients in the field of sorting and recycling of waste. Furthermore, it offers free consultations. At present, the number of clients of the company is nearly 21,000, which is a significant amount of personal data covered by the GDPR protection. As the company is well aware of the importance of GDPR's impacts on its own operation, a working group consisting of representatives of individual departments and representatives of an external service provider was created in 2017. The goal of this working group was to analyse the current state of data protection handled within the company and find measures to remedy the identified shortcomings. The whole process consisted of the following steps:

1. Presenting the key aspects of the new regulation of personal data.
2. Defining basic procedures of EKO-KOM in the processing of personal data.
3. Illustrating key areas from the GDPR point of view regarding the anticipated impact / probability of implementation (heat map).
4. Summary of differences in the current processing of personal data with the GDPR requirements (gap analysis).
5. Analysis of IT Components.
6. Revision of gap analysis.
7. Setting up new procedures for the processing of personal data in accordance with the GDPR requirements.
8. Implementation of new procedures.

When looking for areas that need to be further addressed, it has been found that the degree of deficiency in a particular key area has been characterized as zero, moderate or average. The positive finding was that there were no cases regarding the EKO-KOM's personal data processing procedures that would have to be evaluated as highly defective. The main areas where certain inconsistencies were found were, for example, erasures, contracts with processors, information obligation, withdrawal of consent, etc. In the light of marketing communication, it regarded the following areas:

- Consents,
- Sensitive data,
- Children's data,
- Consumer's competition.

The working group representatives were solving some of the measures taken in order to improve the personal data procedures as a group, but very often the required solution was sought for individually at the level of selected departments. In the case of the communication department the following main areas were addressed:

- School workshops,
- Consumers,

15 *O společnosti a systému EKO-KOM.* [online]. [2018-10-03]. Available at: <<https://www.ekokom.cz/cz/ostatni/o-spolecnosti/system-eko-kom/o-systemu>>.

- Consumer's competitions,
- Newsletters.

The authors of the article obtained the above facts of this chapter by one of the co-authors, who participated in this working group as its member and who is also responsible for his own department at EKO-KOM and therefore is a co-author of the described methodology. Details of the whole process and some outputs, such as introduction of the Internal Data Privacy Directive, are classified information and cannot be publicly disclosed. Selected remedies, improvements and outputs that customers can come across in EKO-KOM's marketing communication and education are presented in the next chapter.

3 Marketing Communication of the EKO-KOM company in the Context of GDPR

3.1 Online Marketing Tools

The EKO-KOM Company organizes a number of marketing and educational activities that must be conducted in accordance with GDPR. These are mainly online marketing tools, such as jaktridit.cz or samosebou.cz.¹⁶ In the case of the first page, personal data that the company can process is the email obtained from the contact form. On average, the company can process it for the period of one year.¹⁷ On the other hand, the consumers can take part in competitions where, in case of winning, the winner shall it provide the company with his / her name, surname, e-mail, postal address to be able to deliver the prize and in some cases even a telephone number. In addition, the company processes data about the prize, any pictures and audio-visual recordings made by EKO-KOM or by the winner in connection with winning the competition. If a person were interested in receiving any of the newsletters issued by the company, they would have to provide it with their email address and subsequently verify it. In addition to email, the company will process the IP address and registration date and time. The consent to the processing of personal data may be revoked at any time.¹⁸ All of the company's websites share a request to consent to use cookies for the purposes of enhancing performance, social media and advertising, which is usually displayed at the bottom of the screen (see Picture 1). Privacy policies are easily accessible on all websites.

16 VILAMOVÁ, Š., PODLASOVÁ, A., LEVIT, A.: Online Marketing as a CSR Tool for Waste Sorting. In PETRANOVÁ, D., ČÁBYOVÁ, L., BEZÁKOVÁ, Z. (eds.): *Marketing Identity 2017: Online Rules – part II. Conference Proceedings*. Trnava : FMK UCM, 2017, p. 460.

17 *GDPR*. [online]. [2018-10-04]. Available at: <<https://www.jaktridit.cz/cz/gdpr>>.

18 *Zásady ochrany osobních údajů*. [online]. [2018-10-04]. Available at: <<https://www.samosebou.cz/2018/04/24/zasady-ochrany-osobnich-udaju-pouzivani-souboru-cookie/>>.



Picture 1: Cookie settings

Source: *Nastavení souborů cookie*. [online]. [2018-10-05]. Available at: <<https://www.samosebou.cz/>>.

3.2 Tonda Obal

Out of the many activities of the company, the implementation of the GDPR had the greatest impact on the Tonda Obal project. At present this project has, besides the school workshops, its own web site tonda-obal.cz.¹⁹ The target group consists primarily of elementary school pupils who, in the form of games and quizzes, learn how to properly recycle and how waste is consequently used. The school orders the Educational Program Tonda Obal on the Road and on the basis of this order the team organizes the workshop. The order is made by an employee of the school via contact form, email or by phone. Personal data provided by the customer to the EKO-KOM Company while ordering the workshop are email, phone number, name, surname and name of the school where the workshop will take place. The company then processes this data for a maximum of one year (see Picture 2). The tonda-obal.cz website is divided into three categories: for children, for parents and for teachers. The first category, i.e. for children, is further divided into two parts for children under 8 and over 8 years of age. With the smallest children, the company tries to minimise the amount of obtained personal data. Personal data are entered only in two cases, yet only one of these cases requires the page visitor to actually enter the data. In the first case visitors enter the data when they want to save a score on some of the games offered on the website or upload the image to the picture gallery, in these cases visitors are asked to enter their name and age, where the name can also be a nickname. The company urges the users not to enter their surname under any circumstances. According to the GDPR such data are not categorized as personal data and therefore the company may freely use them throughout the whole duration of the project. In the second case, visitors must enter their personal data if they want to receive a prize won in the “Úklid pokoje” (“Tidy your room”) competition. To be able to deliver the prize they shall enter their name, surname, street with house number, municipality,

¹⁹ *Tonda-obal*. [online]. [2018-10-03]. Available at: <<https://www.tonda-obal.cz/>>.

postcode and email. The company needs the player's data also to make sure that the winner does not receive the prize twice. Due to the age of the competitors, the consent of the legal representative is necessary to process their personal data.²⁰ Visitors entering the section for older children provide their personal data while filling out the contact form, here it is an email or if they subscribe to a newsletter where besides the email address they also add their postal code. The company uses the email addresses obtained from contact forms for a maximum of one year and for internal evaluation purposes.²¹



Picture 2: Privacy on the Tonda-obal.cz

Source: *Ochrana osobních údajů*. [online]. [2018-10-05]. Available at: <<https://www.mladi.tonda-obal.cz/ochrana-osobnich-udaju/>>.

The company processes most personal data within the teacher category. In particular, it processes data obtained from users:

- When filling in the contact form (see Picture 3): email address the company maintains for a maximum of one year for internal evaluation.
- When registering on a web site: email, title, name, surname, telephone number, name of the school in which the user works and his / her job position in it. The company works with such personal data throughout the duration of a user account.
- When signing in to a user account: email, IP address. Similarly as with registration data, the company processes it throughout the duration of a user account.

In addition, the company processes data from users in order to:

- Keeping a list of users and their orders: email, title, name, surname, telephone number, name of the school in which the user works and his / her job position, log in times and IPs, binding to the orders made.
- Order completing: name, surname, and address for sending the order, phone, email and school name. The company processes these data for the purpose of keeping records of the orders for 10 years.

²⁰ *Ochrana osobních údajů*. [online]. [2018-10-04]. Available at: <<https://www.mladi.tonda-obal.cz/ochrana-osobnich-udaju/>>.

²¹ *GDPR*. [online]. [2018-10-04]. Available at: <<http://www.tonda-obal.cz/starsi/home/gdpr/>>.

- Distribution of commercial messages on the basis of an exception pursuant to Section 7 (3) of Act No. 480/2004 Coll., On certain Information Society Services, as amended: e-mail.
- Other marketing activities: name, surname, job position, phone, and email.²²

Kontaktní formulář pro objednání výstavy

E-mail

Jméno Příjmení

Škola

Telefon Předpokládaný počet dětí Preferovaný měsíc

Preferované dny v týdnu*

Pondělí Úterý Středa Čtvrtek Pátek

Potvrzuji, že jsem se seznámil/a s těmito zásadami a pravidly a souhlasím s nimi.

ODESLAT

Picture 3: Contact form for ordering the exhibition

Source: *Kontaktní formulář pro objednání výstavy*. [online]. [2018-10-05]. Available at: <<http://www.ucitele.tonda-obal.cz/tonda-obal-na-cestach/>>.

3.3 Organization of Events

In addition to online marketing communications, EKO-KOM organizes a series of events for its contractual clients.²³ The most famous is the annual conference *Odpady a obce* (Waste and Municipalities). To participate in the conference you need to log in using the online form on the website of the company, implying that even here the EKO-KOM Company is a recipient of personal data. It is therefore necessary to ask the participants for permission to process their personal data. Given the fact that it is customary to take pictures at such events, even in this case it is also necessary to take into account the principles of personal data protection under GDPR. At the conference the results of the *Křišťálová popelnice* (competition between the municipalities of the Czech Republic for the most efficient waste management system) are announced. Municipalities are assessed mainly on the basis of reporting data provided to the EKO-KOM system. In this case, these are data provided to the company on the basis of its core business. Specifically, it concerns the personal data of companies, i.e. the so-called organizational data. Moreover, within the framework of educational activities the EKO-KOM Company promotes recycling at various music festivals. In 2009 it launched the *Čistý festival* (Clean Festival) certification. Since that, every year the festivals that provide the conditions for recycling, its collection to the sorting lines and personnel to separate the waste that is trashed at the festivals, have been awarded the certificate.²⁴ According to the GDPR, the protection is mainly about the so-called organizational

22 *Ochrana osobních údajů a pravidla webu*. [online]. [2018-10-04]. Available at: <<http://www.ucitele.tonda-obal.cz/ochrana-osobnich-udaju/#realizace-programu-tondy-obala>>.

23 KOZEL, R., ŠIKÝŘ, P., BAŘINKA, K.: Online Education in Sorting Waste. In PETRANOVÁ, D., RYBANSKÝ, R., MENDELOVÁ, D. (eds.): *Marketing Identity 2017: Online Rules – part I. Conference Proceedings*. Trnava : FMK UCM, 2017, p. 346.

24 *Jak funguje čistý festival?* [online]. [2018-10-04]. Available at: <<http://www.cistyfestival.cz/informace-o-cistem-festivalu/#timeline>>.

data of the organizers involved in the festivals. There is another event organized by the EKO-KOM Company targeting primarily children. The event is called Barevný den (Colourful day) and is organized in cooperation with municipalities. The exhibition Tonda Obal on the Road is a part of this event. In terms of GDPR this event shall focus on situation when they are collecting pictures and audio material and processing personal data of children who enter their data participating in various competitions.

Conclusion

Among the major EU regulations currently affecting both legal and natural persons are the General Data Protection Regulation (GDPR) and the Circular Economy Package (CEP). The two regulations also affect companies operating in the field of waste management. On the example of the only Czech authorized packaging company EKO-KOM, the author team aimed to present the impact of the GDPR on the operation of a company, especially in the field of marketing communication. The company mainly processes data from its contractual clients, i.e. the entities placing the packaging or packaged goods on the market or putting them into circulation. Additionally it obtains personal data from the citizens while implementing the educational programs, which are a part of its marketing communication. The best known is the road-show Tonda Obal on the Road and its supporting web site tonda-obal.cz, which is from the perspective of GDPR targeting children and for some of the activities they might need the consent of a legal representative. The EKO-KOM has been aware of the impact the GDPR has on its business, so a working group with a clear task to analyse the current state of personal data protection in the company was set up in 2017. Consequently the group was asked to find measures to remedy the identified shortcomings. Another outcome of this working group is, among other things, the internal regulation of the Directive on the protection of personal data. Thanks to the Directive and other methodological materials, EKO-KOM can now continue to develop its marketing and educational activities across all important target groups, such as businesses, municipalities, adults and children. All that results in a significant contribution that can help the Czech Republic meet the targets set by the Circular Economy Package.

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Contact data:

assoc. prof. Ing. Roman Kozel, Ph.D.
Technical University of Ostrava
Faculty of Mining and Geology
17. listopadu 15/2772
708 33 Ostrava – Poruba
CZECH REPUBLIC
roman.kozel@vsb.cz

Ing. Anežka Podlasová
Technical University of Ostrava
Faculty of Mining and Geology
17. listopadu 15/2772
708 33 Ostrava – Poruba
CZECH REPUBLIC
anezka.podlasova.st@vsb.cz

Ing. Petr Šikýř
Technical University of Ostrava
Faculty of Mining and Geology
17. listopadu 15/2772
708 33 Ostrava – Poruba
CZECH REPUBLIC
petr.sikyrist@vsb.cz

Ing. Adam Levit
Technical University of Ostrava
Faculty of Mining and Geology
17. listopadu 15/2772
708 33 Ostrava – Poruba
CZECH REPUBLIC
adam.levit@vsb.cz

GDPR AND ITS IMPACT ON THE DIRECT MARKETING MANAGEMENT

Marek Švec – Adam Madleňák – Jan Horecký

Abstract

In relation to the newly adopted statute in the field of personal data protection, the present paper deals with the impact of new regulations for processing of natural persons' data in the field of the direct marketing management by business entities operating in the market. The authors did not only research into how to obtain the consent itself from natural persons when using the direct marketing tools, but also the identification of other areas to be thoroughly modified when taking into consideration brand new requirements to be placed on personal data processing. The present paper contains any primarily applied experience of the collective of the authors from their own legal practice.

Key words:

Consent. Direct Marketing. GDPR. Personal Data.

1 Introduction

The evolution of the Internet along with the growing popularity of social networking websites accompanied by new business models, marketing tools and swift development of IT technologies in all the fields of human life have paved the way for considerable changes in the regulation of personal data protection. Consequently, long debates have resulted in the approval of a key legal tool within the European Union – the Directive of the European Parliament and the Council of Europe 2016/697 dated April 27, 2016 on the protection of natural persons in the processing of personal data and free movement of the said data, which directly revokes the Directive 95/46/ES (hereinafter referred to as „*general statute on the data protection*“). The approval of the general statute on the personal data protection along with its reasoning (the statements) aimed at providing the consistent and high level of protection of natural persons against the illegitimate intervention into their rights and freedoms. Even though the basic principles and objectives as amended by the Directive 95/46/ES remained unmodified by means of their transposition into the legislation of the member states, it was not possible to prevent discrepancies in the execution of personal data protection across the European Union. The general directive on personal data protection shall specify the rights of data subjects and the obligations of data processors and controllers processing the personal data along with the effective protection of personal data within the European Union. As a result, the general directive on personal data protection has unified rather inconsistent legislation across the EU member states, which, despite common historical roots (the Czech and Slovak Republic), were not united as for their content and wording.¹ These ambiguities had mainly been caused by different implementation of the former amendment of the Directive 95/46/ES, which in 1995 became a fundamental tool for the standardisation of execution of rights and obligations in the framework of personal

1 See: VALENTOVÁ, T., ŽULOVÁ, J., ŠVEC, M.: *Nové pravidlá ochrany osobných údajov – podľa zákona o ochrane osobných údajov a nariadenia GDPR*. Bratislava : Wolters Kluwer, 2018, p. 60-62; VALENTOVÁ, T., ŠVEC, M.: *Ochrana osobných údajov v pracovnoprávných vzťahoch*. Bratislava : Wolters Kluwer, 2016, p. 45; VALENTOVÁ, T., GOLAIS, J., BIRNSTEIN, M.: *GDPR / Všeobecné nariadenie o ochrane osobných údajov. Zákon o ochrane osobných údajov. Praktický komentár*. Bratislava : Wolters Kluwer, 2018, p. 83-84.

data processing within the European Union. New requirements and preconditions for the processing of natural person's data or even their procurement in accordance with the existing or newly amended statutes have had a key impact in the field of direct marketing management and its corresponding tools.² Regardless of the fact whether it relates to traditional or new areas of application of direct marketing tools (the offer of educational activities, purchase and sale of products or other services). In this respect, it is highly important for businesses to reexamine all their internal as well as external approaches in the above mentioned area and therefore ensure full compliance with the newly adopted legislation for the personal data protection. The most significant change has emerged as for a natural person's consent to processing of personal data as the databases of potential clients used to be obtained by some legally disputable procedures (in the past the databases used to be a subject of purchase or sale by some unreliable companies without having obtained a data subject's consent hereto). The general directive on personal data protection has brought about several changes with the purpose of implementing more sophisticated protection of rights of natural persons with some of them to be subject of the further scientific analysis.

2 The Selection of Relevant Amendments on Personal Data Protection in Relation to Direct Marketing – The Changes in the Legal Definition of a Data Subject

The fundamental marker representing the change of the approach of a new legal statute on personal data protection in the field of direct marketing is a legal regime of obtaining a data subject's consent (a natural person) to any processing operations in relation to his/her personal data. Processing of personal data subject to natural person's consent as a legal framework for the processing of such data as well as the legislation as an applicable legal framework stem primarily from §12 subpar. 1 of the Act Nr. 40/1964 Coll. of the Civil Code as amended, supplemented or otherwise modified. Based upon the theory of legal acts as amended by the §34 of the Act Nr. 40/1964 Coll. of the Civil Code as amended, supplemented or otherwise modified, as the granting of the said consent of a natural person meets all the elements of a legal act, we may assume that such consent in relation to the natural person's will has been obtained through a legally approved (permitted) manner. The will of a data subject has been real, free, serious and uncontestable.³ The consent as an expression of a free will results in the creation, modification or cessation of the rights and obligations interlinked with the expression, i.e. the decision enabling a data controller to process the personal data for a particular purpose. Despite the fact that the definition of a consent to personal data processing as defined under the general directive on personal data protection does not primarily differ from the original definition of the law on personal data protection (the Act Nr. 122/2013 Coll.), the general directive

2 For more information, see: VLACSEKOVÁ, D., MURA, L.: Effect of Motivational Tools on Employee Satisfaction in Small and Medium Enterprises. In *Oeconomia Copernicana*, 2017, Vol. 8, No. 1, p. 116; ŽULOVÁ, J. et al.: *Spracúvanie osobných údajov zamestnanca podľa GDPR*. Košice : Univerzita P. J. Šafárika v Košiciach, 2018, p. 31.

3 See: CSEH PAPP, I. et al.: Public Work in an International and Hungarian Context. In *Central European Journal of Labour Law and Personnel Management*, 2018, Vol. 1, No. 1, p. 8; CSEH PAPP, I. et al.: Expectations and Visions of „Z“ Generation of University Students in Relation to the Labour Market. In *Acta Oeconomica Universitatis Selye*, 2017, Vol. 6, No. 1, p. 33.

on personal data protection along with the new enactment both imply a so-called cumulative principle. *The consent of a data subject is referred to as any serious, free of any restraints, specific, informed and precise expression of a free will of a data subject in the form of a declaration or an explicitly confirmed act by means of which a data subject has expressed his/her consent to personal data processing.*⁴

Therefore, the principal paradigm lies in the provability of the „free“ and transparent providing of the above mentioned consent from the part of a natural person even in relation to further validity of such a legal act.⁵ Such free and transparent consent shall stem from the prior information obligation of a data controller in relation to the specific granting of such consent in a particular situation the consent has been obtained for. The main requirement for the validity of the consent to be granted to a data controller to process the personal data of a particular subject is its transparency and specificity, i.e. providing a data subject with all the necessary information on the fundamental principles of personal data processing and simultaneously, such consent shall contain the exact determination and definition of the purpose for which the consent has been granted, and what is more, the consent shall be made comprehensible. The consent of a natural person having been granted shall relate to various aspects of personal data processing which need to be clearly specified. That heavily depends on the purpose of personal data processing, the provision of such personal data to third parties and the possibility of providing a data subject with all the relevant information in relation to personal data processing under the data controller's conditions. The new law on personal data protection does not transpose the provisions of §11 subpar. 4 of the original enactment on personal data protection which had set forth that the obligatory consent had to include a piece of information on who is granting the consent; who the consent is being granted to; what purpose the consent is being granted for; the list or the extent of personal data to be subject to processing; and the duration of the consent validity. As amended by the provision 42 of the general directive on personal data protection, if a data subject has granted consent, s/he shall be aware of the extent the consent is being granted for. In order to ensure the consent to be informed, a data subject shall be aware at least of the data controller's identity as well as the intended purpose of such data processing. The granted consent should be clear enough to define who has granted the consent, who the consent has been granted to and when, what information a data subject had obtained prior to granting such consent and in what manner the consent has been granted. It is crucial to point to a newly amended information obligation (advance notice) which should precede the consent granting. Both the directive and the new law on personal data protection are to extend information obligations when obtaining personal data, e.g. the obligation to notify a data subject of any legal framework for processing and of the expiry period for preservation of such personal data or any other criteria if the period shall not be explicitly determined, etc. The information obligation may or may not be included in the consent itself. A data controller is the only person bearing liability for any non-compliance or breach of such duties.

4 The Act No. 18/2018 Coll. on personal data protection as amended, supplemented or otherwise modified. The Collection of Acts of the Slovak Republic, 2017 §5 (remark by the authors).

5 See: MURA, L. et al.: Development Trends in Human Resource Management in Small and Medium Enterprises in the Visegrad Group. In *Acta Polytechnica Hungarica*, 2017, Vol. 14, No. 7, p. 112-113; MURA, L. et al.: Economic Freedom – Classification of Its Level and Impact on the Economic Security. In *Ad Alta – Journal of Interdisciplinary Research*, 2017, Vol. 7, No. 2, p. 155.

All the prior consents shall only be valid on condition that they meet all the requirements of the directive and the law on personal data protection. If not, data controllers are bound to obtain new consents or opt for another legal framework for personal data processing. When comparing the content of the consent as amended by the former and the newly adopted legislation on personal data protection, one may conclude that if the data subject's consent has met all the statutory requirements under the former legislation, such consent shall be fully applicable under the newly adopted amendment (except for the expiry period of the consent validity). As it is not generally required, not even with regard to enhancing legal guarantee of provability of the free consent granting from the part of the data subject, a written form of consent granting to personal data processing, has remained a key factor of the change in the direct marketing management in order to set the company internal processes in such a manner so as the provability (transparency) shall be ensured. In general, we may encounter various manners of consent granting from the part of a natural person.⁶ The consent may be granted, for instance, as a **written declaration**, whereas if the consent is related to other facts as well, it needs to be properly differentiated from other circumstances. The consent shall be comprehensible, easy-to-access, precise and express. Otherwise, the consent may be regarded as void. The consent granting by means of an oral declaration shall also meet the provability requirement, e.g. recording a phone call by means of a device which is subject to prior consent hereto. Or upon checking the box or any other declaration or act enabling a natural person to provide his/her consent to personal data processing. Silence, pre-checked boxes from the part of an operator or inactivity (failure to act) of a natural person shall not be deemed a valid and free consent directly linked to a particular operation. It is worth noting that if a natural person grants the consent to the use of electronic devices, the requirement shall be express and concise and shall not be particularly disruptive to the use of the service the consent has been granted to. The consent granting of a natural person shall not be subject to any conditions, e.g. the provision of services or delivery of goods, and concealed or implied in the general terms and conditions. In accordance with the general directive on personal data protection, the consent shall be applied for each purpose specifically and severally. For instance, e-shops shall not use the wording „*Upon sending the application form, you give consent to your personal data processing.*“ There has to be each single check box for each purpose. The consent should be a clear expression of a person's will, which is a free, specific, informed and definite expression of the consent of a data subject to personal data processing related hereto, either through a written declaration (including electronic devices) or an oral one. It may also include checking the box on the website, opting for technical settings of the services of an operator or any other act or declaration which implies that a natural person consents to personal data processing.

In relation to direct marketing tools, however, the general directive on personal data protection applies rather rigid conditions as the consent to personal data processing needs to be provided prior to the first sending of the (advertising) offer to a third person while restricting the OPT OUT method of consent granting. Therefore, the OPT IN CONSENT

6 See: BODNÁR, T.: Stages of Career Path Through Useful Crises. In *Acta Oeconomica Universitatis Selye*, 2016, Vol. 5, No. 1, p. 25; HITKA, M., LORINCOVÁ, S., LIŽBETINOVÁ, L.: Manager's Data in Human Resource Management from the Perspective of the Work Position. In *Acta Oeconomica Universitatis Selye*, 2017, Vol. 6, No. 2, p. 73-74.

represents the only method to be implemented, i.e. the consent of a natural person shall be obtained severally from other information which it is not directly linked to. For instance, if purchase of the goods or services is executed through an operator's website, the same check box shall not be used for granting the mutual consent to personal data processing and the operator's general terms and conditions. The wording of consents in both cases depends on the operator. In case several types of consents do exist and having been merged into one consent, a natural person shall be entitled to opt for a specific purpose the consent will be granted to, e.g. by checking the boxes s/he does not agree with. It is not acceptable for the boxes to be pre-ticked for all the purposes and require the users to „tick“ those s/he withhold the consent to. A natural person is entitled to grant and withhold the consent. The notification of revocation of the consent shall be fulfilled prior to consent granting itself. Such revocation shall be fully equal to consent granting, which means that the operator is not allowed to create unreasonable obstructions to revocation in order to either restrict or eliminate the consent. Consequently, a data subject shall be notified of the possibility of consent revocation in advance. The proof hereof shall be preserved until the expiry of consent validity.

Afterwards, such consent may be disposed of along with all the set of personal data. A natural person whose personal data are being used for the purpose of direct marketing is entitled to withhold the consent any time. In case of e-mail communication, each single e-mail with the offer or marketing information shall include a simple instruction on opting out messages, which is deemed a valid notification of consent revocation. It is usually stated at the end of e-mails as an icon „*opting out messages*“ or as a simple hyperlink sentence. Internet tools for sending bulk messages such as MailChimp or Emailovekampane enable modification of the opt out templates. Unless the offer includes the opt out consent or revocation, newsletters and marketing messages are deemed contrary to the general directive on personal data protection. When looking at the implementation of the general directive on personal data protection into the field of business marketing activities, there are various examples to be stated, i.e. when using information newsletters.⁷ The opt-in consent which was previously applied to receive newsletters will be changed as in compliance with the above mentioned legislation, the user shall give his/her express, transparent as well as free consent to sending. Under the former legislation, a natural person was allowed to give the consent to newsletter sending upon filling in the registration on the processor's website. A simple checkbox with a data subject's e-mail address will not be sufficient any more as the processors are currently required to form a unique mechanism for consent granting (e.g. a specific checkbox). Moreover, the use of cookies will also undergo major changes as the users shall give their express consent hereto. Unless such consent has been granted, cookies shall be blocked (on a first visit to the website) as the general directive on personal data protection implies that a data subject shall be informed of the general terms and conditions of use. In addition hereto, the processors shall respect the users' right to withhold the consent. The new statutory requirements have to be respected and applied even in the first phase of website design.

7 For more information, see: CSÓKÁS, L., MACHOVÁ, R.: Effective Leadership Style. In *Acta Oeconomica Universitatis Selye*, 2017, Vol. 6, No. 1, p. 44; FAPOHUNDA, T. M.: Gender and Impression Management in The Workplace. In *Acta Oeconomica Universitatis Selye*, 2017, Vol. 6, No. 2, p. 51; HITKA, M. et al.: Strategic Tool of Human Resource Management for Operation of SMEs in the Wood-processing Industry. In *Bioresources*, 2018, Vol. 13, No. 2, p. 2770.

3 The Use of Databases Containing Personal Data of Subjects

Considering the fundamental principles the direct marketing is based upon, the existence of a complete database of current as well as prospective clients is of the essence.⁸ After the enactment of the general directive on personal data protection, we may even presume that each single company using the direct marketing tools shall create a complete database complying with the requirements of the general directive on personal data protection regarding the consent granting of those subjects the data are related to. In this respect, the general directive on personal data protection considerably enhances legal protection of natural person's integrity as certain restrictions have been finally placed on very popular „buying“ of databases from various unreliable companies which used to do that contrary to legal regime of personal data protection. The use of the above mentioned „illegal“ databases is deemed rather risky for businesses as they have not been provided any express consent of natural persons to personal data processing and therefore they are highly exposed to a risk of sanctions and penalties from the corresponding authorities. A complete database of current as well as prospective clients shall only be created upon having applied all the statutory internal processes depending upon the type of a client and consequently, the consent granting shall be applied accordingly. The process may differ upon the fact whether we refer to a new prospective client or a client who had already provided express consent under different circumstances, even for the purpose of the use of direct marketing tools. In that case, the processor may use that consent for placing the clients into one of the databases to be used for sending newsletters, e.g. an e-mail offer of the goods or services the company is providing. In case the e-mail address of a potential client (including other personal data or not) has been obtained, the general directive on personal data protection stipulates that the advance consent to newsletter shall be granted at first. It is important to note that the processor's internal system has to be properly set in order to differentiate the clients from one another and immediately after the new contact has been obtained, it indicates the proper consent has not been granted yet. The newsletter may only be sent after the consent granting of a new prospective client had been obtained. However, the statute requires the above mentioned consent to be only granted for a single purpose of personal data processing, i.e. it implies that a data subject has not granted (has not differentiated) among different purposes of personal data processing (the information related to a data subject). Otherwise, the system would have been properly set so as to be able to mark and clarify different purposes the consent has or has not been granted to.

Another alternative of the consent granting to personal data processing into the database is to do that by means of ticking checkboxes at the time a client is being registered online on the processor's website or in personal contact with the processor, e.g. at the event. It is crucial for the internal system to be able to differentiate how the consent has been granted due to precise and effective identification of provability of the consent granting by an processor. That is essential in case of consent revocation of a data subject and subsequent liquidation of the personal data by an processor. The processor is liable for the wording of the consent in both cases and shall adhere to

8 See: LAZANYI, K., FULOP, M.: Why Don't We Trust Others? In *Acta Oeconomica Universitatis Selye*, 2017, Vol. 6, No. 1, p. 66; PITRA, Z., ZAUŠKOVÁ, A.: Communication in Knowledge Transfer Management. In *Communication Today*, 2014, Vol. 5, No. 2, p. 58.

transparency and specificity requirements for the consent granting. One has to bear in mind that once the consent has been granted in person, the data subjects have not been properly notified of their right to revoke or withhold the consent. Therefore and in compliance with the advance consent obligation, the processors are advised to instruct properly the data subjects of their rights (e.g. by a special leaflet or a brief including that information or a link to an processor's website, etc.). When creating and preserving the database, the processor shall properly apply the legal framework of a legitimate interest with regard to specific operations and activities.

Therefore, the processor shall consider whether the interests of data subjects do not outweigh those of the processor. Balancing the processor's interests with those of data subjects shall be executed prior to the first processing operation. The legitimate interest as a legal framework for personal data processing implies that there shall be a relevant and equal relation between a data subject and a processor resulting in a specific processing operation. The existence of a legitimate interest is subject to thorough examination from the point of view of its legitimacy or adequacy of the intervention into rights and freedoms of data subjects. For instance, when creating databases, it is advisable to notify the users in what circumstances their consent shall not be required. The general directive on personal data processing states several examples when the processor's interest in processing personal data without the consent of a data subject is regarded as a legitimate one, which, however, shall not exclude any further examination of adequacy of the intervention in relation to rights and freedoms. For instance, personal data processing for the purpose of **direct marketing** tools in order to prevent any fraud or ensure network or information safety. The processor selling goods through an e-shop may obtain personal data as follows: the name, surname, e-mail address, phone number, invoice address and delivery address. The said personal data shall be obtained through a contractual relation (sale and purchase of the goods). If the processor intends to inform a customer of any relating offers in the future, the legal framework for further processing is represented by a processor's legitimate interest. The main requirement having been fulfilled; the relation between a processor and a data subject is that of a seller and a customer whereas the data subject may expect to be targeted with a new offer from the part of the processor s/he had previously purchased the goods from. Nevertheless, the processor shall not be precluded from transparently notify and process the personal data for a particular purpose and to the necessary extent, etc. as mentioned above.

The very same processor (an e-shop) has decided to follow the buying behaviour of their customers (profiling) in order to target them with a customized offer. Following the buying behaviour is regarded as an individual processing activity the processor needs to be granted the consent for. In that case the consent of a data subject may be applied or the processor may examine whether profiling represents a legitimate interest or may result in the inadequate intervention into customers' rights and freedoms.⁹ The legitimate interest of a processor as a legal framework for using the databases may be

9 See: JERÁBEK, Z.: Predispositions of an Applicant for an Employment – Advantage for Getting Hired and for the Length of an Employment. In *Acta Oeconomica Universitatis Selye*, 2016, Vol. 5, No. 1, p. 80; KÁDÁR, B.: Including Labour Market Proposals in Higher Education Offers. In *Acta Oeconomica Universitatis Selye*, 2017, Vol. 6, No. 2, p. 95-96; KUSA, A., ZAUŠKOVÁ, A.: Evaluation of Marketing Processes in Context of Marketing Mix Tools in Chosen Slovak Enterprises. In *Journal of International Scientific Publications: Economy & Business*, 2012, Vol. 6, No. 1, p. 9.

deemed a rather flexible purpose of personal data processing due to the extent of its application. That is limited by a set of certain conditions which needs to be adhered to jointly and severally. The processor who has decided to apply this legal framework for personal data processing should take into account other corresponding statutory obligations which are directly linked to personal data processing and its implementation. The processor shall bear in mind that a data subject has a limited set of options how to influence personal data processing. Therefore, several cumulative conditions have to be respected to comply with the law. Each single data subject is entitled to object to personal data processing as amended by the Article 21 of the general directive on personal data protection and simultaneously, is entitled to request deletion or liquidation hereof as amended by the Article 17 of the said directive. If a data subject has lodged an objection under the Article 21 of the said directive, e.g. to the manner his/her personal data had been entered into the database, the processor shall examine the objection and adjacent circumstances of the case and reapply the proportionality test in order to determine whether the data subject's right (in each individual case) overweighs that of the processor who had previously required consent to personal data processing. Personal data processing for the **marketing purposes** represents an exception providing a legal framework is represented by a legitimate interest. The processor does not examine the proportionality of both interests but s/he is obliged to stop processing the personal data for that particular purpose immediately. When applying this legal framework, the processor shall be able to prove in what manner s/he had examined the proportionality of legitimate interests and rights and freedoms of the data subjects.

4 Final Words

In practice, accepting new regulations for personal data processing of data subjects by those businesses using direct marketing tools shall not be an option, rather a must.¹⁰ The general directive on personal data protection as a crucial part of the newly adopted legislation has generated considerable changes not only in relation to personal data protection in general, but mainly to personal data protection in the field of marketing activities. Some of those changes have been described in the present paper. Non-compliance of data controllers with the Personal Data Protection Act shall result in financial sanctions, e.g. the penalty amounting to 10.000 EUR or to 2% of the total annual turnover worldwide for the previous financial year if: when providing the services of a data company, the data controller has processed personal data without a data subject's consent hereto or either the data controller or the data processor has not taken corresponding technical and organisational measures to ensure and prove that the personal data are to be processed within the extent as amended by the newly adopted Personal Data Protection Act and the Directive or either the data controller or the data processor has breached any of their confidentiality obligations in relation to personal data they have been processing, etc.

10 See: BENCSIK, A., RACZ, I.: *Trust-based Knowledge Management System Building*. [online]. [2018-12-12]. Available at: <<http://www.irma-international.org/chapter/trust-based-knowledge-management-system-building/117840/>>; BENCSIK, A., JUHASZ, T.: *Knowledge Management Strategy as a Chance of Small and Medium-Sized Enterprises*. [online]. [2018-12-12]. Available at: <<https://www.igi-global.com/chapter/knowledge-management-strategy-as-a-chance-of-small-and-medium-sized-enterprises/100310>>; BENCSIK, A., HORVATH-CSIKOS, G., JUHASZ, T.: Y and Z Generations at Workplaces. In *Journal of Competitiveness*, 2016, Vol. 8, No. 3, p. 102.

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Contact data:

assoc. prof. JUDr. Marek Švec, PhD., LL.M.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
marek.svec@ucm.sk

Dr. Adam Madleňák, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
adam.madlenak@ucm.sk

JUDr. Jan Horecký, PhD.
Masaryk University in Brno
Faculty of Law
Veveří 70
611 80 Brno
CZECH REPUBLIC
jan.horecky@law.muni.cz

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Slovakia

Faculty of Mass Media Communication
University of Ss. Cyril and Methodius in Trnava
Námestie J. Herdu 2
917 01 Trnava
Slovak Republic
<http://fmk.sk>



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