

FACULTY OF MASS MEDIA COMMUNICATION

University of St. Cyril and Methodius in Trnava, Slovakia

# MEGATRENDS AND MEDIA

## REALITY AND MEDIA BUBBLES

Martin Solík  
Rudolf Rybanský  
(eds.)

**IIFMK**  
Fakulta masmediálnej komunikácie  
Faculty of Mass Media Communication

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

**MEGATRENDS AND MEDIA**  
Reality and Media Bubbles

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Conference Proceedings  
from the International Scientific Conference  
24<sup>th</sup> – 25<sup>th</sup> April 2018  
Congress Hall of the Slovak Academy of Science  
Smolenice, Slovakia



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## **MEGATRENDS AND MEDIA: Reality and Media Bubbles**

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## **MEGATRENDS AND MEDIA**

### **Reality and Media Bubbles**

*International Scientific Conference, 24<sup>th</sup> – 25<sup>th</sup> April 2018*  
*Congress Hall of the Slovak Academy of Sciences*  
*Smolenice, Slovakia*

*Megatrends and Media* is an international scientific event organised by the Faculty of Mass Media Communication at the University of SS. Cyril and Methodius in Trnava (FMK UCM). The conference is supported and attended by media theorists, media scholars, social scientists, media and marketing researchers, as well as media professionals from Slovakia and many other countries. Regardless of the conference's main topic that changes on yearly basis, its goal always remains the same – to present, critically discuss and disseminate current theoretical knowledge and practical experience related to media and the latest development trends in media production and consumption.

The 13<sup>th</sup> annual international conference *Megatrends and Media* (the conference's main title has been used since 2011, the event had previously been called *On Problems of Media Communication*, later *Mass Media Communication and Reality*, and then *Media, Society, Media Fiction*), took place on 24<sup>th</sup> – 25<sup>th</sup> April 2018 at the Smolenice Castle.

The discussion sessions were divided into three sections as follows:

- Section 1: *New Reality as Reflection of New Media Forms*
- Section 2: *Reality in Media Arts, Media Language and Media Education*
- Section 3: *Marketing Dreams and Marketing Reality*

The conference's scientific board and organising and programme committee were proud to welcome many regular and new participants, as well as esteemed foreign guests from the Czech Republic, Croatia, Hungary, Poland, Russia, Turkey, Ukraine and the United States of America. The main plenary speeches included contributions of three keynote speakers – **Dov Jacobson** from the United States of America, the founder and CEO of *GamesThatWork* and pioneer of game-based learning in the virtual environment, **Prof. Zoltán Kövecses**, the renowned Hungarian scholar specialising in media linguistics and conceptualisation of emotions, and **Ján Husár**, the internationally recognised war photographer from Slovakia.





**Conference website:**

<https://fmk.sk/megatrendy-a-media/>



**Faculty website:** <http://fmk.sk>



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(All photos from the conference can be seen here)

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## PREFACE

Dear Colleagues, Dear Scientific Community,

We proudly present conference proceedings associated with the 13<sup>th</sup> annual international scientific conference *Megatrends and Media* organised by the Faculty of Mass Media Communication, University of SS. Cyril and Methodius in Trnava (FMK UCM). As always, we were pleased to welcome scholars, researchers and professionals from Slovakia and abroad; the fact that many of them attend every year and have even become our friends fills us with a sense of achievement and a feeling of a job well done.

If we claimed that media shape our everyday reality, the ways we perceive one another and the whole world surrounding us, we would only be stating the obvious. In fact, such remarks would rather be seen as narrow-minded understatements and universally popular clichés. However, never before have media held this much power to influence what we think about, how we debate about it and what we believe (or do not believe) in. Never before media have been able, so easily and so naturally, to distort information on real events, offer their own truths about current affairs or digitally adjust authentic evidence in order to support certain political or economic interests, change our minds, weaken our beliefs, challenge anything we know or strengthen our already existing opinions.

Whether we accept the fact or not, all media-related interactions and communication activities nowadays create a plethora of different realities, and many of these fabricated realities and fables, these ‘media bubbles’, have nothing to do with socially responsible, objective and truly professional information processing. That is why this year’s conference was subtitled *Reality and Media Bubbles*.

Despite expressing different views and perspectives on the topic, all scholars, media professionals and publicly known personas attending the conference were determined to contribute to the much-needed unbiased discussions about how and why today’s media take objective facts, news and interesting true stories and replace them with their own versions of the same information. As we are surrounded by too much contradictory pieces of news and oversaturated by entertainment, we are forced to constantly distinguish between facts and fiction, news and hoaxes, truths, half-truths and outright lies, all this in order to preserve as much objective knowledge as possible. However, not all of us are aware of the fact that we often fail while trying to do so. So what happens when a ‘media bubble’ pops? When the general public finds out about manipulations, media myths, fictitious stories or hoaxes presented as objective truths? Media



audiences are disappointed, stressed, angry or maybe even outraged, and they have every right to be. And this is one of the most serious reasons why the so-called mainstream media are losing their credibility rapidly.

All speakers attending this year's panel discussion hosted by Assoc. Prof. Slavomír Magál – **Ivan Gašparovič**, the former Slovak president and lawyer, **Adela Vinczeová**, one of the most popular and successful Slovak television stars, and **Tomáš Trampota**, the renowned Czech scholar – unanimously agreed that fake news, media manipulations and distorted facts associated with reporting on authentic events have taken over both 'mainstream' and 'alternative' media. However, mainstream media and their community-based alternatives, once seen as the fourth pillar of democracy, have much more to lose than 'alternative' or rather conspiracy media, their apparent counterparts that publish conspiracies or half-truths, claiming that they do so in order to disseminate objective information and shocking truths no other media would be willing to provide.

In the last year's preface, we stated that the age of uncertainty we live in leads us towards several crucial questions, and today we will try to offer short answers to them: Do 'smarter' technologies automatically make their users smarter or more active? Not necessarily. Developing and exploring various possibilities of increasing digital, media and information literacies is even more important than ever before. It is very hard to find a way across different media platforms, competing information sources and varying opinions. "How will we preserve freedom of speech, opinion and expression and, at the same time, eliminate any public demonstrations of social disorder, anti-democratic attitudes or openly vicious opinions?" A year later, we cannot think about anything better and more adequate to do than to say once again that by being critical, by constantly revisiting and questioning anything we have ever known, because it may no longer be true. In the post-factual world full of opinion collisions, half-truths and social anxieties, there really is no other thing we can do.

And so we were critical, but not pessimistic. The main topic of this year's conference was divided into three sections representing partial problems we aimed to address – *New Reality as Reflection of New Media Forms*, *Reality in Media Arts, Media Language and Media Education*, and *Marketing Dreams and Marketing Reality*. Conference participants from Slovakia, the Czech Republic, Croatia, Hungary, Poland, Russia, Turkey, Ukraine and the United States of America presented more than 90 discussion contributions. The conference proceedings you are holding in your hands include 40 best contributions written in English that have been reviewed and carefully selected to represent the conference's complexity and scholarly objectives.

Dear readers, we would also like to underline that our conference *Megatrends and Media* still aims to function as a communication platform for the presentation of activities and events organised or supported by our faculty. It is thus only natural that the *Brilliantt* award ceremony remained an important part of the conference programme. The goal of the award is to express public appreciation towards primary and secondary educational institutions and universities in Slovakia that significantly contribute to implementation of innovation in the sphere of education, aiming to raise public awareness of such activities. The Faculty of Mass Media Communication, the award's announcer, sees *Brilliantt* as an effective and appropriate way of informing about, motivating, supporting and appreciating unique activities of educational institutions that are able to create and implement innovation in the field of education.

Another tradition we foster, the *Marián Matyáš's Pomegranate*, is a highly significant award ceremony that is held annually during the conference *Megatrends and Media*. The award is named after Marián Matyáš (1978 – 2007), a media theorist and a highly successful young scholar, one of the first graduates of the Faculty of Mass Media Communication (2002), and a lecturer at the same institution (2002 – 2007). Later, being one of FMK's Vice-Deans, he helped set our current ambitions and the principles we respect today and will respect in the future. *The Pomegranate* was first awarded in 2008; the award is presented annually to our students, graduates or colleagues, whose scholarly accomplishments or important media-related performances contribute immensely to the development of our faculty and thus honour Marián Matyáš's extraordinary work and personality. This year's *Pomegranate* was awarded to Boris Holečko, a video maker cooperating with the most popular Slovak YouTubers, and Lucia Škripcová, the faculty's young lecturer specialising in photography and new trends in media. The event was accompanied by another award presentation ceremony – related to the nationwide student's competition *How to Identify Fake News and Media Manipulations and Eliminate Their Consequences*.

Furthermore, we proudly introduced the creative almanac *MUUZA 2018*, published since 2009, as well as our key and most successful scientific journal *Communication Today*. Throughout its existence, the journal has excelled in becoming an internationally recognised scholarly periodical indexed in several prestigious databases (ESCI – Web of Science, Scopus, and many more). Our conference also publicly presented the latest issue of another scientific journal from the field of media studies, *European Journal of Media, Art and Photography (EJMAP)* indexed in ESCI – Web of Science.

Moreover, we were immensely proud to announce that our faculty's activities related to academic publishing now involve two more scientific journals – *Acta*

*Ludologica* focusing on digital games, virtual reality and gaming environment, and *Media Literacy and Academic Research*, a scholarly journal that aims to offer a discussion platform for scholars specialising in media education, various types of literacies and related inquiries. Given that FMK's activities are closely associated with arts and audiovisual media production, *Megatrends and Media* helped present not one but two artistic events reflecting the faculty's artistic creations and international cooperation in the field of arts – *LUUK* (Labyrinth of Artistic Communication) introducing works created by the renowned photographers Anne Lefebvre, Ján Husár and other artists, and an exhibition of works created by students affiliated with *KEFA* (Creative and Experimental Photographic Studio).

Dear colleagues, dear members of scholarly communities, our preface would not be complete if we did not express our gratitude and admiration towards all people working in our conference's scientific board and organising and programme committee, their enthusiastic attitude and professional skills, their intelligence and hard work. We speak for all of them when we say that we will do anything in our power to make *Megatrends and Media* better and continue to offer a discussion space uniting and confronting concerns, critical remarks and inspirational ideas expressed by hundreds of media theorists, researchers and professionals.

*JUDr. PhDr. Martin Solík, PhD.*  
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# NEW REALITY AS REFLECTION OF NEW MEDIA FORMS



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**MEGATRENDS  
AND MEDIA**

**REALITY &  
MEDIA BUBBLES**

# ONLINE REPUTATION MANAGEMENT – THE STUDY OF POLISH LIFE SCIENCE COMPANIES

*Ewa Dudzic*

**ABSTRACT:**

In just a few years, social networking sites have become extremely. Their users, following own objectives, can act not only to company's, irrespective of its size and maturity, marketing advantage but sometimes also against it. The aim of the study was to investigate the online reputation management among life science companies with different maturity stages. A mixed method study design was adopted and company's responsiveness to the Facebook messages was analysed. Polish life science companies listed on the Warsaw Stock Exchange and the best Polish medical start-ups published in Forbes.pl 2017 ranking were investigated. The results of the study showed that the approach to social media reputation management varied for start-ups and listed companies.

**KEY WORDS:**

Facebook, listed companies, online reputation management, Poland, social media, social networking sites, start-ups

## 1 Introduction

Social media "encompasses a wide range of online, word-of-mouth forums including blogs, company sponsored discussion boards and chat rooms, consumer-to-consumer e-mail, consumer product or service ratings websites and forums, Internet discussion boards and forums, moblogs [...] and social networking websites".<sup>1</sup> Moreover, social media has been excellent means for companies to foster relationships with their customers. By creating a brand page on social network sites, companies can share various brand posts with their customers. In just a few years, social networking sites have become extremely popular among users around the world. In 2012, the number of active Facebook users has surpassed 1 billion, making it the first social network ever to do so.<sup>2</sup> The number of Facebook registered users is constantly increasing. As of January 2009 there were more than 175

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1 MANGOLD, W., FAULDS, D.: Social media: The new hybrid element of the promotion mix. In *Business Horizons*, 2009, Vol. 52, p. 358. [online]. [2018-03-15]. Available at: <<https://www.sciencedirect.com/science/article/pii/S0007681309000329>>.

2 *Number of monthly active Facebook users worldwide as of 4<sup>th</sup> quarter 2017 (in millions)*. [online]. [2018-04-15]. Available at: <<https://www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/>>.

million active Facebook users while as of the third quarter 2009 this number soared to 2.07 billion monthly active users.<sup>3</sup> With such a great popularity of social media and its interactive character, which makes „participants freely send, receive and process content for use by others”, social media is a forum that cannot be ignored.<sup>4</sup>

## 2 Corporate reputation

Corporate reputation is a complex phenomenon with many definitions. For some “a reputation explains how some object – institution or company – is perceived by outside or internal shareholders”.<sup>5</sup> Others, such as Gotsi and Willson define it as “a stakeholder’s overall evaluation of a company over time. This evaluation is based on the stakeholder’s direct experiences with the company, any other form of communication and symbolism that provides information about the firm’s actions and/or a comparison with the actions of other leading rivals”.<sup>6</sup> Reputation, in spite of how it is understood, is an intangible asset, which depends not only on company’s internal operations and focus but also on the signals, and communications it spreads to the marketplace.<sup>7</sup> Accordingly, corporate reputation remains one of factors important in determining organizational performance and if favourable, it „may enable firms to charge premium prices, attract better applicants, enhance their access to capital markets and attract investors”.<sup>8</sup>

## 3 Online reputation management

The rise of the Web 2.0 – open-source, interactive and user controlled online applications has created opportunities for understanding consumers’ needs.

- 3 *Number of monthly active Facebook users worldwide as of 4<sup>th</sup> quarter 2017 (in millions)*. [online]. [2018-04-15]. Available at: <<https://www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/>>.
- 4 PEKKA, A.: Social media, reputation risk and ambient publicity management. In *Strategy & Leadership*, 2010, Vol. 38, No. 6, p. 43.
- 5 MATEŠI, M., VUCKOVI, K., DOVEDAN, Z.: *Should Academia Care About Online Reputation Management and Monitoring?*. [online]. [2018-04-15] Available at: <[https://bib.irb.hr/datoteka/472271.MM\\_KV\\_ZD\\_MIPRO10.pdf](https://bib.irb.hr/datoteka/472271.MM_KV_ZD_MIPRO10.pdf)>.
- 6 GOTSI, M., WILSON, A. M.: Corporate reputation: Seeking a definition. In *Corporate Communications: An International Journal*, 2001, Vol. 6, No. 1, p. 29.
- 7 DAVIES, G., MILES, L.: Reputation Management: Theory versus Practice. In *Corporate Reputation Review*, 1998, Vol. 2, No. 1, p. 16.
- 8 FOMBRUN, C., SHANLEY, M.: What’s in a name? Reputation building and corporate strategy. In *Academy of Management Journal*, Vol. 33, No. 2, p. 233. [online]. [2018-04-15]. Available at <<http://www.mv.helsinki.fi/home/aula/Top20/What's%20in%20a%20Name%20Reputation%20Building%20and%20Corporate%20Strategy.pdf>>.

Living in the times of social media “consumers are in control; they have greater access to information and greater command over media consumption than ever before”.<sup>9</sup> Therefore, influencers of social networks can act, depending on their objective, to company’s marketing advantage or can turn against it.<sup>10</sup> Mangold and Faulds have noted that the emergence of social network phenomenon imposes changes in company’s attitudes and assumptions regarding communications strategy management. Accordingly, managers, used to exerting a high level of control over company-to-consumer messages need to learn to shape social-media discussions.<sup>11</sup> Reputation management is thus essentially proactive damage control. According to the Rising CCO III, the survey conducted by a global PR agency, about 1/3 of global corporate chief communications officers report that their companies encountered a social-media based reputation threat during the previous year. Moreover, as the same report claims, 33% companies stated they were not prepared for managing social network reputational threats.<sup>12</sup> Such findings indicate that many firms are still on the verge of incorporating social networks into their business continuity plans and have yet to formulate a defined social media communication strategy. Consequently, taking into account the even greater popularity of social media, the companies need to stay alert to protect reputation and brands. The process of managing online reputation includes participation in Web 2.0 activity, measuring its impact and monitoring how it influences reputation and branding.<sup>13</sup>

Undoubtedly, the interactiveness of social media threatens all companies, irrespective of their size and maturity. Research conducted by communications firm Burson-Marsteller that looked at 2010 and 2011 Fortune Global 100’s activities on social networking sites, noted that in 2011, 77% of companies had Twitter accounts, 61% Facebook pages, 57% YouTube

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9 VOLLMER, C., PRECOURT, G.: *Always on: Advertising, marketing, and media in an era of consumer control*. New York, NY : McGraw-Hill, 2008, p. 5.

10 BECKER, K., NOBRE, H.: Social Network Reputation Management: An International Study. In *Journal of Promotion Management*, 2014, Vol. 20, No. 4, p. 437. [online]. [2018-04-15]. Available at: <<https://www.tandfonline.com/doi/abs/10.1080/10496491.2014.930282?journalCode=wjpm20>>.

11 MANGOLD, W., FAULDS, D.: Social media: The new hybrid element of the promotion mix. In *Business Horizons*, 2009, Vol. 52, p. 358. [online]. [2018-03-15]. Available at: <<https://www.sciencedirect.com/science/article/pii/S0007681309000329>>.

12 SPENCER, S., WEBER, S.: *The Rising CCO III*. [online]. [2018-04-16]. Available at: <[https://issuu.com/webershawndwick/docs/the\\_rising\\_cco\\_3](https://issuu.com/webershawndwick/docs/the_rising_cco_3)>.

13 JONES, B., TEMPERLEY, J., LIMA, A.: Corporate reputation in the era of Web 2.0: The case of Primark. In *Journal of Marketing Management*, 2009, Vol. 25, No. 9, p. 929. [online]. [2018-04-10]. Available at: <<https://www.tandfonline.com/doi/abs/10.1362/026725709X479309>>.

channels and 36% Corporate Blogs.<sup>14</sup> Becker and Nobre assumed that larger companies have better defined strategies than smaller ones, and found out that out of 189 different sized companies analyzed, larger companies were slightly more responsive, but small companies responded quicker.<sup>15</sup> Given the scant literature on enterprises' online reputation management, the aim was to investigate the online reputation management among Polish life science companies with different maturity stages. Therefore, the research question is formulated: How does the social media communication differ between listed, mature life science companies and life science start-ups? Furthermore, the following hypotheses were formulated:

- H1: The corporate Facebook page will be found more often for listed companies than for start-ups.
- H2: Listed companies will respond to Facebook message more quickly and more frequently than start-ups.
- H3: Listed companies will respond in more pro-active, positive way than start-ups.

## 4 Methodology

### 4.1 Firms studied

A non-probability sampling methodology was applied. Accordingly, Polish life science companies listed on the Warsaw Stock Exchange (WSE) were selected by applying the criteria of sector (i.e. biotechnology, pharmaceuticals, health care equipment) and country (Poland).<sup>16</sup> Moreover, "the best Polish medical start-ups" 2017 ranking published by Forbes.pl, was used to source the start-ups. For the purpose of the research, start-ups which create their own products, rather than those offering the exchange of medical services, were listed.<sup>17</sup>

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14 BURSON-MARSTELLER: *The Global Social Media Check-up 2011*. [online]. [2018-04-10]. Available at: <[https://issuu.com/burson-marsteller-emea/docs/burson-marsteller\\_2011\\_global\\_social\\_media\\_check-u](https://issuu.com/burson-marsteller-emea/docs/burson-marsteller_2011_global_social_media_check-u)>.

15 BECKER, K., NOBRE, H.: Social Network Reputation Management: An International Study. In *Journal of Promotion Management*, 2014, Vol. 20, No. 4, p. 436. [online]. [2018-04-15]. Available at: <<https://www.tandfonline.com/doi/abs/10.1080/10496491.2014.930282?journalCode=wjpm20>>.

16 *List of companies*. [online]. [2018-01-17]. Available at: <<https://www.gpw.pl/list-of-companies>>.

17 *Najlepsze polskie start-upy medyczne*. [online]. [2018-01-17]. Available at: <<https://www.forbes.pl/pierwszy-milion/najlepsze-polskie-start-upy-medyczne-2017-raport-gdziepolek/53q8p8k>>.



## 4.2 Research design

To start with, the name of each firm shortlisted for the analysis was input into Facebook search engine, so as to check if there is a corresponding Facebook company profile. Next, in case when a firm had a company profile, a message was sent. The message was standardised and the text contained both Polish as well as English translation. It said: “Dear Sirs, I am a PhD student at University of Economics in Katowice. I am conducting a research in online reputation management. Could the company Facebook site manager respond to let me know if this message was seen? Thank you”. The time of posting the message was recorded. The response was awaited within the week after the message was sent. The time that elapsed from the sending of the message till the response was received, was recorded. Furthermore, the style of the responses was analysed and responses were grouped into active and passive categories. For a response to be classified as passive, it should contain a confirmation that the message reached and was seen by a receiver. In case of a further interest in the research or willingness to help, the response was classified as active.

## 5 Results

As a selection results, there were 16 life science companies listed on WSE, out of which 6 belonged to health care equipment sector, 6 were pharmaceutical companies and 4 dealt with biotechnology. Regarding life science start-ups, there were 18 companies analysed. Among them, there were 5 startups in diagnostics category as well as 5, 5 and 3 in treatment, healthcare/rehabilitation and drugs categories respectively (Table 1).

**Table 1: Companies shortlisted for the study**

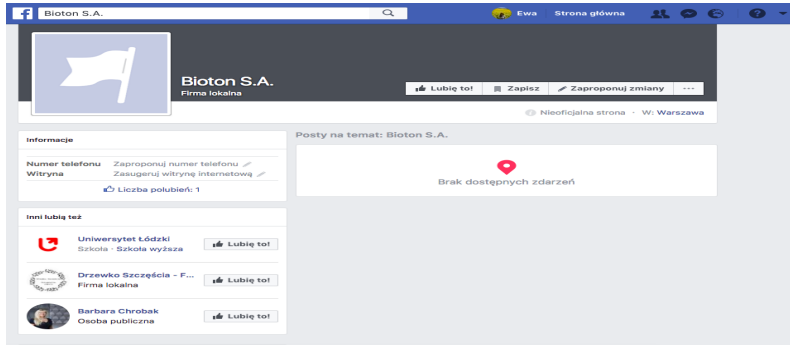
<b>Start-up</b>	<b>Category</b>
Infermedica	diagnostics
Harimata	diagnostics
StethoMe (MyWhizzy.com sp. z o.o.)	diagnostics
Zdrowegeny.pl (Platforma Badań Genetycznych sp. z o.o.)	diagnostics
Cancer Center	diagnostics
Bioacoustic	treatment
Telemedi	treatment
DreamJay	treatment
PelviFly	treatment
MEDTube	treatment
Dr Poket	drugs
Lekolepki (Piktorex)	drugs
UnitDoseOne	drugs
DrOmnibus	Healthcare/rehabilitation
MySpiroo	Healthcare/rehabilitation
EGZOTech	Healthcare/rehabilitation

Sidly	Healthcare/rehabilitation
AssisTech	Healthcare/rehabilitation
<b>WSE company</b>	<b>Sector</b>
Adiuvio Investments S.A.	Health care equipment
Airway Medix S.A.	Health care equipment
Braster S.A.	Health care equipment
Medicalgorithmics S.A.	Health care equipment
Mercator Medical S.A.	Health care equipment
Voxel S.A.	Health care equipment
PZ Cormay S.A.	Pharmaceuticals
Biomed-Lublin Wytwórnia Surowic i Szczepionek S.A.	Pharmaceuticals
Bioton S.A.	Pharmaceuticals
Celon Pharma S.A.	Pharmaceuticals
Mabion S.A.	Pharmaceuticals
Mater Pharm S.A.	Pharmaceuticals
Nanogroup S.A.	Biotechnology
PolSKI Bank Komórek Macierzystych S.A.	Biotechnology
Selvita S.A.	Biotechnology
Synetik S.A.	Biotechnology

Source: own processing based on: *List of companies*. [online]. [2018-01-17]. Available at: <<https://www.gpw.pl/list-of-companies>>; *Najlepsze polskie start-upy medyczne*. [online]. [2018-01-17]. Available at: <<https://www.forbes.pl/pierwszy-milion/najlepsze-polskie-start-upy-medyczne-2017-raport-gdziepolek/53q8p8k>>.

### 5.1 Facebook company page

The results showed that start-ups, rather than companies listed on the stock exchange, have a Facebook company page more often. Among 18 life-science start-ups analysed, 16 start-ups (89%) had a corresponding Facebook company page. Only 2 ventures, Bioacoustic and DreamJay were not found on Facebook. Having analysed the stock exchange companies' presence on Facebook, the opposite trend was noted. In total 11 companies (69%) were classified as not having Facebook page. Among them, there were 6 companies (Adiuvio Investments S.A., Bioton S.A., Celon Pharma S.A., Mabion S.A., Mater Pharm S.A., Syntetik S.A.) that had the Facebook page, but it did not show any activity (Figure 1). The remaining 5 WSE-listed life science companies had fully functioning and active Facebook pages.

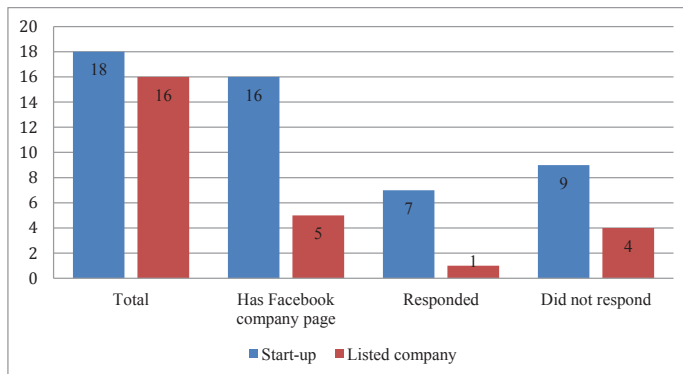


**Figure 1: The example of a company Facebook page with no activity**

Source: *Bioton S.A. – Facebook Page*. [online]. [2018-01-17]. Available at: <<https://www.facebook.com/pages/Bioton-SA/559760190752202>>.

## 5.2 Facebook message response

The analysis revealed that out of 16 start-ups with a Facebook company page, 7 (44%) responded to a Facebook message, whereas remaining 9 (56%) did not answer within the week from when the message was sent. As for the stock listed companies with a Facebook page (5 out of 16), the responses to Facebook message were as follows: 1 company responded (20%) and 4 (80%) did not (Figure 2).

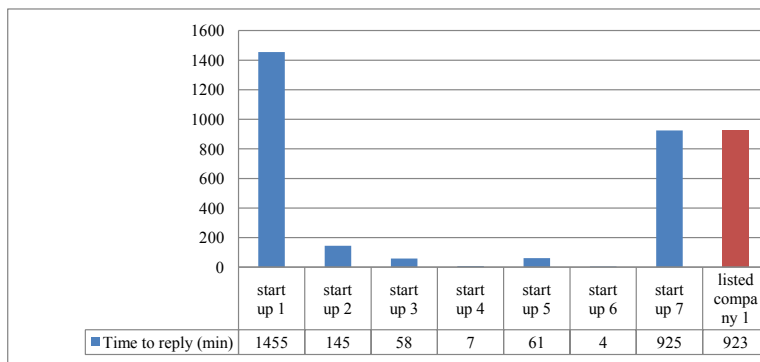


**Figure 2: Responsiveness to the Facebook message observed for start-ups and WSE-listed companies**

Source: own processing

### 5.3 Time to reply

Figure 3 demonstrates the time, which took companies to respond to the Facebook message. The time of reply varied a lot for start-ups. Accordingly, the fastest response took just 4 minutes from the time when the message was sent, while the slowest needed 24 hours and 13 minutes to respond. Therefore, start-ups responded on average within 6 hours and 47 minutes. The only response from a listed company took 15 hours and 23 minutes.



**Figure 3: Time needed to reply**

Source: own processing

### 5.4 Response style

When the style of response was considered, the majority of responses in both types of companies were of “no response” style as 56% (9 out of 16), and 80% (4 out of 5) of start-ups, and listed companies respectively did not reply in any way. In case of start-ups, 2 out of 16 (13%) responses were active. On the other hand, 1 out of 5 (20%) responses obtained from WSE-listed company was classified as active too. The style of response summarises Figure 4. The passive responses consisted only of a confirmation that the message was noticed such as:

- *“It was seen” (start up 2)*
- *“Welcome, Ewa, the message has arrived but it has fallen into SPAM, not into your inbox. Best Regards” (start up 4)*

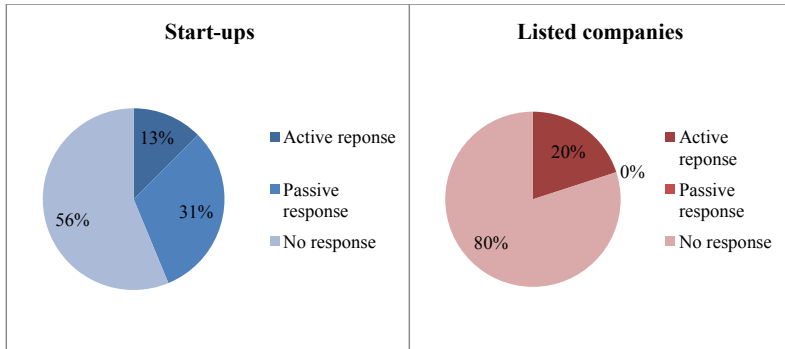
Out of all active responses obtained, 67% included enquiry of a further help such as:

- *“I can confirm that I have seen this. Apologies for the delay! How can we help you?” (start up 1)*

- *“We confirm receiving the message. Is there anything else we can help with?” (WSE-listed company 1)*

The rest of active responses (33%), used the opportunity to ask for a positive review on Facebook:

- *“Good morning, the message was seen. If it is possible, in return, to rate our Facebook page with 5, it would be great” (start up 5).*



**Figure 4: The style of the responses**

Source: own processing

## 6 Discussion

Online reputation management is undoubtedly the issue of high relevance for all kinds of companies. Although there is the widespread availability of editorials and popular science articles on the importance of social media when it comes to reputation management, marketing or communication, there are very few scientific publications. Moreover, the way life science companies cope with their social media reputation management, has been unknown so far. Thus, this area seemed to be worth exploring. The aim of this study was to investigate this issue among life science companies with different maturity stages. The first hypothesis that the corporate Facebook page will be found more often for listed companies than for start-ups was not confirmed and the opposite was seen. The relative maturity of the firm was therefore not related to their presence on Facebook, as the majority of the analyzed start-ups had Facebook profiles, and only a few WSE-listed companies did too. This finding is of importance as usually larger companies are associated with a bigger social media budget that allows them to hire staff to manage accounts. On the other hand, the owners of start-ups often perform several functions in a company; for instance, they may be also in charge of the social media. Consequently, they may feel more personally

responsible for creating a good social media image of their start-up, than a social media manager in a larger company. The report by IMS Health on the use of social media by pharmaceutical companies finds that among top 50 pharmaceutical companies, half do not engage with consumers and patients through social media.<sup>18</sup> Accordingly, for a life-science industry, which is used to having a clear framework established by regulators, the social media remains a vague environment. The second hypothesis that the listed companies will respond to Facebook message more quickly and frequently than the start-ups was also disproved. Accordingly, the average response time was about three times faster for the start-ups than for the listed companies. Moreover, nearly half of the messaged start-up companies responded, whereas only 20% out of the listed companies did so too. According to Social Media Statistics for the top 20 brands in Poland, the average response rate on Facebook, so the average time it takes a monitored page or profile to respond to a user's post (or question) during a selected time range, is 84%.<sup>19</sup> This fact could be a warning for both groups of firms to pay attention to monitoring their Facebook page more carefully.

The third hypothesis that the listed companies will respond in a more pro-active, positive way than start-ups was supported as the WSE-listed companies that had higher frequency of active answers than start-ups. Becker and Nobrenoted that "while small companies tended to respond quicker than large companies, the quality of their response (judged by tonality) was less (...) it might further indicate that small size firms may not be devoting resources to maintain a professionally trained staff to quickly and personally reply to social network posts".<sup>20</sup> This could also be the case with regards to the presented study. To delimitate the scope of the study, start-ups from 2017 ranking "the best Polish medical start-ups" with their own products and the life science companies listed on Warsaw Stock Exchange were chosen. The research was nevertheless subject to some limitations. To start with, as the size of the company usually determines the probability of the initial public offering, companies found on the stock exchange, were therefore assumed to represent large, mature enterprises.<sup>21</sup>

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18 STATON, T.: *The top 10 pharma companies in social media*. [online]. [2018-03-17]. Available at: <<https://www.fiercepharma.com/special-report/top-10-pharma-companies-social-media-0>>.

19 *January 2018 Social Marketing Report Poland*. [online]. [2018-02-22]. Available at: <<https://www.socialbakers.com/resources/reports/poland/2018/january/#modal>>.

20 BECKER, K., NOBRE, H.: Social Network Reputation Management: An International Study. In *Journal of Promotion Management*, 2014, Vol. 20, No. 4, p. 449. [online]. [2018-04-15]. Available at: <<https://www.tandfonline.com/doi/abs/10.1080/10496491.2014.930282?journalCode=wjpm20>>.

21 PAGANO, M., PANETTA, F., ZINGALES, L.: Why do companies go public? An

On the other hand, start-ups that, according to European Startup Monitor 2016 are typically younger than 10 years<sup>22</sup> and the headcount usually varies from 1-4 employees,<sup>23</sup> were treated as small companies. Moreover, due to the adopting of the non-probability sampling, which did not allow a standard probability test to be applied, the readers are cautioned against making any strong and definitive generalizations of the findings. Accordingly, a need for a larger study, in which probability sampling would be applied and a larger sample would be investigated, is recognized.

Finally, in the research, companies'online reputation management was examined in relation to the responsiveness to the Facebook message. The Facebook message, however, is less harmful to social media reputation than an undesirable post or a negative review. This is because a post and a review can never be completely removed from the Internet. A decision to send messages to companies, rather than making a post was motivated by the fact that many firms have imposed controls on their Facebook pages and direct posting on their home Facebook pages is now possible. Timely responding to the message was considered to be a good indicator of social site management.

## Conclusion

The results of the study showed that the approach to online reputation management varied for the start-ups and the GPW-listed companies. Accordingly, life-science start-ups showed greater business presence on Facebook and stronger responsiveness to the Facebook message than the WSE-listed life science companies. Both groups of companies responded on average within less than 24 hours but start-ups took usually three times less time to answer than the listed companies. Lastly, the research revealed that the passive style of a reply dominated among life science start-ups, which was not the case for the listed companies. To conclude, taking into account the even greater popularity of social media, the life science companies, irrespectively of their maturity and size, should be present on social media and then, need to stay alert to protect reputation and brands image.

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empirical analysis. NBER Working Paper. In *National Bureau Of Economic Research*, 1995, Series 5367, p. 2. [online]. [2018-03-15]. Available at: <<http://www.nber.org/papers/w5367.pdf>>.

22 KOLLMANN, T. et al.: *European Startup Monitor 2016*. [online]. [2018-02-20]. Available at: <[http://europeanstartupmonitor.com/fileadmin/esm\\_2016/report/ESM\\_2016.pdf](http://europeanstartupmonitor.com/fileadmin/esm_2016/report/ESM_2016.pdf)>.

23 *Company size – employees*. [online]. [2018-02-18]. Available at: <<http://www.startuphubs.eu/>>.

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- Bioton S.A. – Facebook Page. [online]. [2018-01-17]. Available at: <<https://www.facebook.com/pages/Bioton-SA/559760190752202>>.
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*Number of monthly active Facebook users worldwide as of 4<sup>th</sup> quarter 2017 (in millions).* [online]. [2018-04-15]. Available at: <<https://www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/>>.

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## NEW FORMS OF THE POLITICAL SHOW IN ONLINE MEDIA AND SOCIAL NETWORKS

*Andrea Chlebcová Hečková – Matúš Veselý*

### ABSTRACT:

In their paper, the authors deal with new forms of politainment which beside classical media is also present in Internet environment. Based on theories of the theater theorist Rüdiger Ontrup and traditional forms of political theater in media, such as personification, stories and drama, amusement artistic and social roles drama are expanded for new forms that have been enabled by Facebook, Youtube or a principle of user-generated concept.

### KEY WORDS:

mass media, new media, political theater, populism, theater genres, user-generated content

### Introduction

The theory of political theater that was presented by the theater theorist Ontrup for the first time in German environment, does not want to diminish the importance of politics. In contrast to the theater, where actors play politicians, real politicians does not play politics. Their words and decisions have real impact on society. Nevertheless, in order to enforce their decisions, they must often take the art of presentation, and use communication channels in full that offer their possibilities to address potential voters and sympathizers. In his work, Schicha mentioned three-level model between creation and mediation of politics:

- The first is policy making through political action.
- The second is figuration of politics through political system within communication and presentation.
- The third level is its figuration by media.

According to Schicha, policy making is less effective in terms of public opinion than its symbolic staging presented by media. Most steps in policy making is not carried out in front of public. A reason may be also a fact that many of them could be only hardly mediated by media.<sup>1</sup>

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1 SCHICHA, CH.: Politische Inszenierungen in der Fernsehberichterstattung. Zur Diskrepanz zwischen der Herstellung und Darstellung politischer Prozesse am Beispiel der Wahlkampfkommunikation. In *Die mediatisierte Gesellschaft. Beiträge zur Rolle der Medien in der Demokratie*. Berlin : Bielefeld, 2003, p. 187.

## 1 Political Theater in Audio-Visual Media

By synthesis of theater logic and logic of politics in media, Ontrup<sup>2</sup> created models of political theater as:

- **Personification** represents people through their total image of personalization of their properties, appearance, powers and tendencies. According to authors, Blair and Schröder personified the will and power of new Kohl-Buddha peace.
- **We can see archetypal stories** that refer to personification in fairy tales and mythic heroic conflicts with characters of father, mother, ruler, with the performance of good, evil, wickedness, rescuer, wisdom and intrigues performed by involved political persons.
- **Drama** is a theatrical, literary model that is quite popular not only in television or radio, but also in print media.
- **Verbal clashes** take place in media particularly during talk shows that are based on maximum confrontation without a possibility of a meaningful discussion and without the Socratic search for truth.

According to Mayer and Kapmannová, **Amusement artistic** or politainment in politics is a harmless fun the essence of which is a joke, humor, comicality, private stories with a bit of fun. It is a part of program with a pleasant guest or humorist. A political theme is presented in funny way. According to Mayer and Kapmannová, drama of social roles is a part of seriously behaving programs that do not meet demands put on information programs or a political dialogues. No topic is discussed here and participants even do not try to find out solutions. Mayer and Kapmannová have seen **social-integration ritual** in news program Tagesthemen in German public television ARD. Here, a speaker in the role of a strict, but friendly father, informed his audience on happening in the world. Something sweet, cute or a cultural food or curiosity was presented at the end of this news similarly as in our country. A recipient does not find any alarming information in the message. Politics is presented in all above-mentioned forms through emotions and images. According to Schicha, metaphors, pictures and images are mostly used during elections particularly to influence emotions of percipients. Aspects of polarization, demonization, attacks, simplification, ritualization and personalization appear in the forefront of the election communication by using slogans and symbols. According to Schicha, there is no time for complicated arguments due to short time of pre-election campaign and media.<sup>3</sup> In addition to

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2 MAYER, T., KAPMANN, M.: *Politik als Teater. Die neue Macht der Darstellungskunst.* Berlin : Aufbau-Verlag, 1998, p. 69.

3 For more information, see: SCHICHA, CH.: Politische Inszenierungen in der Fernsehberichterstattung. Zur Diskrepanz zwischen der Herstellung und Darstellung politischer Prozesse am Beispiel der Wahlkampfkommunikation.

democratic fight of political parties for uncertain consent of the public and large number of political parties which must fight for every single vote, Mayer considers technical changes in case of mass media to have decisive impact on new quality and dimensions of impact on policy making.<sup>4</sup>

## 2 Political Theater

The rules of theatrical art, to which it is possible to attribute also requirements of the audience to see the most funny, detractive or on the other hand most dramatic and provoking performance of the politicians, with specific actors and emphasis on a suitable image or scene, go beyond the media presentation of politics and political situation. "Theater of politicians" must contain certain elements. Based of a theory of dramatic art, we suppose that each political theater needs a fiction, a mask; it needs to set into a certain space and to follow certain rules.<sup>5</sup> Within the context of theater theory, in case of "politician – actor", any information which the politician wants to sell the public can be considered as a fiction, although the politician tries to present facts. We suppose that during such performance, these facts are part of a certain game, a symbolic element by which the "actor" tries to attract attention of the audience, similarly as it is in the world of dramatic art which is based on a story – fiction. In this case, a mask can mean a certain set of non-verbal expressions, whether it's gesture, body sculpture or mimicry, which can be tied together by a single emotional unit. The mask is tailored to fiction – the information to complete the performance itself. From a perspective of exploring human space proxemics that use also scientific disciples of dramatic art in the research it is important that "politics-actors" adhere to certain principles: the inclination and body posture; angle of orientation in space; eye contact intensity; leg distance; ratio of sensation to formality; voice modulation.<sup>6</sup>

Setting into a certain space is important for a logical reason: to help a spectator to orientate in a complex performance. The analogy between theater practice and the theater of politicians can also be found in the postmodern theater. "A consequence of change in use of theatrical features is

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In *Die mediatisierte Gesellschaft. Beiträge zur Rolle der Medien in der Demokratie*. Berlin : Bielefeld, 2003, p. 187-214.

4 MAYER, T.: Die Theatralität der Politik in der Mediendemokratie. In *APUZ – Aus Politik und Zeitgeschichte. Beilage zur Wochenzeitung Das parlament*. Bonn : Bundeszentrale für politische Bildung, 2003, p. 12-19.

5 See: HUIZINGA, J.: *Homo Ludens: A Study of the Play-Elements in Culture*. Boston : Beacon Press, 1950.

6 For more information, see: HALL, T. E.: *The Hidden Dimension*. New York : Doubleday, 1966; HALL, T. E.: *The Silent Language*. New York : Doubleday, 1959.

a gradual shifting of the theater boundaries towards to practical forms that, like performance art, strive for a real experience ... Post-dramatic theater can be seen as an attempt to conceptualize art in the sense that it does not offer representation but an immediate real experience.”<sup>7</sup> Literary theorists Gumbrecht and Pfeiffer speak about performance a main feature of which is “production of the present”.<sup>8</sup> The goal of a presenting politician is to gain the audience’s attention, while a certain mostly narrow time period is important. It can be a moment of “performance production” or broader scope. However, we base on the media context, which is a stage for politicians, and where a rule applies that nothing is older than yesterday’s newspapers. According to the Professor Mayer, roles are changing: in party democracy, a role of the media is to monitor politics and to help the public to develop their own, rational opinion. In media democracy, political actors analyze the media system to adapt their decisions and ways of presentation.<sup>9</sup>

### 3 Impact of Internet to Presentation of Politicians

Despite several decades’ dominance of television as a primary channel of communication for self-presenting politicians, social networks can be considered as a new efficient distribution channel. By the end of 2017, only the largest social network in the world, Facebook, was used by 1.4 billion people every day in average and about 2.13 billion of users with at least one subscription to the network per month in average.<sup>10</sup> Such platform provides an effective opportunity of self-presentation for political entities not only for the volume of connected people. Features such as the “fan page” of politicians and their parties, online streaming of videos or statuses are functional tools for addressing of political messages (metrics) that can be spread directly to target groups of potential voters. Examples to be found around the world, with US President Donald Trump,<sup>11</sup> British Conservative politician Nigel

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7 Quoted from: LEHMANN, H. T.: *Postdramatické divadlo*. Bratislava : Divadelný ústav Bratislava v edícii Svetové divadlo, 2007, p. 155.

8 GUMBRECHT, H., PFEIFFER, K. L.: *Materialität der Kommunikation*. Berlin : Suhrkamp Verlag, 1995, p. 20.

9 GUMBRECHT, H., PFEIFFER, K. L.: *Materialität der Kommunikation*. Berlin : Suhrkamp Verlag, 1995, p. 20.

10 Facebook user statistics for the year 2017. (Remark by the author).

11 US President Donald Trump has been actively using social networks, particularly Facebook and Twitter, since September 2016, when he ran for a mandate against the Democratic candidate Hillary Clinton. (Remark by the author).

Farage,<sup>12</sup> or even in the Slovak environment: Robert Fico<sup>13</sup> or Andrej Danko.<sup>14</sup> Even though we cannot universally structurally and formally define new media, including Facebook, Twitter, or video online database Youtube in the context of media science. Their specific features, namely digitization,<sup>15</sup> individualization for the user;<sup>16</sup> higher interactivity than in traditional media<sup>17</sup> and decontextualization of time and space <sup>18</sup> allow politicians to direct their own “theatrical” outputs with higher degree of accuracy to citizens / voters, while traditional position of media standing between the society and governing political elite is disturbed or even bypassed.

Based on the McQuail transmission model in the context of centrally unregulated and digitized media,<sup>19</sup> we believe that the indirect presence of journalists who select, process and distribute information to the public, can incite politicians to higher degree of theatrical performance. We used the word indirect for a case when media reproduces the original message of politicians to the public with adding its own contribution. Whether it’s a publicist post or a fact-checking operation (Demagóg.sk, section Lovíme HOAXY of the SME Journal). Rasmussen also encourages to think about importance of new media in the context of political theatrics, according to which new media is a mixture of communication technologies that are able to be directly involved in the individual life of members of the audience. We assume that this approximation is determined by two aspects: technological accessibility and social component. While about 1.57 billion of people in average used smartphones all around the world in 2014, their number

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12 Nigel Farage channel. In addition to his author’s videos, he also publishes cut videos from classic programs or in the context of new hybrid media on his official site on the social network. (Remark by the author).

13 Robert Fico uses the personal profile of the social network primarily for political and official presentation. (Remark by the author).

14 Video archive of Andrej Danko fan page mainly includes videos from the National Council of the Slovak Republic or cultural events he has participated on. (Remark by the author).

15 McQUAIL, D.: *Úvod do teorie masové komunikace, Čtvrté, rozšířené a přepracované vydání*. Praha : Portál, 2009, p. 149.

16 LIEVROUW, L. A., LIVINGSTONE, S.: *The Handbook of New Media*. London : Sage, 2006, p. 7.

17 LIVINGSTONE, S.: New media, new audiences?. In *New Media and Society*, 1999, Vol. 1, No. 1, p. 65.

18 DUCEY, R. V.: *A New Digital Marketplace in Information and Entertainment Services: Organizing around Connectivity and Interoperability*. Washington, DC : National Association of Broadcasters, 1996, p. 3.

19 We take into account new media such as the Internet or social networks in the political-economic model of Western Civilization, where these media are only hardly centrally regulated. (Remark by the author).

increased to 2.32 billion over three years.<sup>20</sup> 54.4 percent of world population (4.156 billion of people) was connected to Internet on 31 December, 2017; there are estimated that it will be 58 percent in 2021.<sup>21</sup> Compared to 2000, it is 1 052-percent increase.<sup>22</sup>

The social component of new media is defined by the fact that it is not just about transferring a certain symbolic content. Connectivity of participants in the communications network, shaped and managed by digitization, is contaminated by a set of social relationships of the participants and the environment in which it exists.<sup>23</sup> These sets are in interaction with technological properties of new media. McQuail also adds that technologies are cultural construct, a sub-set of a larger entity. Lievrouw follows the Rasmussen theory, which assumes that digitization has moved a role of a recipient from passive receiving of media content to searching and active debating during the time of production and distribution of media messages. Sketched options offering new media also enable to use expressive and propagandistic model<sup>24</sup> of communication to greater extent. Internet, as a medium of communication, presentation, and creativity, has expanded possibilities of staging and presentation of politics: It has enabled politicians to create their own media messages in which they present themselves in their chosen scenery, with their own requisitions, in the chosen form, without intervention of media creators, a character of a moderator, editor, and without any editing intervention of a stage director. However, as we point out, they base its creation on knowledge gained from the models of processing and success of audiovisual models. A style of presentation was taken from television. Similarly as in television, they work with emotionality, negativity, aggression, and preaching down of competition in their Internet presentations.

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20 STATISTA.COM: *Number of smartphone users worldwide from 2014 to 2020 (in billions)*. [online]. [2018-04-21]. Available at: <<https://www.statista.com/statistics/330695/number-of-smartphone-users-worldwide>>.

21 NEWSROOM.CISCO.COM: *Internet user growth is booming – 3 billion people on social media alone*. [online]. [2018-04-21]. Available at: <<https://newsroom.cisco.com/feature-content?articleId=1872300>>.

22 *Internet Usage Statistics Miniwatts Marketing Group: The Internet Big Picture, World Internet Users and 2018 Population Stats*. [online]. [2018-04-21]. Available at: <<https://www.internetworldstats.com/stats.htm>>.

23 McQUAIL, D.: *Úvod do teorie masové komunikace*. 4<sup>th</sup> Edition. Praha : Portál, 2009, p. 148.

24 McQUAIL, D.: *Úvod do teorie masové komunikace*. 4<sup>th</sup> Edition. Praha : Portál, 2009, p. 82-83.

## 4 Models of Political Theater on Internet

When monitoring the profiles of politicians operating in the digital media, we find a way of presentation that is comparable to theater genres such as:

### 4.1 One-Act

A play with only one act is in case of politicians on Internet almost unimaginable. In the traditional dramatic concept, it is a certain opposite of a masterpiece according to a literary story that concentrates dramatic character material in the space of one crisis or one episode. It is dynamic, because the story is based on allusion of the actual situation it covers;<sup>25</sup> it is played without a pause, and the starting point of the One-Act is the exposure that is modified by performance of the actor until disentanglement.<sup>26</sup> Within the Internet and social network environment, it includes author's videos of politicians who refer to their competitors or social events, hinting their properties. The length of performance may vary, but it is usually between twenty and fifty minutes.<sup>27</sup> As an example we can mention a sharp reaction of the chairman of the Parliament – Andrej Danko, who by naming Boris Kollár to be “mafia schlocky” reacted to statements of Boris Kollár presented in the program O 5 minút 12 (Five minutes to twelve) about the chairman of the political party SNS.<sup>28</sup> Although Danko responds to statements of his political opponent within three minutes, use of explicit language, uninterrupted continuity of a speech, the presence of only one human – actor, and the reaction itself to actual political events with implications to doubtful past of Boris Kollár, defines this outcome as one-act.

Milan Uhrík, a representative of the National Council of the Slovak Republic and the vice-chairman of the political party Kotleba – Ľudová strana naše Slovensko, used the same genre when addressing Stanislav Mičev, a candidate for a chairman of the Self-Governing Region in 2017, when he responded to alleged lies regarding a salary of Marián Kotleba. Within three minutes, without the presence of another “actor”, with a specific spatial setting (the Slovak flag and the visible logo of the political party in the background), by using the words “about sold-out media that help the propaganda”

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25 PAVIS, p. et al.: *Dictionary Of The Theatre: Terms, Concepts, And Analysis*. Toronto : University of Toronto Press, 1998, p. 241-242.

26 ARTSLEXIKON: *Jednoaktovka*. [online]. [2018-04-21]. Available at: <<http://www.artslexikon.cz/index.php?title=Jednoaktovka>>.

27 ARTSLEXIKON: *Jednoaktovka*. [online]. [2018-04-21]. Available at: <<http://www.artslexikon.cz/index.php?title=Jednoaktovka>>.

28 FACEBOOK: *Boris Kollár, mafiánsky šmejď*. [online]. [2018-04-21]. Available at: <<https://www.facebook.com/andrejdanko.sk/videos/2056009177945678/>>.



the politician reflects the criticism of contemporary social mood of Neo-Nazi Party opponents. Any reference to “playing politicians” by using the Internet can cause not only discussions, but also subsequent monodramas, minidramas or melodramas and media responses.

#### 4.2 Monodrama

Within the context of political promotions in videos presented on social networks, it is a genre which blends together with the one-act in many characters: it is characterized by performing a drama by only one actor. However, while one-act does not usually have a developed exposure, the monodrama is conceptually more complex genre, composed of replicas, internal dialogue and a complex dramatic process, which does not end only with exposure;<sup>29</sup> it is a “game focused on one actor and it exhibits internal mental processes and subjectivity.”<sup>30</sup> As in case of the one-act, politicians can also use this genre for a dramatization which reflects events of the last days, often by using emotions which they try to exacerbate even more by using a simple – for ordinary percipient understandable – vocabulary. Moreover, it is based on the concept of dramatic art, the “politician – actor” can lyricize his/her speech, or formulate it in performance way. In gross analogy with this, we think that the public space of media also represents a mix of kaleidoscopic fragments that form a complex whole during which, for example during a TV talk show, a politician can present his/her sympathy to a wide audience in the form of performance speech. There are several examples: the former Minister of Science and Technology of Bosnia and Herzegovina – Jasmin Komić, who played on guitar and sang in the program *Telering Mata Djakovica* in OBN TV station;<sup>31</sup> Serbian Deputy Prime Minister and Minister of Foreign Affairs Ivica Dačić singing to the Turkish president Recep T. Erdoğan at the reception organized during his official visit of the country;<sup>32</sup> former US president Bill Clinton (at that time a Governor of Arkansas) playing in the night TV show *Arsenio Hall Show*.<sup>33</sup>

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29 ARTSLEXIKON: *Monodrama*. [online]. [2018-04-21]. Available at: <<http://www.artslexikon.cz/index.php?title=Monodrama>>.

30 PAVIS, P. et al.: *Dictionary Of The Theatre: Terms, Concepts, And Analysis*. Toronto : University of Toronto Press, 1998, p. 217.

31 YOUTUBE: *Minister of Science and Technology Jasmin Komić – Soldier of fortune (guitar)*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=YFjGmweq-Vg>>.

32 YOUTUBE: *Serbian FM sings Turkish song for President Erdogan*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=CoKLVgXQfeU>>.

33 YOUTUBE: *Bill Clinton playing saxophone on Arsenio Hall Show*. [online]. [2018-04-21]. Available at: <[https://www.youtube.com/watch?v=a\\_WuGDYawFQ](https://www.youtube.com/watch?v=a_WuGDYawFQ)>.

In contrast to melodrama, monodrama can have a comic tone. It is an effective element in effort of the politicians to highlight and raise sympathy through laugh. Traditional theatrical science also recognizes a minidrama that differs from the above-mentioned genres in much shorter time. We think that social networks and new media that are closely linked to the development of globalization, have prompted modulation of the original theoretical concepts of the theatrical genres that were modified for number of reasons. Especially for constant production of new information in the digital environment, which shortens the time for updating posts and causes relatively rapid volatility; it is also a freedom from agreed formal rules, e.g. a predetermined length of the article, space. The monodrama is based on heroes, winners, enemies and defeated, although we can assume that the digital form of new media and modification of “theater performance” by politicians have shifted a perception on how these genres look.

### 4.3 Melodrama

Thanks to the use of pathos, moral polarization to good and evil, as well as the emphasis on confrontational problem solving, the melodrama defines a clear division into positive and negative characters existing in a challenging situation, with extreme polarization between unhappiness and happiness. Melodramatization means excessive use of exaggerated emotions; the text is formulated by complex, rhetorical structures that are compatible with emotions. Excessive use of gestures allows the impression of something more than what is said, and so to form the expressiveness of the speech itself. These properties allow politicians to dramatize their own living or imitation of a tragedy and suffering caused to them by their opponents without any limitation. An example may be the chairman of the political party Sme rodina, Boris Kollár, who melodramatized the social situation before his candidacy to the Parliament in 2015. At that time, the public opinion was stimulated with the issue of immigration wave. The melodrama of Kollár is based on description of impact non-profit organizations on the public and political direction, the concentration of the mass media in the hands of “sun-lovers” with foreign interests. Therefore, people who have other than pro-liberal, pro-European opinion are accused and abused by opinion makers.<sup>34</sup> Another example is the parliament representative Martina Šimkovičová, who shared disinformation statuses about Islamic refugees on the Social network at that time.<sup>35</sup> Melodrama could also be seen in case of the former Minister

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34 FACEBOOK: *Boris Kollár*. [online]. [2018-04-21]. Available at: <<https://www.facebook.com/1464024763918594/videos/1498803260440744/>>.

35 NOVÝ ČAS: *Čo má Šimkovičová proti utečencom? Drsné príspevky na Facebooku!*. [online]. [2018-04-21]. Available at: <<https://www.cas.sk/clanok/329834/come-simkovicova-proti-utecencom-drsne-prispevky-na-facebooku/>>.

of Agriculture Miroslav Jureň, who had to resign in 2007 for suspicion of questionable transfer of lands. The resigning politician who tried to defend himself before the public, used expressive melodramatic features: Within the context of the resort, he organized a briefing in a cow-house; the language was conceived in a complex system; he gesticulated expressively and fisted the table and modulated his voice dynamically.<sup>36</sup> Hypertrophy of evil and good, exaggerated gestures and speeches are well known also to Róbert Fico who, under consequence of events after the murder of the journalist Ján Kuciak on a press briefing, put a cash in the amount of € 1 million on the table as a reward for provision of relevant information to the police<sup>37</sup> while a semiotic analysis showed his attempt to create the mood of the problem with the archetypal signature of a hero who will solve the situation; he portrayed the protests against the government as an attempt to destabilize the country by foreign forces,<sup>38</sup> when he tried to create a polarity of extreme good and evil by references to the philanthropist G. Sörös.

#### 4.4 Grotesque

Grotesque carries elements of humor and caricature with situation turns at the end;<sup>39</sup> they are sometimes dramatic or even drastic, what causes joining of absurd, contradictory elements.<sup>40</sup> An important element of the genre is also unconventional behavior of characters that is contrary to conventions or expectations.<sup>41</sup> It is possible to associate speech of Alojz Hlina into this definition frame, the politician who built up a brick wall in front of a loan company as a protest after a ban of its activity. In the end, the politician refuses to leave a place and cooperate with the police. Construction of the wall in front of the entrance to the office in Obchodná street in Bratislava, with the end when five policemen catch the politician represents a series of contradictory, funny moments. Although the police pacified the politician directly on the tram tracks, the video became viral at that time, what helped

36 TA3: *M. Jureňa obvinil R. Fica z dvojitého metra*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=NjQEa2bohdo>>.

37 TA3: *Fico ukázal milión a varoval pred spájaním s vraždou bez dôkazov*. [online]. [2018-04-21]. Available at: <<https://www.ta3.com/clanok/1122812/fico-ukazal-milion-a-varoval-pred-spajanim-s-vrazdou-bez-dokazov.html>>.

38 KERN, M.: *Fico vidí za tlakom na Kaliňáka pokus o prevrat a Sorosa*. [online]. [2018-04-21]. Available at: <<https://dennikn.sk/1050737/fico-vidi-za-tlakom-na-kalinaka-pokus-o-prevrat-a-sorosa/>>.

39 JÚLŠ: *Groteska*. [online]. [2018-04-21]. Available at: <<http://slovníky.juls.savba.sk/?w=groteska&s=exact&c=b5bc&d=kssj4&ie=utf-8&oe=utf-8#>>>.

40 JÚLŠ: *Groteska*. [online]. [2018-04-21]. Available at: <<http://slovníky.juls.savba.sk/?w=groteska&s=exact&c=b5bc&d=kssj4&ie=utf-8&oe=utf-8#>>>.

41 ARTSLEXIKON: *Groteska*. [online]. [2018-04-21]. Available at: <<http://www.artslexikon.cz/index.php?title=Groteska>>.

Alojza Hlina to promote his thoughts.<sup>42</sup> The same politician also brought the Russian tank to the SNP Square in Bratislava to commemorate August 1968. Grotesque starts with the idea that somebody brings a tank to the center of Bratislava as a remembrance of something.<sup>43</sup> Alojz Hlina de facto played the same show in the front of the house of Vasil' Bilak, the Communist responsible for the invitation letter of the Warsaw Troops in 1968.<sup>44</sup> This inscrutable even absurd thinking of Alojz Hlina reminds of the behavior of the literary and dramatic character of the soldier Svejek, an icon of grotesque literature.<sup>45</sup>

#### 4.5 Farce

“It is a type of comedy working with situational or caricature exaggeration, in a rough way, and a low “joker” comic, that are involved in the overall obscene dramatic expression.”<sup>46</sup> From the point of view of the expressivity, the farce can be absurdly illogical and funny or it can offend by degradation. The theater of Slovak politicians knows also this genre, for example, Richard Sulík, who called representatives of the National Council of the Slovak republic Mr. Juraj Miškov and Daniel Krajcer “Macko uško” (a teddy bear with broken ear) and “Truhlík” (Pound the Beetle) – the fairytale characters that were caricatures of their physical and mental qualities in the speech of R. Sulík, with a mocking expressive charge. Politician based his reaction on theatrical ironizing of the situation<sup>47</sup> using artificially humorous modulation of voice and unnatural face mimicry.

#### 4.6 Burlesque

The aim of burlesque is to ease, mock something by using exaggeration, humor or irony. It may be rough; roughness is associated with a certain physical denudation (e.g. burlesque as a genre preceding a modern striptease) in the historical development of this genre. In the environment of political presentation on the Internet, we can find several cases of political theater

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42 YOUTUBE: *Policajti napadli poslanca Hlinu pred nebankovkou*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=5DXRYnIIonE>>.

43 YOUTUBE: *Pripomenka udalostí z Augusta 1968*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=Hm26M2Ra-Fo>>.

44 YOUTUBE: *Tank pred domov Vasil'a Bilaka*. [online]. [2018-04-21]. Available at: <[https://www.youtube.com/watch?v=0\\_poq1N9EEK](https://www.youtube.com/watch?v=0_poq1N9EEK)>.

45 ARTSLEXIKON: *Groteska*. [online]. [2018-04-21]. Available at: <<http://www.artslexikon.cz/index.php?title=Groteska>>.

46 Quoted from: ARTSLEXIKON: *Fraška*. [online]. [2018-04-21]. Available at: <<http://www.artslexikon.cz/index.php?title=Fraška>>.

47 YOUTUBE: *Macko uško – Sulík*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=L2Vochfobks>>.

where politicians – actors stripped themselves trying to attract the attention and be recognized by the voters using a kind of exaggeration. As an example, we can mention naked leaders of the political party Sloboda a Solidarita with the aim to abolish the parliamentary immunity;<sup>48</sup> por especially Mrs. Jana Cigániková, who published a few humorously tuned naked photographs in her campaign for the National Council of the Slovak Republic.<sup>49</sup> But nudity is not used strictly to attract a recipient through a smiley emotion. A Greek porn star Julie Alexandratou promoted her political party PANO in the country through acts under the motto “The naked truth”;<sup>50</sup> or a Basque right-wing candidate for the town hall in the town of Portugalete, Yolanda Couceiro Morin, used nakedness on Twitter and Facebook to say “that politicians have to strip for the voters.”<sup>51</sup> Certain forms of political theater are be also found in electoral spots of political parties and politicians. We would like to mention a video of a rapping former member of the liberal political party Sloboda a solidarity – Mr. Marián Poliačik,<sup>52</sup> who fully used the performance theater to promote a party nominee or an electoral spot of the Slovak civic coalition SKOK with a woman giving birth to a child,<sup>53</sup> where we find a correlation with the farce. However, using of theater elements in political marketing would require other research and a theoretical basis.

## Conclusion

Despite looking for and finding of correlations and certain analogies between politics and theater in the mass media, we do not consider politics to be ridiculous or irrelevant. In contrast to actors who play politicians, politicians really do their work. With sufficient power, their verdict can fundamentally affect social events, and thus change the lives of people in contrast to the

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48 HNONLINE: *Poslanci SAS sa vyzliekli, aby zrušili imunistu*. [online]. [2018-04-21]. Available at: <<https://slovensko.hnonline.sk/442425-poslanci-sas-sa-vyzliekli-aby-zrusili-imunitu>>.

49 PLUSKA: *Pred voličmi stiahla nohavičky: Provokatívna kampaň Sulíkovej poslankyne!*. [online]. [2018-04-21]. Available at: <<http://www.pluska.sk/spravy/z-domova/pred-volicmi-stiahla-nohavicky-provokativna-kampan-sulikovej-poslankyne.html>>.

50 HELLAS FRAPPE: *Julie Alexandratou & “Naked Truth” In Politics*. [online]. [2018-04-21]. Available at: <<https://picfrappe.wordpress.com/2012/04/21/julie-alexandratou-naked-truth-in-politics/>>.

51 THE LOCAL: *Naked mayor? Candidate strips off in bid for votes*. [online]. [2018-04-21]. Available at: <<https://www.thelocal.es/20150310/political-hopeful-gets-kit-off-for-campaign>>.

52 YOUTUBE: *Martin Poliačik*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=AlyYTMrkico>>.

53 YOUTUBE: *Rodíme sa ako pravičiarci alebo ľavičiarci?*. [online]. [2018-04-21]. Available at: <<https://www.youtube.com/watch?v=WUKPvYyB70>>.

decisions made in theater plays. A result of all political activities is enforcement of their own power, whether in the form of an image, agreements, laws or electoral preferences. However, creation and management of power requires certain forms of play, conviction, where politicians use certain elements of performing arts. To address potential voters and sympathizers, they use mass media which use popular genres focusing on emotions, stories and myths to enhance their perception. "Independent" communication channels and tools that work in the digital space, such as, for example, e-mails, social network algorithms, hashtags, or user data are also helpful. But the history shows that they are not only helpful but necessary. As an example we can mention Cambridge Analytica case,<sup>54</sup> which showed how politicians can use data about users to target their campaigns and adjust the public opinion regarding presidential elections – only on the basis of innocent applications making personal psychological profiles and advanced statistics.

In contrast to television or radio, creators of content on the Internet are not limited by time, way, form of presentation, a need to have significant input and operating capital or known gatekeeping and agenda setting of classical media, if we take into consideration that Internet is a decentralized network of webs. These are communication channels in which, as in the traditional media or on the theater stage, there is a play: of good and evil, heroes and defeated, savers and devils, and there is much dramatization, amusement and exaggeration. However, politics is a tedious, demanding process that requires the ability to analyze, to think clearly, communicate, and search for solutions that are lengthy, complicated, and demanding to be processed for today's commercial media and Internet percipient. Fortunately, Internet also offers positive opportunities to influence politics through a serious civic journalism, alternative (not conspiracy) media, possibilities to organize online petitions, discussions, disseminating knowledge and education. The caricature of political speeches and situations is always conditioned by a need to respond: we can think that the Internet develops public forum by audiovisual compilations and installations, which is effectively disseminated due to the new media features, and it also engages those participants who otherwise would not want to participate in the public discussion. As we pointed out in our paper, elements of political theater, as they were characterized by Ontrup at the end of the previous millennium, are still present in the mass media today. The Internet has brought additional possibilities of politics presentation in recent years, whether by politicians themselves or civic authors. For the theory of political theater, the Internet has provided other possibilities for analyzing of used genres, their feedback, as well as comparison with art. Due to absence of editorial processing and

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54 THE GUARDIAN: *Cambridge Analytica*. [online]. [2018-04-21]. Available at: <<https://www.theguardian.com/news/series/cambridge-analytica-files>>.

gatekeeping, it enabled the classical media bubble of audiovisual media, which itself has deformed the politics, to become even more inflated.

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## MAINSTREAM VERSUS ALTERNATIVE MEDIA

*Eva Karasová*

### ABSTRACT:

The paper focuses on the current socio-political issue and discourse on the topic of the differences between mainstream and alternative media. The author examines the phenomena using comparative and descriptive methods as well as analysis and synthesis. Works of the most prolific authors on the dichotomy of mainstream and alternative media are analyzed and compared in effort to find consensus on the criteria used when determining the alternative or mainstream character of a media outlet.

### KEY WORDS:

alternative, definition, difference, mainstream, media

### Introduction

While the dichotomy of mainstream and alternative media is not a new phenomenon, the questions of whether individual media belong to one or the other group persist. Journalists and readers alike have been pondering about this for several years now without coming to a definitive conclusion.<sup>1</sup> However, in recent years with the alt-right and conspiracy media outlets gaining prominence the desire to successfully solve this puzzle intensified. The most popular and most expansive use of these terms put them in some level of opposition. Using a definition that is too broad or too narrow might be problematic as it can result in conceptual imprecision and limit the term's usefulness.<sup>2</sup> The reason behind the broad definition of alternative media appearing problematic lies in its historical development. The term emerged as a recognized label only several decades ago to refer to a vastly diverse range of media and social movements. As an umbrella term, "it replaced more specific designations such as the "labor press", 'feminist press', or 'underground media',"<sup>3</sup> as noted by Gibbs and Hamilton

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- 1 WEMPLE, E.: *Is Fox News part of the mainstream media?*. Released on the 14<sup>th</sup> of March 2017. [online]. [2018-05-10]. Available at: <[https://www.washingtonpost.com/blogs/erik-wemple/wp/2017/03/14/is-fox-news-part-of-the-mainstream-media-it-depends/?noredirect=on&utm\\_term=.ab5bb0d0211f](https://www.washingtonpost.com/blogs/erik-wemple/wp/2017/03/14/is-fox-news-part-of-the-mainstream-media-it-depends/?noredirect=on&utm_term=.ab5bb0d0211f)>.
  - 2 PICKARD, V. W.: Alternative Media. In SCHAEFER, T. M., BIRKLAND, T. A. (eds.): *The Encyclopedia of Media and Politics*. Washington, DC : CQ Press, 2007, p. 12. [online]. [2017-06-10]. Available at: <[http://www.academia.edu/6050823/Alternative\\_Media](http://www.academia.edu/6050823/Alternative_Media)>.
  - 3 GIBBS, P. L., HAMILTON, J.: Alternative Media in Media History. In *Media History*,

in their introduction to Media History journal issue. In their opinion, even though placing these distinct efforts under an umbrella term may appear as downplaying their uniqueness, it is important to see them together, as this emphasizes their collective resistance to increasingly monolithic commercialized media systems and products. However, Pickard argues that imposing the master category of 'alternative' onto all the subgroups destroys significant nuances.<sup>4</sup>

## 1 The problem

Determining whether a media outlet is mainstream or alternative is complicated partially because of lack of unified definitions, but also in the fact that authors use various modifiers that are frequently used interchangeably with alternative media. In this paper we will try to bring overview of the definitions and criteria academics use what differentiate mainstream and alternative media. As it is often pointed out, John Downing, a communications scholar who has written extensively on alternative media and social movements, argued that to use the term alternative media is almost oxymoronic. "Everything at some point is alternative to something else," he wrote.<sup>5</sup> Downing introduced term radical media when discussing alternative media. And here lies another complication. Differentiating between mainstream and alternative media is challenging also because of the fact that authors use various modifiers that are frequently used interchangeably with alternative media, such as participatory, citizens, critical and independent. And it is these various definitions we tried to explore.

### 1.1 Research questions

What are the criteria to be used when determining the difference between mainstream or alternative media? What are the ways in which the alternative media scholars define these terms?

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2001, Vol. 7, No. 2, p. 117. [online]. [2017-06-10]. Available at: <<https://www.tandfonline.com/doi/abs/10.1080/13688800120092192>>.

- 4 PICKARD, V. W.: Alternative Media. In SCHAEFER, T. M., BIRKLAND, T. A. (eds.): *The Encyclopedia of Media and Politics*. Washington, DC : CQ Press, 2007, p. 12. [online]. [2017-06-10]. Available at: <[http://www.academia.edu/6050823/Alternative\\_Media](http://www.academia.edu/6050823/Alternative_Media)>.
- 5 DOWNING, J. D. H.: *Radical Media: Rebellious Communication and Social Movement*. Thousand Oaks, California : Sage Publication, 2001, p. 9.

## 1.2 Methods

The main objective of the paper is to present an overview of the researchers' views on which criteria should be used when discussing differences between mainstream and alternative media. Selected were works of authors who focused on the topic of mainstream and alternative media in their research and their approach at defining these terms was analyzed, summarized and compared.

## 2 Results

### 2.1 Defining mainstream media

When defining distinction between alternative and mainstream media, work of the notable Noam Chomsky and Edward Herman on mainstream media is frequently mentioned (Atton, DOWMUNT, and Kenix, among others). The following are attributes of mainstream media as described in their *Manufacturing Consent*:

- Ownership of media is held by major corporations with interests and goals similar to power elite elements of society.
- People with different views, "dissenting voices," are not heard much.
- The breadth of debate is limited.
- The official stance and institutional memory prevail and become history.
- People's interest and attention are often diverted away from issues about which they could become concerned.<sup>6</sup>

In the chapter Propaganda model, Herman and Chomsky say mainstream media have *filters*, ownership, advertising, news makers, news shapers, which together emphasize institutional memory, limited debate and media content emphasizing the interests of those in control. However, a prolific author in the field of alternative media, Linda Kenix, acknowledges that some of the arguments in Chomsky's definition of mainstream media in the propaganda model may continue to be true, however, she argues that in "today's multilayered and complex media system necessitates more nuanced perspective that accounts for individual discrepancies in a more meaningful way."<sup>7</sup> This perspective thus not only acknowledges that hegemony involves constant negotiation between mainstream ideology and a virulent opposition but also that the two can, and do, co-exist relatively peacefully within the same institutions of power. Mainstream media also have operated

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6 CHOMSKY, N., HERMAN, E. P.: *Manufacturing Consent*. New York : Pantheon Books, 1988, p. 1-35.

7 KENIX, L. J.: *Alternative and Mainstream Media: The Converging Spectrum*. London : Bloomsbury Academic, 2011, p. 61.

in ways that can be construed as counter-hegemonic, she concludes. In *Understanding Alternative Media* Bailey, Cammaerts and Carpentier presented their understanding of the mainstream media which with little variations is akin to the understanding of many alternative media scholars. It features similar points to Chomsky's definition while adding organizational aspect of alternative media creation. They consider mainstream media to be:

- large-scale and geared towards large, homogeneous (segments of) audiences;
- state-owned organizations or commercial companies;
- vertically (or hierarchically) structured organizations staffed by professionals;
- carriers of dominant discourses and representations.<sup>8</sup>

## 2.2 Defining alternative media

When defining alternative media we have to look at the broad and narrow views at defining them. "Broadly speaking, alternative media counter mainstream representations and assumptions. More specifically, alternative media suggests democratized media production that tends towards the non-commercial, the community based, and the marginalized."<sup>9</sup> Downumt and Coyer in their *Alternative Media Handbook*, also define alternative media as "media forms that are on a smaller scale, more accessible and participatory, and less constrained by bureaucracy or commercial interests than the mainstream media and often in some way in explicit opposition to them."<sup>10</sup> These media are produced by the socially, culturally and politically excluded.<sup>11</sup> In *Understanding Alternative Media*, Bailey, Cammaerts and Carpentier presented a typology of theories of alternative media.<sup>12</sup> They distinguish between four approaches that define alternative media in different ways:

- Approach one: Serving a community;
- Approach two: Alternative media as an alternative to mainstream media;
- Approach three: Linking alternative media to civil society;

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8 BAILEY, O., CAMMAERTS, B., CARPENTIER, N.: *Understanding Alternative Media*. London : Open Press University, 2007, p. 6.

9 PICKARD, V. W.: Alternative Media. In SCHAEFER, T. M., BIRKLAND, T. A. (eds.): *The Encyclopedia of Media and Politics*. Washington, DC : CQ Press, 2007, p. 12-13. [online]. [2017-06-10]. Available at: <[http://www.academia.edu/6050823/Alternative\\_Media](http://www.academia.edu/6050823/Alternative_Media)>.

10 COYER, K., DOWMUNT, T., FOUNTAIN, A.: *The Alternative Media Handbook*. New York : Routledge, 2007, p. 1.

11 COYER, K., DOWMUNT, T., FOUNTAIN, A.: *The Alternative Media Handbook*. New York : Routledge, 2007, p. 5.

12 BAILEY, O., CAMMAERTS, B., CARPENTIER N.: *Understanding Alternative Media*. London : Open Press University, 2007, p. 6.

- Approach four: Alternative media as rhizome.

The first approach focuses on participation of members of a community in content production and media organization as central for alternative media. In this approach, the relationship between the broadcaster and the community is in the foreground.. The aim of alternative media in approach one is enabling and facilitating access and participation by members of the community. Topics that are considered relevant to the community can be discussed by members of the community which empowers its members as their statements are considered important enough to be broadcast. The second approach focuses on the notion of the alternative. "This concept introduces a distinction between mainstream and alternative media, in which alternative media are seen as a supplement to mainstream media, or as a counter-hegemonic critique of the mainstream."<sup>13</sup> The third approach defines alternative media as part of civil society, segment considered crucial segment for the viability of democracy. This approach also allows a foregrounding of the struggle between alternative media, which are seen here as a part of civil society, the state and the market. The fourth approach uses metaphor of the rhizome to highlight the role of alternative media as the crossroads of organizations and movements linked with civil society. Like rhizomes, alternative media tend to cross borders and build linkages between pre-existing gaps. In the case of alternative media, they apply to the linkages alternative media can establish with the state and the market, without losing their proper identity and becoming incorporated and/or assimilated.<sup>14</sup> However, this oft-cited typology was described as interesting but arbitrary by another alternative media theoretician Chris Fuchs, who argued that these four approaches are not based on a theoretical distinction, but arbitrarily.<sup>15</sup>

### 2.3 Radical media

Downing is one of the scholars who proposed using extra designation to help firm up the definition of alternative media. The extra designation is radical. By radical media he referred to medial, generally small-scale and in many different forms which express an alternative vision to hegemonic policies, priorities and perspectives. However, he adds that even with this designation,

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13 BAILEY, O., CAMMAERTS, B., CARPENTIER, N.: *Understanding Alternative Media*. London : Open Press University, 2007, p. 15.

14 BAILEY, O., CAMMAERTS, B., CARPENTIER, N.: *Understanding Alternative Media*. London : Open Press University, 2007, p. 27-28.

15 FUCHS, C.: Alternative Media as Critical Media. In *European Journal of Social Theory*, 2010, Vol. 13, No. 2, p. 181-182. [online]. [2017-06-11]. Available at: <<http://journals.sagepub.com/doi/pdf/10.1177/1368431010362294>>.

there are still some preliminary qualifications needed. Downing sketched out his preliminary definition of what differentiates radical alternative media from more conventional, mainstream media in ten points:

- As alternative term appears oxymoronic, the extra designation *radical* is needed, however with additional qualifications.
- Radical alternative media may represent radically negative as well as constructive forces, but they too demand to be understood.
- The designation radical media may also include ethnic, religious or community media depending on their content and context.
- Sometimes radical alternative media are mixed in the depth of their radicalism as well as effectiveness of their expression.
- In some circumstances (systematic repression and censorship) radical alternative media are in a binary, either-or situation.
- Radical alternative media can be found in a variety of formats.
- These media have one thing in common; they break somebody's rules.
- Radical alternative media are typically small-scale and generally underfunded.
- There are two overriding purposes of radical alternative media. First, it is to express opposition vertically from subordinate quarters at the power structure and against its behavior. Second, to build support, solidarity and networking laterally against policies of the power structures. Both of these may be involved.<sup>16</sup>

Chris Atton, one of the leading scholars in the study of alternative media, defines these media with a stress on ideological opposition or challenge to mainstream media. Drawing on analysis of existing definitions, Atton presented a typology of alternative as radical media, in which the first three elements indicate products and the other three elements indicate processes:

- Content is radical (politically, socially/culturally);
- Reprographic innovations are used;
- Employed are alternative sites of distribution (anti-copyright);
- There is transformation of social relations roles and responsibilities (collective organization, de-professionalization);
- Communication processes are transformed (horizontal linkages, networks).<sup>17</sup>

This model, Atton emphasizes, should not be understood as homogenizing alternative and radical media as media of radical politics, of publications with minority audiences, of amateur writing and production. This model does not provide a totalizing concept but suggests an area of cultural

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16 DOWNING, J. D. H.: *Radical Media: Rebellious Communication and Social Movement*. Thousand Oaks, California : Sage Publication, 2001, p. 9-11.

17 ATTON, C.: *Alternative Media*. London : Sage Publications, 2002, p. 27.



production that enables us to consider the media's various manifestations as part of an autonomous field that is constituted by its own rules. He suggests approaching alternative media from the perspective of 'mixed radicalism' while "paying attention to hybridity rather than expecting consistent adherence to a 'pure', fixed set of criteria."<sup>18</sup>

## 2.4 Critical media

Christian Fuchs, author of several studies on alternative media, considers alternative media to be mass media that challenge the dominant capitalist forms of media production, media structures, content, distribution, and reception. In table 1 he gives a comparative overview of the potential characteristics of alternative media. The central aspects in the table are journalists and their practices, recipients and their practices which are actor-oriented. Then there are media product structures, media organizational structures, and media distribution which is structure-oriented.

**Table 1: Potential dimensions of traditional and critical media**

<b>Dimension</b>	<b>Capitalist mass media</b>	<b>Alternative media</b>
Journalistic Production	Elite journalism	Citizens' journalism
Media Product Structures	Ideological form and content	Critical Form and content
Organizational media Structures	Hierarchical media organizations	Grassroots media organizations
Distribution structures	Marketing and public relations	Alternative distribution
Reception practices	Manipulative reception	Critical reception

Source: FUCHS, C.: Alternative Media as Critical Media. In *European Journal of Social Theory*, 2010, Vol. 13, No. 2, p. 178. [online]. [2017-06-11]. Available at: <est.sagepub.com/>.

Similarly to Downing, Fuchs says that there is no binary distinction between the two sides presented in Table 1. Only in the area of content are alternative media necessarily on the alternative side, as they can also make use of mainstream strategies and structures.<sup>19</sup> The extra designation he uses when discussing alternative media is critical. Fuchs also analyzed five qualities that make critical media critical:

- The first quality of critical media is negation of negation at the content level. Their goal is to strengthen cooperation and participation and the creation of a participatory cooperative society.

18 ATTON, C.: *Alternative Media*. London : Sage Publications, 2002, p. 29.

19 FUCHS, C.: Alternative Media as Critical Media. In *European Journal of Social Theory*, 2010, Vol. 13, No. 2, p. 178. [online]. [2017-06-11]. Available at: <http://journals.sagepub.com/doi/pdf/10.1177/1368431010362294>.

- The second quality of critical media is negation of negation at the form level.
- The third quality of critical media is dialectical realism at the content level.
- The fourth quality of critical media is dialectical realism at the form level.
- The second quality of critical media is the materialistic expression of the interests of the dominated at the content level. They are materialistic in terms of resource distribution and social struggles, which is based on the insight that the basic resources are highly unequally divided in contemporary society.<sup>20</sup>

Fuchs instead suggests the distinction between process- and content-oriented approaches in alternative media theory. Process-oriented approach stress self-organized production processes as central characteristic of alternative media. The other alternative media approaches focus on media products, where Fuchs uses Downing as an example of those whose idea of the central characteristic of alternative media lies in their alternative political vision. Most recently Sandra Jeppesen in her work *Understanding Alternative Media Power* published in 2016 identified four key categories of alternative media:

- DIY media and culture;
- Community and citizen media;
- Critical media;
- Autonomous and radical media.<sup>21</sup>

Jeppesen maps them according to content, processes, and social movement actions; and analyzes their political ideologies, considering who is claimed as the empowered subject. She points out that while DIY media challenges dominant media representations by presenting alternative points of view, it is limited by its emphasis on ideologies of individualism in terms of building greater social movements across difference. Community media on the other hand offer powerful critiques of neoliberal capital from a Third-World Marxist perspective, and as such can lead to profound community change, wrote Jeppesen, adding that links to diverse global struggles might strengthen this approach without losing the specificity of local media and social issues. According to Jeppeseon, critical media provides a political economy approach to alternative media that considers producers as workers within a global anti-capitalist movement, which might offer serious challenges to

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20 FUCHS, C.: Alternative Media as Critical Media. In *European Journal of Social Theory*, 2010, Vol. 13, No. 2, p. 181-182. [online]. [2017-06-11]. Available at: <<http://journals.sagepub.com/doi/pdf/10.1177/1368431010362294>>.

21 JEPPESEN, S.: Understanding Alternative Media Power: Mapping Content & Practice to Theory, Ideology, and Political Action. In *Democratic Communiqué*, 2016, Vol. 27, No. 1, p. 57.

neoliberal capital from the Euro-American perspective. However, she sees the potential for change weakening due to the differences among subjectivities in a diverse range of global capitalist societies being sometimes elided. Autonomous media emphasizes process as much as content, paying specific attention to horizontal organizing; broadening possibilities for change across multiplicities of social movements, but Jeppesen argues that sometimes the emphasis on process can slow down media production, as media activists must learn not just to produce media but also to produce horizontalism in practice, sometimes limiting its reach. She believes that understanding the distinctions among these forms of alternative media will help in recognizing the depth and breadth of global alternative media production. Moreover, it allows us to better analyze their effectiveness not just in creating alternative media but also in challenging media power.<sup>22</sup>

### 2.5 Alternative mainstream media

Drawing on the works of Atton and Carpentier, Hajek created a table for his own case study analysis featuring the distinct features of ideal types of alternative and mainstream media related to social context, content, and organization and funding. These are designed to help when deciding about alternativeness of a media outlet.

**Table 2: Features of ideal types of alternative and mainstream media**

<i>Features of the media</i>	<b>Mainstream media</b>	<b>Alternative media</b>
<i>relation to social context</i>	Serve the interests of their owners Established by business elites Part of the dominant power structure Support participation if it has a potential to make a profit (for market media) Limited user control Market oriented Tend to maintain current state of social relations	Fulfil specific needs of communities Established from bottom up Oppose power structures Question dominant discourses Allow full participation Higher degree of users' control Public forum for community debates Situated between state and private media, as part of civil society Change social relations

22 JEPPESEN, S.: Understanding Alternative Media Power: Mapping Content & Practice to Theory, Ideology, and Political Action. In *Democratic Communiqué*, 2016, Vol. 27, No. 1, p. 74-75.

<p>content</p>	<p>Follow journalistic rules, considering the potential reach of audience                  Defend the hegemonic policies and perspective                  Politically, socially, culturally conformist                  Limited range of genres (use of the most popular)                  Use of humor (mainly) to amuse the audience</p>	<p>Different criteria for news selection                  Different attitude towards objectivity and impartiality                  Express an alternative vision to hegemonic policies and perspectives                  Politically, socially, culturally radical                  Present divergent points of view and cultural choices                  Use wide range of genres                  Use of humor; language figures for political messages                  Innovative layout/graphics</p>
<p>organization and funding</p>	<p>Vertical organization                  Hierarchy                  Certain level of bureaucracy                  Dependent on advertising</p>	<p>Horizontal organization, rhizomatic structure                  Ad hoc decision making                  Reject of state and municipal grants                  Reject of advertising revenues                  Diverse models of funding (plurality of sources)</p>

Source: Adapted from: HÁJEK, R., CARPENTIER, N.: Alternative mainstream media in the Czech Republic: Beyond the dichotomy of alternative and mainstream media. In *Continuum: Journal of Media & Cultural Studies*, 2015, Vol. 29, No. 3, p. 377. [online]. [2017-06-15]. Available at: <<http://dx.doi.org/10.1080/10304312.2014.986061>>.

In Hajek’s research alternative media outlets that claim to be alternative were object of the research. Analysis of their characteristics revealed that they have qualities of both mainstream as well as alternative media. This led Hajek to propose the term alternative mainstream media, describing media organizations that are alternative within the mainstream media. However, Hajek admitted that proposing the notion of hybrid media and other terms might cause new problems when defining alternative media.<sup>23</sup>

## Conclusion

Despite all the different approaches to defining alternative media, there are several recurring themes across these definitions. In the number of the attempts at defining and narrowing the term alternative media, we can see

23 HÁJEK, R., CARPENTIER, N.: Alternative mainstream media in the Czech Republic: Beyond the dichotomy of alternative and mainstream media. In *Continuum: Journal of Media & Cultural Studies*, 2015, Vol. 29, No. 3, p. 378. [online]. [2017-06-15]. Available at: <<http://dx.doi.org/10.1080/10304312.2014.986061>>.

repeating elements such as financial and institutional independence of media, suppressing of hierarchical organization, participatory process in media production, critique of the existing structures, support of democratization processes and active citizenship. The differences lie in stress being put on a different element. Despite many different alternative media theories, there is some level of consensus in a couple of areas. First, a great number of alternative media theoreticians agree that we have to come to terms with the idea that alternative media as an umbrella term will include many different types of media. As Hajek noted, one of the main characteristics of alternative media is its internal diversity.<sup>24</sup> Secondly, many authors also consider it essential that the division between alternative and mainstream media is not conceptualized as a mutually exclusive binary (Downing, Atton, Kenix). As Kenix stated, the boundaries between mainstream and alternative media are now far from clear.<sup>25</sup> However, when studying these various theoretical approaches to defining what is alternative media, two issues arise. Fuchs brought to attention the fact that process-oriented approaches in defining alternative media exclude important journals with critical alternative content because they have more professional editorial teams. Moreover, these process-oriented approaches are mostly oriented on self-organized small-scale community media that enable citizen participation, which face the danger of remaining insignificant and lacking transformative political potential.<sup>26</sup> The other issue that stood out for us when studying alternative media theories is related to content/ideology. According to Pickard, “the ways in which alternative media challenge mainstream assumptions and rearrange social relationships often places them consciously or by default under the rubric of progressive politics. But conservatives clearly make alternative media too.”<sup>27</sup>

Couldry and Curran also disagree with the definitions that exclude from the understanding of alternative media any media on the right of the

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- 24 HÁJEK, R., CARPENTIER, N.: Alternative mainstream media in the Czech Republic: Beyond the dichotomy of alternative and mainstream media. In *Continuum: Journal of Media & Cultural Studies*, 2015, Vol. 29, No. 3, p. 379. [online]. [2017-06-15]. Available at: <<http://dx.doi.org/10.1080/10304312.2014.986061>>.
  - 25 KENIX, L. J.: *Alternative and Mainstream Media: The Converging Spectrum*. London : Bloomsbury Academic, 2011, p. 61.
  - 26 FUCHS, C.: Alternative Media as Critical Media. In *European Journal of Social Theory*, 2010, Vol. 13, No. 2, p. 17. [online]. [2017-06-11]. Available at: <<http://journals.sagepub.com/doi/pdf/10.1177/1368431010362294>>.
  - 27 PICKARD, V. W.: Alternative Media. In SCHAEFER, T. M., BIRKLAND, T. A. (eds.): *The Encyclopedia of Media and Politics*. Washington, DC : CQ Press, 2007, p. 13. [online]. [2017-06-10]. Available at: <[http://www.academia.edu/6050823/Alternative\\_Media](http://www.academia.edu/6050823/Alternative_Media)>.

political spectrum, as the aim of such definitions is to stress the role of nonmainstream media in contesting established power blocs with a view to wider social emancipation (Downing, Rodriguez among others). In their book *Contesting Media Power: Alternative Media in a Networked World*, Couldry and Curran used alternative media as a more flexible comparative term, since it involves no judgement about the empowering effects of the media practices analyzed. "What we bring together here may or may not be media practice that is politically radical or socially empowering; but in every case, whether indirectly or directly, media power is part of what is at stake",<sup>28</sup> they explained. In our opinion, this disagreement on the topic of repressive radical media, as they are described by Downing,<sup>29</sup> is a significant issue so far under-researched and needs more attention by researchers in future. In general, academics acknowledge that there are many differences in defining the distinction between mainstream and alternative media. However, technological advances in new media will continue to destabilize our understanding of the difference so it is important that these debates continue as well.

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28 COULDRY, N., CURRAN, J.: *Contesting Media Power: Alternative Media in a Networked World*. Lanham : Rowman & Littlefield, 2003, p. 7.

29 DOWNING, J. D. H.: *Radical Media: Rebellious Communication and Social Movement*. Thousand Oaks, California : Sage Publication, 2001, p. 88.

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## MOBILE APPS AS AN INTEGRAL PART OF MEDIA STUDIES

*Ladislava Knihová*

### **ABSTRACT:**

Multimedia is a reality of today's media world. It makes our life more exciting and media messages more attractive and memorable. There is no need for expensive technical equipment. With a smartphone and a few mobile applications, we can get our creative juices flowing. The aim of this paper is to identify and explore existing mobile applications suitable for implementation into Media Studies, including teaching methods and activities helping to meet learning goals. Media Studies is an intellectually challenging contemporary study programme. Its graduates influence our socio-cultural reality to a large extent. Therefore partial innovations of its syllabus in harmony with the latest trends can significantly contribute to a higher quality of media outputs at all levels. The author carried out detailed research into a number of mobile applications, with regards to their strengths and potential weaknesses. Not only awareness of their existence but, mainly, the possibility of their active use in seminars is the goal of this paper. Mobile applications examined in this study evenly cover areas such as news, story building, photo editing, audio/video editing, and, last but not least, blogging. The author is fully convinced that the specifics of smartphone-mediated interactions versus face-to-face learning require further research that will shed light on these issues as the picture is still incomplete.

### **KEY WORDS:**

blogging, learning goals, media studies, mobile application, multimedia, socio-cultural reality, story building, video/audio editing

### **1 Digital skills for 21<sup>st</sup> century and a human being**

The nature of socio-cultural reality around us is directly influenced by technological innovations to a large extent. However, in the middle of this happening, there is an imperfect man with all his emotions, hopes and fears for whom the speed of technological progress represents a huge challenge. The impact of new technology on people and the society as a whole is being researched from many aspects. Among many researchers specializing in digital technologies and new communication platforms, Javier Serrano-Puche, Assistant Professor at the School of Communication of the University of Navarra (Spain) and visiting Fellow at the London School of Economics and Political Science in his research explores the nature and importance of social impact of digital technologies on people. In his paper "Emotions and Digital Technologies: Mapping the Field of Research in Media Studies" he comes to the conclusion that: *"The everyday use of digital technology clearly reveals the dominant role of emotions in our time,*

*and how these – by using such technologies – influence the way in which the identity of their users is configured and expressed.”<sup>1</sup>* Since there are two sides to every coin, the consequences of mutual interaction between people and technology may be positive or negative, emotional or rational. Consequently, insightful monitoring is pertinent and any potential warning signals should not be neglected.

The graduates of Media Studies – disregarding their actual roles, ranging from media experts, (data) journalists or spokespersons to directors of photography or movie directors, just to name a few, are those who undoubtedly shape the world around us which, in turn, shapes all of us. Similarly to the jobs of marketing experts, media-related jobs are becoming rather technological, too. Consequently, there is a new responsibility lying on the shoulders of educators. It consists in the necessity to prepare Media Studies’ students for their future jobs by enhancing their technical and technological skills hand-in-hand with theoretical and conceptual frameworks underpinning their knowledge. As the world ‘goes mobile’, so university educators should challenge the status quo and make the necessary changes to the syllabuses of tertiary instruction. Within Media Studies, they should follow current trends and offer students opportunities to master new important media skills. The author is fully aware of the lack of a large number of scientific studies and research projects relevant to the topic. However, reality is inexorable and the need to modify and complement the Media Studies’ curriculum allows no delay. Acquiring new, mostly technological skills will not only help to bridge theory and practice in a way that doesn’t require massive investments, but easily accessible mobile applications will make the transition between formal schooling and experiential learning much easier. Mobile learning can improve students’ digital literacy in a number of ways. Shaun Wilden believes that *“Mobile technologies can be used to enhance 21<sup>st</sup> century skills in the classroom. These skills, often known as the four Cs (creativity, critical thinking, communication, collaboration), call all be developed in student-centred, dynamic, and motivating ways.”<sup>2</sup>*

In the course of their studies, students engaged in user-friendly designed mobile apps’ environment while creating different kinds of interesting media outputs are, again, a step closer to real world practice. Simultaneously, enhanced employability is just a logical consequence of the efforts put into

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- 1 SERRANO-PUCHE, J.: *Emotions and Digital Technologies: Mapping the Field of Research in Media Studies*. [online]. [2018-02-25]. Available at: <[https://www.researchgate.net/publication/309668268\\_Emotions\\_and\\_Digital\\_Technologies\\_Mapping\\_the\\_Field\\_of\\_Research\\_in\\_Media\\_Studies/overview](https://www.researchgate.net/publication/309668268_Emotions_and_Digital_Technologies_Mapping_the_Field_of_Research_in_Media_Studies/overview)>.
  - 2 WILDEN, S.: *Mobile Learning into the Classroom*. Oxford : Oxford University Press, 2017, p. 14.

learning. The role of higher education teachers and administrators is critically important as they are facing non-stop paradigm change, as it was already highlighted at the Bucharest Communiqué in 2012: *“Today’s graduates need to combine transversal, multidisciplinary and innovation skills and competences with up-to-date subject-specific knowledge so as to be able to contribute to the wider needs of society and the labour market.”*<sup>3</sup> This statement is still valid. Furthermore, the OECD has prioritised skills on its agenda and, so, has developed a Skills Strategy. According to the OECD, *“Developing relevant skills: Ensuring that the supply of skills is sufficient in both quantity and quality to meet current and emerging needs is a central goal of skills policies. Supply can be ensured by developing the right mix of skills through education and training, and influencing the flow of skills by attracting and retaining talent. Supply is not only responsive to demand, it can also have an important influence on demand.”*<sup>4</sup> Along with the authors of the above-mentioned Skills Strategy, the author of this paper believes that efficient policies can be developed to transform better skills into better jobs and economic growth.

### 1.1 Mobile world’s statistics and predictions for 2018

There is no doubt that the smartphone is not only used by more and more people with higher and higher frequency – globally, adults check their mobile devices on average once every six minutes<sup>5</sup> – but also for more and more activities. A wider scope of activities goes hand-in-hand with technological features and applications embodied in today’s smartphones. These activities are related to informational, educational, entertainment and/or practical needs. Focusing on the needs of Media Studies, latest statistics prove the ever-increasing popularity of photographs and videos.<sup>6</sup> Not only YouTube and Facebook but also social media sites like Instagram and Pinterest largely benefit from this trend. There is an apt idea expressed in the Infographics Bulletin from February 27, 2018, which is worth quoting: *“The award-winning photographer Chase Jarvis once coined the phrase “the best camera is the one that’s with you”, and right he is. According to InfoTrends’ estimates, 85*

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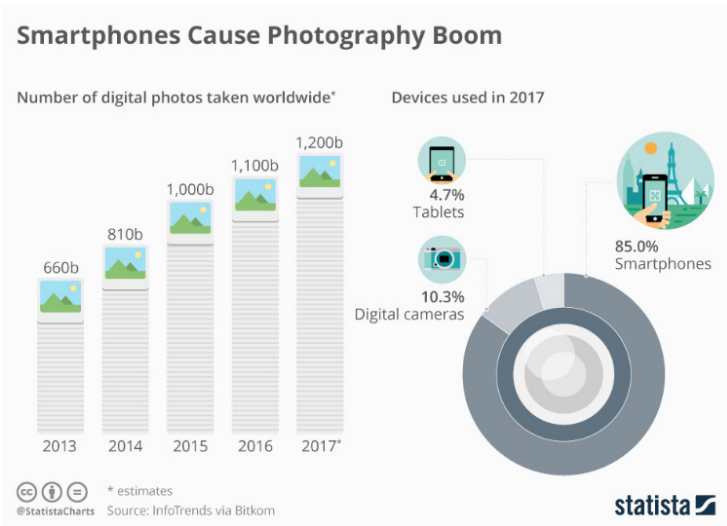
3 *Communiqué of the Conference of European Ministers Responsible for Higher Education.* [online]. [2018-02-25]. Available at: <[http://media.ehea.info/file/2012\\_Bucharest/67/3/Bucharest\\_Communique\\_2012\\_610673.pdf](http://media.ehea.info/file/2012_Bucharest/67/3/Bucharest_Communique_2012_610673.pdf)>.

4 *Better Skills, Better Jobs, Better Lives: A Strategic Approach to Skills Policies.* [online]. [2018-04-02]. Available at: <[https://www.oecd-ilibrary.org/education/better-skills-better-jobs-better-lives\\_9789264177338-en](https://www.oecd-ilibrary.org/education/better-skills-better-jobs-better-lives_9789264177338-en)>.

5 WILDEN, S.: *Mobile Learning into the Classroom.* Oxford : Oxford University Press, 2017, p. 14.

6 *Smartphones Cause Photography Boom, Statista.* [online]. [2018-02-27]. Available at: <<https://www.statista.com/chart/10913/number-of-photos-taken-worldwide/>>.

percent of all pictures taken this year will be captured on smartphones.”<sup>77</sup>- see Chart 1 below.



**Chart 1: Smartphones Cause Photography Boom**

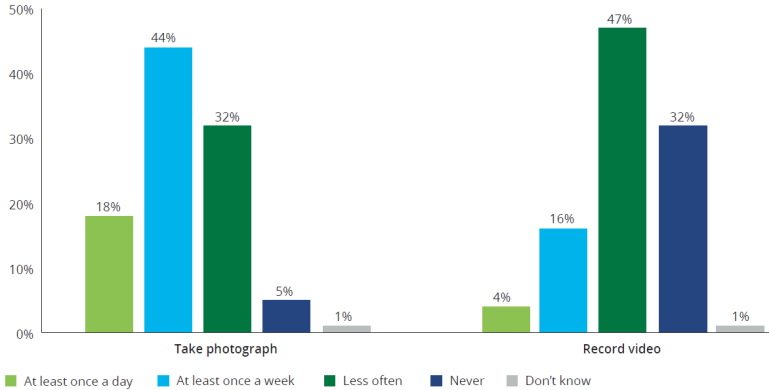
Source: *Smartphones Cause Photography Boom*, Statista. [online]. [2018-02-27]. Available at: <<https://www.statista.com/chart/10913/number-of-photos-taken-worldwide/>>.

In view of these numbers, it is obvious that smartphones caused a photography boom – not only in terms of the numbers of photographs but also the frequency of taking photographs and shooting videos are quite significant.

77 *Smartphones Cause Photography Boom*, Statista. [online]. [2018-02-27]. Available at: <<https://www.statista.com/chart/10913/number-of-photos-taken-worldwide/>>.

Chart 2 below brings some recent data compiled by Deloitte Global.

*Question: Please state how often you do each of these (take photographs/record video).*



## Chart 2: Frequency of taking photos and recording videos (developed markets average)

Source: *TMT Predictions 2018: Overview. Technology, Media, and Telecommunications*. [online]. [2018-02-27]. Available at: <<https://www2.deloitte.com/global/en/pages/technology-media-and-telecommunications/articles/tmt-predictions.html>>.

In the same report, Deloitte Global predicts that *“the caliber of photos and videos captured on a smartphone should steadily improve through 2023 and [...] a principal factor in choice of phone, whether premium or budget, new or used, is likely to be the quality of its photo app and hardware.”*<sup>8</sup> The increasing popularity of multimedia formats lies in the foundation of another emerging trend, i.e. *multimedia news*. Traditional inverted pyramid writing style is embodied into multimedia formats among which the video format takes the lead. Watching a short video with the latest news is undoubtedly much more engaging than having to read an article. The video format makes the story interesting, memorable and, last but not least, easily sharable. Before the author focuses her attention on the examination of mobile apps carefully chosen for Media Studies’ programmes, a few facts dealing with mobile learning are worth mentioning.

8 *TMT Predictions 2018: Overview. Technology, Media, and Telecommunications*. [online]. [2018-02-27]. Available at: <<https://www2.deloitte.com/global/en/pages/technology-media-and-telecommunications/articles/tmt-predictions.html>>.

## 1.2 Mobile learning as a challenge to formal learning

Already in 2005, as a result of their research, in their article Sharples et al. predicted that mobile learning would represent a challenge to formal schooling. *"This [i.e. Mobile learning] can be seen as a challenge to formal schooling, to the autonomy of the classroom and to the curriculum as the means to impart the knowledge and skills needed for adulthood. But it can also be an opportunity to bridge the gulf between formal and experiential learning, opening new possibilities for personal fulfilment and lifelong learning."*<sup>9</sup> Today, in 2018, we can experience the realisation of their prediction. One of the most revealing pieces of evidence of this can be seen in Massive Open Online Courses (MOOCs) delivered predominantly in the form of mobile apps. In spite of the fact that many enrollees don't finish their course, in absolute numbers the success is huge. There are over 2.1 million course completions, as of April 2015, among courses offered by Coursera, which is only one of the MOOC providers.<sup>10</sup> Different benefits are associated with the completion of MOOCs, e.g. Coursera courses' completers report both career and educational benefits. The survey was sent by Coursera in December 2014 to 780,000 people from 212 countries and territories, who had completed a Coursera course prior to September 1, 2014. Fifty-two percent of the following Coursera survey respondents reported a primary goal of improving their current job (or finding a new one). Specific career benefits are mentioned in Chart 3.<sup>11</sup>

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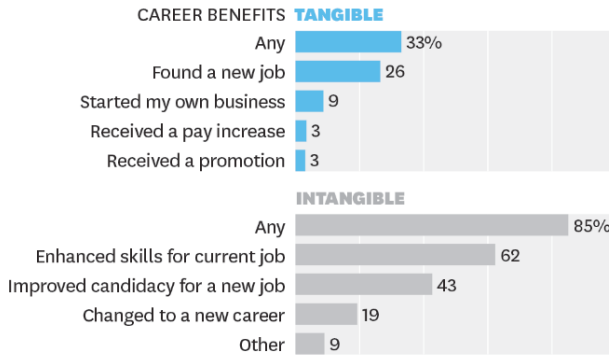
9 SHARPLES, M., TAYLOR, J., VAVOULA, G.: *A theory of learning for the mobile age*. [online]. [2018-03-03]. Available at: <[http://link.springer.com/10.1007/978-3-531-92133-4\\_6](http://link.springer.com/10.1007/978-3-531-92133-4_6)>.

10 *Who's Benefiting from MOOCs, and Why*. [online]. [2018-03-04]. Available at: <<https://hbr.org/2015/09/whos-benefiting-from-moocs-and-why>>.

11 *Who's Benefiting from MOOCs, and Why*. [online]. [2018-03-04]. Available at: <<https://hbr.org/2015/09/whos-benefiting-from-moocs-and-why>>.

### The Career Benefits of MOOCs

As reported by those who stated career benefits as their primary reason for completing a MOOC.



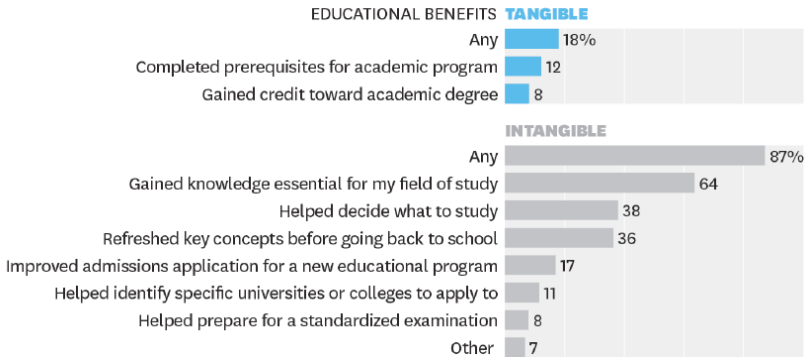
**Chart 3: The Career Benefits of Moocs (Coursera Survey Data)**

Source: *Who’s Benefiting from MOOCs, and Why*. [online]. [2018-02-25]. Available at: <<https://hbr.org/2015/09/whos-benefiting-from-moocs-and-why>>.

Apart from career benefits, also educational benefits of MOOCs identified the Coursera survey findings are quite significant and useful for tertiary educators and managers – see Chart 4.

### The Educational Benefits of MOOCs

As reported by those who stated educational benefits as their primary reason for completing a MOOC.



**Chart 4: The Educational Benefits of Moocs (Coursera Survey Data)**

Source: *Who’s Benefiting from MOOCs, and Why*. [online]. [2018-02-25]. Available at: <<https://hbr.org/2015/09/whos-benefiting-from-moocs-and-why>>.

With reference to the above chart, e.g. a mobile course as a helping hand in the decision-making process of what to study, or help in identifying specific universities to which to apply – these are benefits of extraordinary value for any type of tertiary level educational institution. Not only MOOCs but also any other educational courses delivered in the format of mobile apps and, above all, open access to these mobile courses are changing the educational landscape. It is a completely new learning experience which undoubtedly proves beneficial to learners. Simultaneously, it is worth incorporating into the syllabuses of different university study programmes. There is one more important fact to consider as far as formal and informal learning is concerned. The author of this paper is fully convinced that it is much more far-sighted to take a pro-active approach and convert the MOOCs and other high-quality informal learning resources into allies than to have to compete with them for students' favour in the not-too-distant future.

### 1.3 User perception of mobile learning effectiveness

In order to gain fresh and relevant data on the situation with mobile learning and its perception at Czech universities, the author replicated a recent global survey on “User Perception of Mobile Learning Effectiveness”. (User Perception of Mobile Learning Effectiveness – A Survey Report, 2017) The scale of the survey is minor (21 respondents). The data was collected from March 6 to March 14, 2018. The respondents were exclusively university teachers from several universities (The University of Finance and Administration, The Czech University of Life Sciences Prague, The University of Economics, The University of West Bohemia, and The University of Pardubice). The following table compares the most significant findings from both the Czech and global research projects.

**Table 1: User perception of mobile learning effectiveness – survey**

User perception of mobile learning effectiveness – survey		
	Globally	Czech Republic
<b>1 What is the definition of mobile learning?</b>		
• Learning through any mobile device	77%	55%
• Learning through a mobile device while on the move	75%	45%
<b>2 How can mobile learning help you?</b>		
• Provides me with new skills	79%	30%
• Helps me motivate the people I work with	64%	5%
• Improves my job performance	82%	20%
• Helps me recognise my strengths and weaknesses	54%	10%
• Allows me to exchange ideas with people in the field	79%	20%
• Improves my knowledge	79%	75%
<b>3 How organizations can benefit from mobile learning?</b>		
• Effectiveness in imparting learning	77%	38%



• Cost-effectiveness	77%	33%
• Ability to reach anyone, anywhere	90%	19%
• Ability to teach some subject very well	62%	42%
<b>4 How is mobile learning beneficial to the learner?</b>		
• Makes learning convenient	91%	58%
• Enables just-in-time learning	91%	42%
• Allows collaboration with other learners	71%	37%
• Facilitates learning through short modules	87%	47%
<b>5 What type of trainings can be effectively delivered through mobile learning?</b>		
• Any subject	40%	56%
• Compliance	74%	33%
• On-boarding training	65%	28%
• Safety training	72%	33%
• Product training	82%	22%
• Process training	70%	6%
• Sales & marketing	78%	17%
• Software training	60%	17%
<b>6 What are the main obstacles to adopt mobile learning?</b>		
• IT, Security issues	70%	45%
• Financial / budget constraints	57%	35%
• Psychological resistance of stakeholders	68%	65%
• Technology issues (such as multiple devices need)	71%	40%
• LMS issues (such as tracking)	61%	40%
• Usability limitations of mobile devices (screen size, capacity, etc.)	82%	45%
• Internet bandwidth issues	74%	35%

Source: Czech Republic survey – author’s own elaboration Global survey: *User Perception of Mobile Learning Effectiveness – A Survey Report*. [online]. [2018-03-13]. Available at: <<https://www.commlabindia.com/resources/survey-report/user-perceptions-of-mobile-learning.php>>.

Unsurprisingly, there are significant differences between the results of the user perception of mobile learning effectiveness globally and in the Czech Republic. Judging from the feedback provided by the Czech respondents, it can be inferred that there is not such a wide penetration and hands-on experience with the use of mobile learning and, generally speaking, mobile learning has not become deeply rooted yet. However, far more qualified insight might be available within a relatively short period. Nevertheless, we can already spot a few interesting moments: 75% of the Czech respondents believe that mobile learning can improve their knowledge (globally 79%), however only 30% of them believe that mobile learning can be useful in acquiring new skills (skills = globally 79%). Peer-to-peer/social learning allowing collaboration among learners was denoted by a mere 37% of the Czech respondents (globally 71%). The main obstacle to adopt mobile learning consisting in psychological resistance of stakeholders was chosen by 65% of Czech respondents (it is also perceived as a big problem globally – 68%). Internet bandwidth issues are not felt to be an obstacle by many

respondents in the Czech Republic, i.e. only 35% in comparison with the global number reaching 74%. Worldwide statistics showed respondents were more critical to the possibility of teaching/delivering any subject effectively (the Czechs were more optimistic – 56%). However, given the small sample size, caution must be used when interpreting the results.

#### **1.4 Multimedia journalism**

Rapidly changing world and disruptive technological innovations have changed the world of journalism as a whole and, specifically, the work of journalists in an unprecedented way: audio, video, moving charts and even elements of augmented reality – all this is a part of readers'/viewers' expectations today. Journalism, as well as many other disciplines, is becoming rather technological. The good news is that there are numerous sophisticated mobile applications which fully fit into the typical lifestyle of journalists and help them fulfil their daily duties. It is the eleventh hour to start the process of implementation of these new IT skills into Media Studies. They predominantly consist in mastering various functions/features of carefully selected mobile apps which make the work of journalists not only easier and efficient and also more enjoyable. The process of seamless integration of new mobile apps into the classical syllabus of Media Studies is a new challenge for university educators.

#### **1.5 Mobile learning apps for multimedia journalists**

Disruptive innovations introduced into the media industry may be perceived as a merciless process. Janet Balis, strategy sector leader for Media & Entertainment and a Principal with Ernst & Young LLP, in her article for Harvard Business Review, poses the question on the right balance between humans and technology across the full media while thinking, simultaneously, about creativity maximization and the shift towards operating models that better reflect the future. She believes that *“The future requires change on a massive scale for most organizations, and the best approach involves leadership’s embracing the complexity, not only of developing the right strategy but executing it with deep attention to the details that matter.”*<sup>12</sup> The author of this paper believes that ‘the change’ should start already at the level of university education. It is the top priority of universities to contribute to it by their research embodied in an attempted merger of the ‘legacy operating models’ and the ‘innovative operating models’ within the tertiary study programme of Media Studies. Following a careful selection

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12 3 *Strategic Questions the Media Industry’s Future Depends On*. [online]. [2018-03-05]. Available at: <<https://hbr.org/2015/10/3-strategic-questions-the-media-industrys-future-depends-on?autocomplete=true>>.

process, the author of this paper divided the mobile applications suitable for Media Studies into five groups: (1) news apps, (2) photo/image editing apps, (3) video editing apps, (4) audio editing apps, and (5) blogging apps. A lesson plan demonstrating possible use of these apps in Media Studies' seminars can be considered as added value of this treatise and it can help educators to take their first steps in this direction with greater confidence.

### 1.5.1 News apps

First, it is important to solve the problem of how to stay informed on 24/7 basis and be notified on important issues at the moment of their happening. The second step is to stay informed on the topic of a journalist's preference as it is currently common practice that journalists tend to specialize in a particular area of interest or, perhaps, industries. The selections of individual apps mentioned further on in the text is purely the author's decision and **the author claims that she has no business relations** to any of the apps' developers and/or providers/sellers. The apps described in this chapter are mostly for iOS. However, very often, the same or a similar app also exists for the **Android** operating system.

**Table 2: BBC News App**

Name	Provider/Developer	Language	Cost
<b>BBC News App</b>	<b>BBC Worldwide</b>	<b>English</b>	<b>Free of charge</b>

Source: own processing

**BBC News App** (incoming multimedia news) is the basic mobile app to reside in a smartphone of Media Studies' students. There are a few reasons for that: it is a source of information which is reputable and reliable; all important news from all over the world can be found there as well as interesting stories. International news is updated 24 hours a day. There is a section of 'One-minute World News' which is the latest news summary from BBC World News and is intended for busy people. The video section brings/archives live stories usually in the length from 30 seconds to 2 or 3 minutes sharing the atmosphere of a particular event. BBC News App – section Live offers online mobile broadcasting of international news, analyses and features from the BBC World Service with the highest levels of expertise and insight from the global network of correspondents. The BBC News App is a smart tool enabling its user to organize the news of interest in the section 'My topics' for easy access. Push notifications for breaking news (incl. the alert sound option) or text size setting are practical features which are welcome by the BBC News App's users.

**Table 3: BBC iPlayer Radio**

Name	Provider/Developer	Language	Cost
<b>BBC iPlayer Radio</b>	<b>BBC Worldwide/ BBC Worldwide</b>	<b>English</b>	<b>Free of charge</b>

Source: own processing

**BBC iPlayer Radio** (incoming audio news) is an app allowing free access to several digital radio stations with the possibility of downloading programmes of your choice to your device and listen to them offline. Radio programmes and different podcasts represent a great way of listening to digital content while doing manual work or while e.g. commuting to work.

**Table 4: ČTK**

Name	Provider/Developer	Language	Cost
<b>ČTK</b>	<b>ČTK/ iCom Vision Holding</b>	<b>Czech</b>	<b>Free of charge</b>

Source: own processing

ČTK mobile application is the very first Czech Infobank provided by Czech News Agency (ČTK). The app offers a comfortable access to the selection from the currently updated ČTK news service. According to the provider, it covers about 12% of the total amount of news. Messages contain photos which can be shared via email, Facebook and Twitter. It also allows you to read messages in offline mode, too.

**Table 5: ČT 24**

Name	Provider/Developer	Language	Cost
<b>ČT24</b>	<b>Česká televize/ Česká televize</b>	<b>Czech</b>	<b>Free of charge</b>

Source: own processing

The ČT24 mobile app with a 24/7 access to news either in an audio or a video format is an excellent companion for people 'on the go'. Well-structured content in several categories, streaming audio/video news, download of articles to one's own device, landscape mode for video watching, bookmarking and sharing options and other features make this app very popular. Having access to the most prestige news apps will serve students as an inspiration with numerous examples of news coverage at a professional level. Educators are expected to help students understand various formats of news coverage and get acquainted with professional level reporting skills.

*Learning goals – Skills/techniques: creativity, critical thinking, project work, critical analysis, communication, collaboration.*

### 1.5.2 Photo/image editing apps

“A picture tells a thousand words.” is a famous phrase adopted by many. Only Dan Pink, author of 6 New York Times bestselling books, in his famous TED talk challenged this phrase by saying: “If a picture is worth a thousand words, a metaphor is worth a thousand pictures”. It is no secret that, for journalists, the importance of both is beyond all doubt.<sup>13</sup> Owing to the fact that there are literally hundreds of photo/image editing apps, it is important to concentrate on the practice of journalists. What do they really need? Let’s start with the frequented need to blur the photo background (for any reason) and blur the face (for legal/security reasons). There are four apps to choose from.

**Table 6: Blur Photo Effect Background**

Name	Provider/Developer	Language	Cost
<b>Blur Photo Effect Background</b>	<b>Alan Cushway</b>	<b>English +12 languages</b>	<b>Free of charge</b>

Source: own processing

Blur Photo Effect Background apps offers high resolution editing with zoom so that you can see the finest details, soft and hard brushes, 13 filter effects. Also, you can create your own blurred wallpapers using your own photos. The app has the feature of rotating image without having to rotate the device and allows export in 14 different ratio sizes. Current rating from users reaches 4,5.

**Table 7: Blur Photo Background**

Name	Provider/Developer	Language	Cost
<b>Blur Photo Background</b>	<b>Sungwoong Jang</b>	<b>English</b>	<b>Free of charge</b>

Source: own processing

Blur Photo Background for iOS helps to blur the background of any picture of yours with just few taps. You can blur unwanted objects, faces or, indeed, anything.

**Table 8: Lens distortions**

Name	Provider/Developer	Language	Cost
<b>Lens distortions</b>	<b>Lens Distortions, LLC</b>	<b>English</b>	<b>Free of charge/ CZK 29,-/monthly</b>

Source: own processing

There are many apps that help you to add textures and various lighting effects. Lens distortions can enhance your photos with various light effects,

13 *Compilation Daniel Pink: A Whole New Mind – YouTube (Full HD Video)*. [online]. [2018-02-25]. Available at: <<https://www.youtube.com/watch?v=RFL30u5BdLc&t=92s>>.

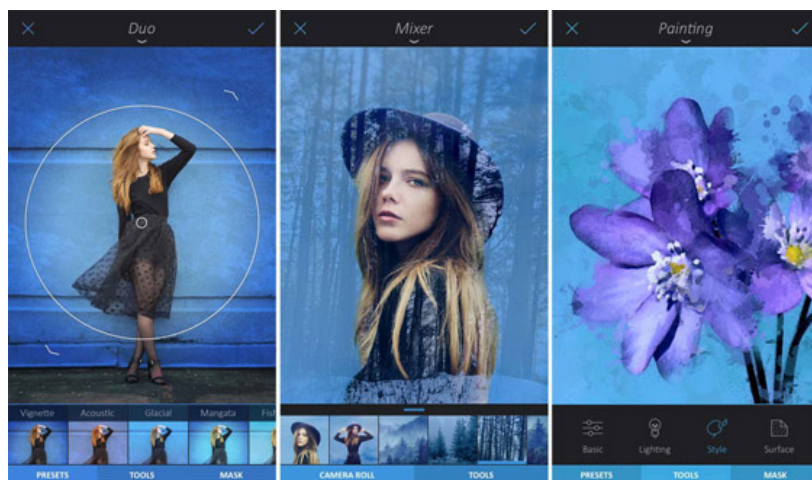
sun flares, and fog. Adding these elements is intuitive. The basic version comes with a basic collection of effects (free of charge). Additional effects, e.g. 230 additional filters, are definitely worth buying.

**Table 9: TouchRetouch**

Name	Provider/Developer	Language	Cost
<b>TouchRetouch</b>	<b>Adva-Soft</b>	<b>Czech +16 languages</b>	<b>CZK 49,-</b>

Source: own processing

**TouchRetouch** is another app for removing unwanted blemishes and objects from images. It offers also a clone tool to duplicate objects. In order to conclude this section, there are professional photo editors available, e.g. **Snapshot** developed by Google, Inc. or **Camera+** by LateNiteSoft that will solve majority of your photo editing requirements and special wishes. If you need to correct horizontal and vertical perspective distortion, use the **SKRWT** app by Mathaeus Jagielski; and finally, if you long for some creative and artistic tools, then the app **Enlight** by Lightrics Ltd. will definitely help you.



**Figure 1: Enlight Mobile App**

Source: *Apple App Store*. [online]. [2018-03-05]. Available at: <<https://itunes.apple.com/us/app/enlight/id930026670?mt=8>>.

Among hundreds of photo editing applications, this was just a handful of the best ones. Everyone can master these apps quickly and easily. It will be the university teachers of Media Studies who may encourage students to learn

how to use them. As a rule, students are very creative and they will soon use this type of apps to their full potential.

*Learning goals – Skills/techniques: specific photo editing skills: blurring photo background, blurring face, photo lightning effects, removing unwanted objects, perspective distortion, and artistic touch.*

### 1.5.3 Video editing apps

A very popular mobile app for iPhone users for video editing is **iMovie** developed by Apple. It is a free-of-charge, advertising-free mobile app to create beautiful movies. There are 14 templates with stunning graphics, built-in music and sound effects. There is a handy feature: you can easily transfer projects between different Apple devices using AirDrop or iCloud Drive. It means you can start your video editing on your iPhone and finish it later at home using your iMac. Numerous options for sharing a finished video are available, too.



**Figure 2: iMovie**

Source: own processing, iMovie

A sophisticated mobile app for video editing for mobile journalists is **Luma Fusion** by Luma Touch LLC. It is a powerful multi-track professional video editor and a tool for numerous amazing video effects for compelling video stories. There are video tutorials and forums for enthusiasts and professionals. The price of this app is 499,- Czech Crowns.



**Figure 3: Luma Fusion**

Source: own processing, Luma Fusion

*Learning goals – Skills/techniques: specific video editing skills: video scripting, video editing, captions, subtitles, soundtrack, sharing video projects.*

#### **1.5.4 Audio editing apps**

A mic and a voice recorder have been used by journalists for decades to record precious audio moments. However, any audio recording needs editing and there are few apps which can offer a solution easily and quickly. One of the most frequently used among them is **Hokusai Audio Editor** by Wooji Juice Ltd. Hokusai is a multitrack audio editor. It records or imports a track and offers a full range of features one can imagine for audio editing, including filters and special effects. The sound is natural and clean. It is in English and it is free of charge.

**Lexis Audio Editor** is an analogy for Android operating system and it is a big help to journalists who look for a simple-to-use audio editing app. Among other features, this app will allow you to record your voice and insert it to the already existing audio file.

*Learning goals – Skills/techniques: specific audio editing skills: audio interviewing, scripts, editing and mixing tracks, sound filters, special effects, sharing audio projects.*

#### **1.5.5 Blogging apps**

There are many of popular blogging apps. Just to name a few blogging apps which are free of charge can be sufficient to give a basic idea about the available options. They are the following:

- **BlogTouch** is the most powerful WordPress mobile editor. It is very popular and comfortable to use.
- **Tumblr** – an easy to use and enjoyable blogging platform.

With all of these platforms you will be able to create a new post, edit the already existing post and upload media.

*Learning goals – Skills/techniques: working in a mobile blogging platform, creating / editing / uploading new posts, dealing with commentaries.*

### **1.6 Integration of mobile apps into Media Studies' Instruction**

Subchapter 1.5 identified five areas of tasks and activities which are typical for the practice of contemporary multimedia journalism where news content is disseminated via multiple media platforms. The job of a multimedia journalist has become rather technological. It is not exceptional that today's journalists are expected to be familiar with skills encompassing



photo/video/audio editing, and blogging at – at least – a rudimentary level. University teachers specializing in Media Studies appreciate and understand the need to prepare their students for the new requirements of media industry. They are the only experts who can adopt a cautious approach to the sensitive combination of the scientific content of Media Studies and digital communication technologies used in the media world. Teacher training with focus on new media competencies is a precondition for success. To help teachers be more confident in their new roles, the author of this paper presents a sample lesson plan demonstrating a possible use of multiple apps.

**Table 10: Lesson Plan: Should teachers carry a gun to protect students?**

<b>Should teachers carry a gun to protect students?</b> <i>a lesson plan with the use of mobile apps</i>	
	<p><b>Objective:</b> Students will demonstrate the ability to critically evaluate online news and use mobile applications for photo/video/audio editing and blogging while working on a real-life assignment.</p>
	<p>Divide the students into groups of 5. They will work on the following tasks:</p>
1	<p><i>Group discussion</i> with focus on questions challenging students to critically think about the relationship between <i>gun regulation and gun violence</i> (e.g. Do you think that teachers should be trained how to use weapons in case of emergency? What are potential risks of carrying guns for students' protection? Will students feel safer if their teachers are armed?);</p>
2	<p><i>Research.</i> Ask your students to carry out research with the aim to find out how this controversial topic is covered in different news apps. Then the students will compare the findings of their research and make a list of valuable ideas and data.</p>
3	<p><i>Copywriting.</i> The students will cover the topic using the following formats:</p> <ul style="list-style-type: none"> <li>• a short text to be uploaded on the University website expressing concerns about the issue and supporting a clear attitude towards the problem;</li> <li>• a short article for the University Students' Journal – max. 1 A 4 – covering the topic;</li> <li>• a blog post to be uploaded onto the University Students' and Teachers' blog.</li> </ul> <p>Topic-relevant visuals carefully selected and edited with the help of various mobile apps will complement each of the formats.</p>
4	<p><i>Video invitation</i> to an open lecture given by an expert on security issues on the premises of the University. Make use of students' knowledge of a film trailer features (making the audience curious by revealing just some information but not too much) and let them use the mobile app iMovie, including appropriate background music and texts.</p>
5	<p>A <i>short interview</i> with the Vice-Dean (or another representative of the University's management) on measures taken/to be taken by the University with the aim to ensure students/parents/local community that everything is under control. The interview will be recorded using a smartphone app and broadcasted on the local radio station. Then it will be uploaded as streaming audio on the students' section of the University webpage.</p>
	<p>Note: If more groups work on the project, a students' contest can be organized. A gala evening can be held to officially announce the winners.</p>

Source: own processing

## Conclusion

The aim of this paper was to identify and explore existing mobile applications suitable for implementation into Media Studies programmes, including teaching methods and activities helping to meet specific learning goals. Based on literature review and equipped with the findings of an extensive research in specific purpose mobile applications, both in Apple and Google Play app stores, the author challenged the status quo of Media Studies' syllabuses and suggested their modification – and complementation with the aim of bringing the study programme closer to the multimedia journalists' current practice requirements. Strict selection criteria were set focusing mainly on the functions critically needed in a multimedia journalist profession. In total, eighteen smart mobile applications in five categories were identified and analysed from the viewpoint of their benefits for Media Studies' students.

However, pure awareness of the existence of mobile applications with functions pertinent to journalists' and digital communication experts' daily routine is a long way short of reaching the stipulated specific learning goals. In order to gain fresh and relevant data on the situation with mobile learning at Czech universities, the author replicated a recent global research on user perception of mobile learning effectiveness. The main objective was to establish the facts on mobile learning and its perception in tertiary education in the Czech Republic. Therefore, respondents were recruited exclusively among university teachers. The results were presented in a well-arranged manner in the format of a table comparing the most important findings from both the Czech survey and the global research. The author of this paper is fully convinced that the specifics of smartphone-mediated interactions versus face-to-face learning still require further research that will shed light on these issues as both the face-to-face and digital realms are predestined to merge more and more as the learning technologies evolve. A further discussion of deeper integration of mobile technologies into instruction at university level falls outside the scope of this paper. However, disruptive changes may occur suddenly in the world of tertiary education. Therefore, it is much better to adopt a pro-active approach immediately.

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*Who's Benefiting from MOOCs, and Why.* [online]. [2018-03-04]. Available at: <<https://hbr.org/2015/09/whos-benefiting-from-moocs-and-why>>.

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## BRINGING REALITY CLOSER TO GAMERS

*Zdenko Mago*

### **ABSTRACT:**

Digital games have always been characteristic as well as popular by the possibility to escape physical reality into virtual worlds for fun and relaxation. Although, current technological development (e.g. AR, VR) and various marketing strategies (e.g. SoLoMo) paradoxically push this reality closer to gamers' genuine reality, creating new perceptions, feelings and experiences. The study defines and illustrates new forms of reality between pure virtual immersion within digital games and alternate reality games, created by always-available (mobile) localisation and social contact with people from close surroundings.

### **KEY WORDS:**

alternate reality games, digital games, immersion, pervasive games, reality, SoLoMo

## **Introduction**

Since their inception, digital games have always been a very popular way of spending free time for various age groups of people, but the motivation for playing significantly differs one by one. The act of playing a game is where the rules embedded into the game's structure start operating, and its program code starts having an effect on cultural and social, as well as artistic and commercial realities.<sup>1</sup> In general, digital games are taken as an interactive entertainment medium and just their ability to mediate fun makes them a casual, even short-term, leisure activity. On the other hand, the playing of digital games is also considered as an interaction with the complex mechanics of immersive virtual worlds beyond simple entertainment, leading to the existence of phenomena like *hyperreality* or *escapism*, although within digital games a specific negative context is not required.<sup>2</sup> Imaginative worlds created by digital games provide seemingly the most natural transition between physical and virtual reality, compared to other media, due to the freer definition of what is or can be "real" as well as the freer definition of their own identity. Also for this reason, there has appeared an assumption within digital-gaming spheres that the more realistic the environment, thrilling narrative, and extended space for

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- 1 ERMI, L., MÄYRÄ, F.: Fundamental Components of the Gameplay Experience: Analysing Immersion, in Changing Views: Worlds in Play. In DE CASTELL, S., JENSON, J. (eds.): *Selected Papers of the 2005 Digital Games Research Association's Second International Conference. Conference Proceedings*. Vancouver : DiGRA, 2005, p. 15-16.
  - 2 CALLEJA, G.: Digital Games and Escapism. In *Games and Culture*, 2010, Vol. 5, No. 4, p. 348.

player's interaction is a part of the game, the more intense immersion gamers will reach. Therefore, the rapid development of photorealism was a logical result. The study deals with the fundamentals of digital games' experience as motivation and immersion with an aim to understand gaming market trends in the past. Subsequently it analyses current approaches influenced by technological innovations and new marketing strategies, which have shaped the current gaming market, essentially within the limits of Milgram's reality-virtuality continuum.<sup>3</sup> The goal is to indicate how marketing (especially SoLoMo strategy) and technologies (VR, AR, mobile, localisation, social media, etc.) redefine borders between virtual and physical worlds, which are a part of the reality generated by digital games.

## 1 Fundamentals of digital games' experience

An analysis of the motivation for playing requires distinguishing between the *intrinsic motivation*, considerably subjective and very individual, and the *extrinsic motivation*, causing the gamer to become less involved in the task just for subjective enjoyment and more for the proposed reward. In general, fun is the most prevalent motivation to play among gamers,<sup>4</sup> although this greatly depends also on the gamers' level of skills and other factors (as shown for example by the findings of factor analysis of MMORPG players<sup>5</sup>). According to Przybylski, Rigby and Ryan, activities to be experienced as inherently enjoyable or fun reflect satisfying basic psychological needs: *competence* (a presence of adequate challenge), *autonomy* (a sense of equifinality), *relatedness* (opportunities for social interaction), and *mastery of controls* (the learned ability to effortlessly perform intended actions in the game's virtual environment).<sup>6</sup> Particularly regarding skilled gamers, the element of fun often transforms its nature into enjoyment from overcoming challenges. The challenge itself is closely linked to the flow experience (a state of mind whereby a person is fully immersed in a task) that can partially explain the compelling character of digital games.<sup>7</sup>

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3 MILGRAM, P., KISHINO, F.: A Taxonomy of Mixed Reality Visual Displays. In *IEICE Transactions on Information and Systems*, 1994, Vol. E77-D, No. 12, p. 1321.

4 REID, G.: Motivation in video games: a literature review. In *The Computer Games Journal*, 2012, Vol. 1, No. 2, p. 74.

5 YEE, N.: Motivations for Play in Online Games. In *CyberPsychology & Behavior*, 2006, Vol. 9, No. 6, p. 772-774.

6 PRZYBYLSKI, A. K., RIGBY, C. S., RYAN, R. M.: A Motivational Model of Video Game Engagement. In *Review of General Psychology*, 2010, Vol. 14, No. 2, p. 155-156.

7 See: REID, G.: Motivation in video games: a literature review. In *The Computer Games Journal*, 2012, Vol. 1, No. 2, p. 78; CSIKSZENTMIHALYI, M., LEFEVRE, J.: Optimal Experience in Work and Leisure. In *Journal of Personality and Social Psychology*, 1989, Vol. 56, No. 5, p. 815-816.

People play digital games for the experience that can only be achieved by engaging in gameplay. Taking into account Pine and Gillmore’s categorisation of different experience types, the gameplay experience can be classified as escapist experience, where in addition to active participation, also *immersion* (becoming physically or virtually a part of the experience itself) plays a central role.<sup>8</sup> Immersion is understood also as a sense of presence in game, thus gamers act as if they are a part of the game environment and story. For example, gamers immersed in *Horizon: Zero Dawn*<sup>9</sup> may prioritize travelling by riding mechanic animals (a way related to the game world), over using fast travel through user interface. Two general categories of games facilitating immersion can be classified: (1) creating a rich mental model of the game environment; (2) creating consistency between the things in that environment (see Table 1).<sup>10</sup> According to McMahan, three conditions need be met to create a sense of immersion in digital games: (1) the user’s expectations must match the game’s conventions fairly closely; (2) the user’s actions in the game must have a non-trivial impact; (3) the conventions of the game world must be consistent, even if they don’t match those of the physical world.<sup>11</sup>

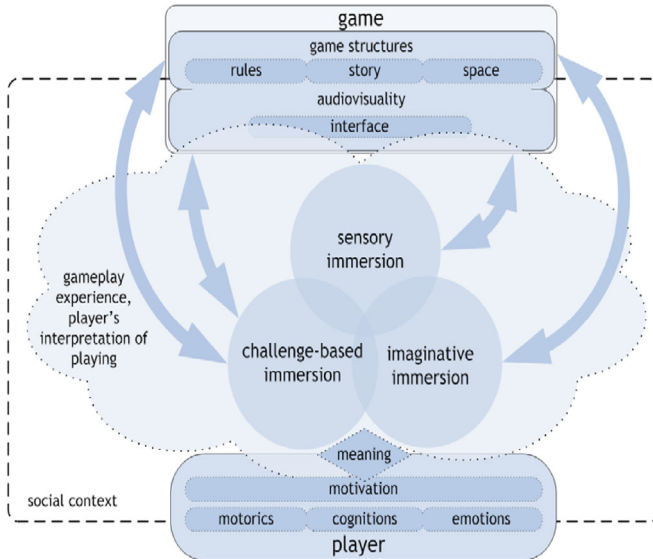
**Table 1: Characteristics of games that facilitate immersion**

The concept of richness	The concept of consistency
• multiple channels of sensory information	• lack of incongruous visual cues in the game world
• completeness of sensory information	• consistent behaviour from things in the game world
• cognitively demanding environments	• an unbroken presentation of the game world
• a strong and interesting narrative, plot, or story	• interactivity with items in the game world

Source: MADIGAN, J.: *The Psychology of Video Game Immersion*. [online]. [2018-04-18]. Available at: <[www.psychologytoday.com/us/blog/mind-games/201207/the-psychology-video-game-immersion](http://www.psychologytoday.com/us/blog/mind-games/201207/the-psychology-video-game-immersion)>.

- 8 ERMI, L., MÄYRÄ, F.: Fundamental Components of the Gameplay Experience: Analysing Immersion, in Changing Views: Worlds in Play. In DE CASTELL, S., JENSON, J. (eds.): *Selected Papers of the 2005 Digital Games Research Association’s Second International Conference. Conference Proceedings*. Vancouver : DiGRA, 2005, p. 17-18.
- 9 GUERRILLA GAMES: *Horizon: Zero Dawn*. [Digital game]. San Mateo : Sony Interactive Entertainment, 2017.
- 10 MADIGAN, J.: *The Psychology of Video Game Immersion*. [online]. [2018-04-18]. Available at: <[www.psychologytoday.com/us/blog/mind-games/201207/the-psychology-video-game-immersion](http://www.psychologytoday.com/us/blog/mind-games/201207/the-psychology-video-game-immersion)>.
- 11 McMAHAN, A.: Immersion, Engagement, and Presence: A Method for Analyzing 3-D Video Games. In WOLF, M. J. P., PERRON, B. (eds.): *The Video Game, Theory Reader*. New York : Routledge, Taylor & Francis Group, 2003, p. 68-69.

Ermi and Mäyrä suggested the gameplay experience model called *SCI-model* that represents key elements structuring the gameplay experience. *Sensory immersion* is related to the audiovisual processing of games. *Challenge-based immersion* is the most powerful when gamer achieves a satisfying balance of challenges and abilities. *Imaginative immersion* occurs when a gamer becomes absorbed with the game story and world, begins to feel for or identify with game characters, or just enjoys the fantasy of the game (see Picture 1).<sup>12</sup>



**Picture 1: SCI-model of the gameplay experience**

Source: ERMI, L., MÄYRÄ, F.: Fundamental Components of the Gameplay Experience: Analysing Immersion, in Changing Views: Worlds in Play. In DE CASTELL, S., JENSON, J. (eds.): *Selected Papers of the 2005 Digital Games Research Association's Second International Conference. Conference Proceedings.* Vancouver : DiGRA, 2005, p. 8.

During the period of on-going intense immersion, the immersed digital-gaming world or reality can become the only perceived reality of a gamer; but such intense immersion mostly lasts just a short term (similar to

12 ERMI, L., MÄYRÄ, F.: Fundamental Components of the Gameplay Experience: Analysing Immersion, in Changing Views: Worlds in Play. In DE CASTELL, S., JENSON, J. (eds.): *Selected Papers of the 2005 Digital Games Research Association's Second International Conference. Conference Proceedings.* Vancouver : DiGRA, 2005, p. 22.

other media like TV) and the gamer can interrupt it by himself at any time. Although, these moments belong to arguments about why digital games are such popular leisure time activities. The current development of *virtual reality* (VR) technology within the digital-gaming industry even offers to gamers the undisrupted immersive experience.<sup>13</sup>

## 2 Realism and reality of digital games as marketing appeals

The assumption that the high quality of the graphic and sound processing of games toward photorealism has had a major impact on immersion, and subsequently on the success of games (popularity as well as sales), is implicitly accepted by the entire gaming industry and also by many gamers as some kind of paradigm. However, research results in this field are not unambiguous as demonstrated by the following case. *Half-Life 2*<sup>14</sup>, a photorealistic dystopian sci-fi action game, was awarded dozens of “Game of the year” awards, “Game of the Decade” award, and also appears practically on all gaming portals discussing first-person shooting (FPS) games in any context considered as one of the most important representative of the genre. According to the results of Ermi’s and Mäyrä’s research, it seemed to be the overall strongest game (from 13 tested) in immersing its players.<sup>15</sup> Nacke and Lindley used mods of *Half-Life 2* as research material for the measurements of spatial presence and found significant results within the designed for immersion level (high on “self-location” and highest on “possible actions”).<sup>16</sup> Although, Przybylski, Rigby and Ryan found that photorealism has a minor role in the process of immersion, unlike the degree to which games satisfy motivational needs – when players have their needs satisfied within the game, they are more phenomenologically embedded in the emotional, physical, and narrative elements of the game world.<sup>17</sup> Anyway, there are no doubts

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- 13 MAGO, Z.: New trends of marketing communication based-on digital games. In *European Journal of Science and Theology*, 2017, Vol. 13, No. 6, p. 177.
  - 14 VALVE CORPORATION: *Half-Life 2*. [Digital game]. Bellevue : Valve Corporation, 2004.
  - 15 ERMI, L., MÄYRÄ, F.: Fundamental Components of the Gameplay Experience: Analysing Immersion, in Changing Views: Worlds in Play. In DE CASTELL, S., JENSON, J. (eds.): *Selected Papers of the 2005 Digital Games Research Association’s Second International Conference. Conference Proceedings*. Vancouver : DiGRA, 2005, p. 25.
  - 16 NACKE, L., LINDLEY, C. A.: Flow and Immersion in First-Person Shooters: Measuring the player’s gameplay experience. In KAPRALOS, B., KATCHABAW, M., RAJNOVICH, J. (eds.): *Future Play ‘08 Proceedings of the 2008 Conference on Future Play: Research, Play, Share. Conference Proceedings*. New York : ACM, 2008, p. 86.
  - 17 PRZYBYLSKI, A. K., RIGBY, C. S., RYAN, R. M.: A Motivational Model of Video Game Engagement. In *Review of General Psychology*, 2010, Vol. 14, No. 2, p. 162.



that detailed photorealism is still a trend of the gaming mainstream,<sup>18</sup> and technologies implemented in the newest gaming consoles (e.g. Playstation 4 Pro supports playing in the 4K resolution) enable its further development.

Marketing communication of digital games has used the realism of games to promotionally appeal since the very beginning of the gaming industry, because more realistic appearance has been associated by gamers with expected higher quality of a game that should guarantee a more intense immersion. Actually, it can be said that digital-gaming marketing sells “new”, “better” or “unavailable” reality. Many even current digital games bet on their ability to experience a reality indistinguishable from the real. An example is the racing games series *Forza*<sup>19</sup>. On the other hand, many games of “lower” gameplay graphics use photorealistic cinematic trailers for promotion, too. *World of Warcraft*<sup>20</sup> and its extensions are famous not only for the gameplay itself, but also for high quality cinematics.

## 2.1 Approaches to gaming reality changes

Due to the increasing popularity of casual games that began with the internet rise in the late 90’s, many digital-gaming companies are shifting resources away from hyperrealism and are rather focusing on alternative interfaces, simple puzzle and arcade games, and also experimental games.<sup>21</sup> Gamers’ and market’s surfeit of realism in games has contributed to this return, respectively revitalisation of classic digital-gaming genres as well as the original graphical appearance, e.g. pixel art. Paradoxically, this has created several new relations of games to physical reality than just attempting to make the visual experience from a game more realistic and immersive.

### 2.1.1 Alternative gaming interfaces

Alternative interfaces and extensions of gaming platforms have already started to appear with the first arcade (even analogy) machines<sup>22</sup> like

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18 STUART, K.: *Photorealism – the future of video game visuals*. [online]. [2018-04-18]. Available at: <[www.theguardian.com/technology/2015/feb/12/future-of-video-gaming-visuals-nvidia-rendering](http://www.theguardian.com/technology/2015/feb/12/future-of-video-gaming-visuals-nvidia-rendering)>.

19 TURN 10 STUDIOS et al.: *Forza (game series)*. [Digital game]. Redmond : Microsoft Studios, 2005-2017.

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

21 WESLEY, D., BARCZAK, G.: *Innovation and Marketing in the Video Game Industry*. Surrey : Gower, 2010, p. 176.

22 WOLF, M. J. P.: Arcade Games of the 1970s. In WOLF, M. J. P. (ed.): *The Video Game Explosion: A History from PONG to PlayStation® and Beyond*. Westport : Greenwood Press, 2008, p. 37.

*Qwak!*<sup>23</sup>. Regarding adaptation for home usage and its popularization, the *Nintendo Company* deserves the greatest merits. In 1984, they came up with the *Zapper light gun*, a firearm looking game controller based on a laser clay shooting system, enabling gamers to interact with shooting gallery-style games,<sup>24</sup> e.g. *Duck Hunt*<sup>25</sup>. In 2006, *Nintendo Wii* with modern motion control system launched the next important generation of platforms' extensions. After *Sony Playstation Move* had appeared on the market, numerous types of accessories for both Wii and Move controllers interconnecting gaming and physical reality have been released – guns, bows, swords, sports accessories (e.g. tennis racket), etc. *Microsoft Xbox Kinect*, as another gaming market leader, uses the gamer's body as an extension, which creates a different gaming experience as well as the perception of borders of both physical and game realities. Currently, *Nintendo Labo*, cardboard cut-outs extension sets for Nintendo Switch platform released in April 2018, is a representative example of such direction occurring in the digital-gaming sphere. Referring to iconic (offline) construction toys like *Lego*, gamers can make their Nintendo Switch (so far just minigames from Labo series) gaming experience more realistic by themselves, from the fishing rod kit to the piano, motorcycle or robot kits.

### 2.1.2 Augmented reality games

The technology of *augmented reality* (AR) enables users to use common devices with a screen, a camera and an internet connection to perceive the physical world augmented by useful information, fantasy items, gameplay elements, and many others. From the opposite side, AR acts as a means of sharing virtual and physical reality, which, particularly within digital games, redefines the perception of game worlds, basically, removes its borders, and creates new experiences. In 2016, Proxy42 made *Father.io*<sup>26</sup>, the world's first real-life AR FPS game. Fundamentally, it is like *Counter-Strike: Global Offensive*<sup>27</sup> with the difference that photorealistic virtual (and bounded) levels were replaced by real-world squares, streets, parks and other outdoor spaces, so gamers can experience the tactics, strategies and adrenaline of thrilling FPS battles in their everyday-life reality (see Picture 2).<sup>28</sup>

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23 ATARI: *Qwak!*. [Digital game]. Sunnyvale : Atari, 1974.

24 DONOVAN, T.: *Replay: The History of Video Games*. Lewes : Yellow Ant, 2010, p. 166.

25 NINTENDO RESEARCH & DEVELOPMENT 1: *Duck Hunt*. [Digital game]. Kyoto : Nintendo, 1984.

26 PROXY42: *Father.io*. [Digital game]. San Francisco : Proxy42, 2016.

27 HIDDEN PATH ENTERTAINMENT, VALVE CORPORATION: *Counter-Strike: Global Offensive*. [Digital game]. Bellevue : Valve Corporation, 2012.

28 *Father.io*. [online]. [2018-04-28]. Available at: <<http://father.io/>>.



**Picture 2: Father.io gameplay preview**

Source: *Father.io*. [online]. [2018-04-28]. Available at: <<http://father.io/>>.

### 2.1.3 Alternate reality games

*Alternate reality games* (ARGs) can be defined as immersive transmedia games played in the real world, unlike AR games, ARGs interconnect experiences of physical and virtual reality by combining several online and offline media and gaming mechanisms within one mutual fictional background.<sup>29</sup> The game *nfamous Second Son*<sup>30</sup> has a free alternate reality downloadable content (DLC) entitled *Paper Trail*. While playing it, a gamer takes the role of a detective and, through the web portal interconnected with console gameplay, must find all clues, investigate them and uncover the untold story behind the main narrative of the game. Originally, this DCL was released in parts – each Friday during six weeks in 2014. Although, this was just a less extensive example, ARGs are often utilized as a part of digital games' marketing campaigns, including teasers, and attempting to reach

29 See: WOJCIECHOWSKI, Ł. P., MAGO, Z.: Advertainment – The Relation between Guerrilla Marketing and Digital Games. In PETRANOVÁ, D., RYBANSKÝ R., MENDELOVÁ D. (eds.): *Marketing Identity: Online rules – part I. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2017, p. 443-445; BAKIOĞLU, B. S.: Alternate Reality Games. In MANSELL, R., ANG, p. H. (eds.): *The International Encyclopedia of Digital Communication and Society*. Hoboken : John Wiley & Sons, 2015, p. 1.

30 SUCKER PUCH ENTERTAINMENT: *inFAMOUS Second Son*. [Digital game]. San Mateo : Sony Interactive Entertainment, 2014.

overlying of both game and real world realities even on the global level, like in a case of the campaign *No Hope Left*<sup>31</sup> for *Resident Evil 6*<sup>32</sup>.

#### 2.1.4 Alternate reality games

Montola, Stenros and Waern define a *pervasive game* as a game that has one or more salient features that expand the contractual magic circle of play spatially, temporally, or socially. It means, there are no longer certain times, places and participants regarding the game.<sup>33</sup> There exist various names for this type of games like adaptronic, ambient, trans-reality, crossmedia, mixed reality games, ubiquitous games, urban games, etc. Andrade and Medeiros state that locative games reflect the opposite side of digital games, considering that the game's content leaks from screens and consoles to pervade the player's space, using locative media.<sup>34</sup> Technology used by pervasive games enables tying virtual content to real-world locations. *Ghostbusters: Paranormal Blast*<sup>35</sup>, *Ingress*<sup>36</sup> or the newly released *Jurassic World™ Alive*<sup>37</sup> are just a few examples. However, pervasive games have been significantly popularized by *Pokémon GO*<sup>38</sup> and this game also represents how pervasive games may be currently highly useful for purposes of marketing communication.<sup>39</sup>

### 3 SoLoMo marketing and digital games

Technology development is not only responsible for the changed approach to the game reality experience. Because of marketing communication adaptation to those changes, new strategies and trends were created. According to Mendelová and Zaušková, a huge trend of innovative advertising

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31 WOJCIECHOWSKI, Ł. P., MAGO, Z.: Advertainment – The Relation between Guerrilla Marketing and Digital Games. In PETRANOVÁ, D., RYBANSKÝ R., MENDELOVÁ D. (eds.): *Marketing Identity: Online rules – part I. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2017, p. 444-445.

32 CAPCOM: *Resident Evil 6*. [Digital game]. Osaka : Capcom, 2012.

33 MONTOLA, M., STENROS, J., WAERN, A.: *Pervasive games: theory and design*. Burlington : Morgan Kaufmann Publishers, 2009, p. 12.

34 ANDRADE, L. A., MEDEIROS, M.: Towards a (Ludic) Resonant and Sensory Environment: Space, Music and Locative Gaming. In *Acta Ludologica*, 2018, Vol. 1, No. 1, p. 17.

35 XMG STUDIO: *Ghostbusters: Paranormal Blast*. [Digital game]. Toronto : XMG Studio, 2012.

36 NIAN TIC: *Ingress*. [Digital game]. San Francisco : Niantic, 2013.

37 LUDIA: *Jurassic World™ Alive*. [Digital game]. Montreal : Ludia, Universal, 2018.

38 NIAN TIC: *Pokémon GO*. [Digital game]. San Francisco : Niantic, 2016.

39 For more information, see: MAGO, Z.: New trends of marketing communication based-on digital games. In *European Journal of Science and Theology*, 2017, Vol. 13, No. 6, p. 177-180.

campaigns currently lies in discovering new insights, connecting the online and offline environments, etc., as a result of the rise and development of new technologies – mobile technologies, easily available internet connections as well as the development of social media,<sup>40</sup> for example *phygital marketing*.<sup>41</sup> One of the very latest trends, *SoLoMo marketing* involves the integration of social media, location-based services, and mobile channels.<sup>42</sup> Louis Vuitton, Mercedes, Walmart and many other brands have already applied this strategy. For example, *Krispy Kreme's Hot Light Locator* and later *Krispy Kreme's Rewards* were created to alert users when a nearby branch has baked some fresh hot doughnuts, and users can also earn points towards free doughnuts, beverages and other benefits.<sup>43</sup> The mentioned SoLoMo principles are also typical and trendy within current digital-gaming spheres, therefore outputs of SoLoMo marketing implementation may take the form of digital games (including advergames) or gamified applications (*Nike+*, *Mini Getaway*, etc.).

The *social* part, naturally interconnected to popular social networks, enables users to keep in touch and share content with people they know. It includes the possibility to share the gaming experience (e.g. cooperatively, competitively), because social interaction and socialization are closely related to playing games on social networks and other multiplayer game forms like massive multiplayer online games (MMOGs).<sup>44</sup> Geo-targeting and location-based services represent the *local* element. Essentially, it means that the brand / advertising or gameplay are tied to users' locations, so all their surroundings become the playground. The *mobile* aspect refers to mobile technology that is portable, widely (relatively cheaply) available and extended. The smart feature converts mobile devices to the perfect medium for advertising as well as digital games playing. However, some research shows that immersion increases with the size of the playing device screen,<sup>45</sup>

40 MENDELOVÁ, D., ZAUŠKOVÁ, A.: Innovation in the Slovak Advertising Environment. In *Communication Today*, 2015, Vol. 6, No. 1, p. 45.

41 For more information see: ZAUŠKOVÁ, A., GRIB, L., KYSELICA, P.: *Phygitalové komunikačné nástroje na podporu environmentálnych inováčných procesov v slovenskom podnikateľskom prostredí*. Trnava : FMK UCM in Trnava, 2016.

42 AMIRKHANPOUR, M., VRONTIS, D., THRASSOU, A.: Mobile marketing: a contemporary strategic perspective. In *International Journal of Technology Marketing*, 2014, Vol. 9, No. 3, p. 262.

43 *Life needs more rewards*. [online]. [2018-04-28]. Available at: <[www.krispykreme.com/more-smiles/rewards](http://www.krispykreme.com/more-smiles/rewards)>.

44 MAGO, Z.: Games on social networks and the promotion within. In *Studia Ekonomiczne: Marketing communication – selected issues*, 2015, Vol. 14, No. 205, p. 50-56.

45 HOU, J. et al.: Effects of screen size, viewing angle, and players' immersion tendencies on game experience. In *Computers in Human Behavior*, 2012, Vol. 28, No. 2, p. 619-622.

pervasive games are enhancing other immersion factors such as a strong story, an interesting challenge and an imagination, in this case, of the level of fantasy and reality linking. Regarding the development of blending realities of digital games and the physical world, technology and marketing obviously make *a circle of influence*. The technology of digital games creates new opportunities and approaches for marketing, and subsequently, adapted communication strategies, like SoLoMo marketing, create trends towards profit, which cannot be underestimated or ignored by the digital-gaming industry, thus creating a kind of “pressure” on the next developments within this field.

### **Conclusion**

Digital games have always been a popular way of spending free time mainly due to their ability to mediate fun as well as the experience with complex mechanics of immersive imaginative worlds, which provides seemingly the most natural transition between physical and virtual reality, compared to other media. According to the theoretical framework, in general, digital games’ experience is related to the gamers’ intrinsic and extrinsic motivational factors, and immersion (sensory, challenge-based, imaginative), although both significantly depend on the individual psychological needs of gamers. Despite the fact that the research is not unambiguous, the digital-gaming industry and also many gamers have implicitly accepted the assumption that photorealism has had a major impact on immersion, quality of games and subsequently on its success. The current surfeit of realism in games has contributed to shifting resources away from hyperrealism to the development of alternative interfaces, augmented reality, alternate reality games, pervasive games, etc., which paradoxically created some new relations between gaming and physical realities. Besides technology development, marketing is also responsible for the changed approach to the game reality experience. SoLoMo marketing strategy is a representative example, because it integrates social aspects (including social networks), users’ localisation, and advantages of mobile technology, thus the same principles, which are popular within current digital-gaming sphere. The conclusion is that both technology development and marketing communication influence the digital-gaming industry, contributing to the redefinition of perceiving and experiencing the reality generated by digital games, as well as to a reduction of borders between virtual and physical reality, transferring fun, challenges and entire gaming experience closer to gamers.

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- ATARI: *Qwak!*. [Digital game]. Sunnyvale : Atari, 1974.
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## NEW PERSONALITIES OF ONLINE

*Simona Mičová*

### **ABSTRACT:**

For brand or company owners, it was always more important that someone else spread positive references about their products or services. The main difference between these days and past is, that people no more talk about what is written in magazines or newspapers. They no more receive content without reacting on it. Now people are talking about what new is going on social networks. They want to be part of the conversations that “important” people talk about; they want to engage. They create their own blogs; they can influence or set a trend. And all of this has significantly changed business dynamics than we have seen before the rise of social networks. The way the content was produced in the past is over. Now each platform, each social network has a different audience typology that use it. This means we need different types of content for different types of people – consumers.

### **KEY WORDS:**

blog, blogger, follower, influencer, Instagram, marketing, offline, online, social networks, trendsetting

## **1 From consumers to followers**

About the impact and effects of social networks on their users have already been written a lot. However, the background of today’s fan or follower (a person, who has a great interest in something; or someone who admires, believes, support a particular person, group or an idea)<sup>1</sup> is still just little explored. Few people think about the fact, that today’s social networking fan is actually a consumer, who was thrilled fifty years ago from exhibited commerce products as he is now enthusiastic about often perfectly stylized social networking sites. If we tried to push the Coca-Cola brand just by simply placing the bottle of the drink in a shelf in the store, we would be hardly seen between our competitors. If we were about to contact the advertising agency, the chances would be greatly increased. However, if we offer our product to the blogger, even though we have a self-exposing brand, we are a potential winner in the market. We get simply said “lots of music, for little money”. Why is that so? Behaviour of consumers was also described by Jean Baudrillard in 1998 when he said that consumers are ready to try everything because the consumer society is built on the happiness, which is gained through consumption. The consumer was persecuted by the fear of a possible lack

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1 CAMBRIDGE DICTIONARY: *Meaning of “follower” in English Dictionary*. [online]. [2018-05-14]. Available at: <<https://dictionary.cambridge.org/dictionary/english/follower>>.

of enjoyment, and this lack was to be guaranteed by the material goods promoted in society – the products. Simply, all consumer experiences are equal, with the urge to consume anything and everything in an effort to meet our highest duty – being happy.<sup>2</sup> What one brand, the product exaggerates above the others, is the added value that we use to obtain the service or product. And just bloggers, instagramers or so called influencers are within the limits of today's marketing by people who know as an ordinary bottle of favourite drink by adding their value to the trend that every social media user in the company secretly desires. But the question is getting to the fore – what is this added value? What makes bloggers influencers and how consumers become followers? Where the environment they act came from?

### 1.1 Arise of social media

To fully understand the completeness of relationships that exists within social networks it is also important to know the background of their creation and development.

- **Late 1990 and early 2000** – introduction of blogging platforms (Blogger, WordPress, etc.). Yahoo had just set up shop, Amazon had just begun selling books, and the race to get a PC in every household was on. And, by 1995, the site that may have been the first to fulfil the modern definition of social networking was born.
- **2003** – LinkedIn and MySpace were introduced. LinkedIn is a networking resource for business people who want to connect with other professionals. Today it boasts more than 297 million members. MySpace was made up for young adult demographic interested in music, music videos, and a funky orientated environment. Today the site exists as a social networking site targeted to bands and musicians.
- **2005** – YouTube came along, it was very transformative in how we publish and consume video content.
- **2006** – after two years of existence Facebook opened to public (it was launched in 2004). It was no longer used for university students. With more than 2 billion monthly active users, Facebook is the most popular social network worldwide. This is the same year when Twitter also launched.<sup>3</sup>
- **2010** – Instagram (IG) came along. Primarily it works as mobile application that allows users to share photos. It was founded on October 6, 2010. Its founders are Kevin Systrom and Mike Grieger. Only two months after the foundation, the application had more than 1 million users, with more than 10 million users next year on the IG. In 2012, the app was bought

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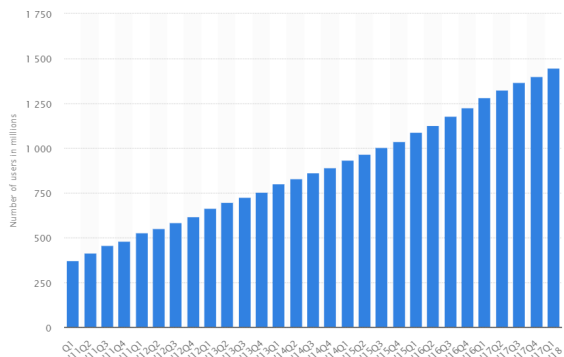
2 BAUDRILLARD, J.: *The Consumer Society: Myths and Structures*. Sage : London, 1998, p. 80.

3 SHAH, S.: *The History of Social Networking*. [online]. [2016-05-24]. Available at: <<https://www.digitaltrends.com/features/the-history-of-social-networking/>>.

by Facebook, Inc. for 1 trillion US dollars. IG has increased its users this year to 80 million. In 2013, the ability to capture and share videos has also come into play. IG has introduced paid advertising for product promotion and direct messaging – users can directly send messages like Messenger. In 2014, IG added colour filters for photo editing, and in 2015, IG, with more than 400 million users who upload more than 80 million photos a day, is among the most widely used social networks. In this year IG created a record in number of followers per account. The most followed person in the World became American country-pop singer Taylor Swift, who reached 59,7 millions of followers on her account. For an interest, the most liked picture published on IG received 3,3 millions of likes. It belongs to Kendall Jenner, an American trendsetter and fashion influencer.<sup>4</sup>

- **2011** – Snapchat came along.
- **2012** – Facebook bought IG, Twitter bought vine platform.<sup>5</sup>

And social networks are still dynamic and changing. Social networking is one of the leading online activities worldwide. In 2020, experts estimate 2.95 billion people to access social networks regularly. The majority of this growth is projected to come from mobile devices, as emerging markets catch up on online connectivity.



**Picture 1: Statistic that presents the number of daily active Facebook users as of the first quarter of 2018**

Source: *The Statistic Portal*. [online]. [2015-12-23]. Available at: <<https://www.statista.com/statistics/346167/facebook-global-dau/>>.

4 WHEELER, A.: *The Evolution of Instagram*. [online]. [2015-12-23]. Available at: <<https://www.telegraph.co.uk/technology/technology-video/12064686/Rise-of-a-tech-giant-the-history-of-Instagram.html>>.

5 WHEELER, A.: *The Evolution of Instagram*. [online]. [2015-12-23]. Available at: <<https://www.telegraph.co.uk/technology/technology-video/12064686/Rise-of-a-tech-giant-the-history-of-Instagram.html>>.

## 1.2 Online social roles

We explained the basis of the word “follower” in note 1. Other interpretations of the word are also adherents or soldiers, which definitely evokes in us feeling of strong loyalty and ability to do anything in order to fight for beliefs and values. But within online and offline environment exists other three important terms, which represents roles of social networks users, that we should know. They are following:

- **Blogger** as a person, who express his ideas, opinions or experiences in public by writing them on online platform – blog. *Blogs are social media phenomena, which evolved together with the Web 2.0. which has enabled people to read, write and publish their own content. At the beginning it was believed that blogs can do just digital natives, so-called **Generation C** (which represent people born after the year 1990. The letter C stands for the word connected, because members of this generation are connected to people and things in ways we never imagined in the past).*<sup>6</sup> Today it is evident that blogging is regarded as a profession and blogs may have various roles. Bloggers describe and share information about their personal experiences. Some of them may have about million visitors and they maintain strong bonds between each other. Blogging has also created bonds with marketing and branding and its several significant trends such as storytelling or authenticity. Blogs can be used by:
  1. **Companies** as a part of communication strategy,
  2. **private bloggers** who may be considered as a threat or opportunity for companies and their brands. Companies can choose which blogger to hire in order to promote their product or service,
  3. **industries** including media, where bloggers are perceived as journalists.<sup>7</sup>
- **Trendsetter** as a person (group of people/organization) that do something that the others repeat or copy.<sup>8</sup> Before wat term trendsetting connected mainly with fashion but these days it can be also referred to music, art or even life style as a common holder of mentioned features. According to research of Bert Vandecasteele,<sup>9</sup> a business Director at InSites Consulting,

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6 PICKETT, P.: *Learn The Characteristics of Generation C.* [online]. [2017-10-06]. Available at: <<https://www.thebalancecareers.com/who-is-generation-c-and-what-are-they-all-about-2071937>>.

7 URBANOVA, M.: *Blogs, Bloggers, Blogging: The Role and The Power of Blogs.* [online]. [2016-08-11]. Available at: <<http://www.brandba.se/blog/2016/8/11/blogs-bloggers-blogging-the-role-and-the-power-of-blogs>>.

8 CAMBRIDGE DICTIONARY: *Meaning of “trendsetter” in English Dictionary.* [online]. [2018-05-14]. Available at: <<https://dictionary.cambridge.org/dictionary/english/trendsetter>>.

9 His aim is to empower people in shaping the future of FMCG brands such as

there are four core reasons according to which trendsetters have to be the first ones, who adopt a brand new product or use an innovative service. These reasons are:

1. **Functional reasons** where consumer's aim is economizing on time or effort, saving money or even life. That is why these reasons pursue task of efficiency goals.
  2. **Hedonic reasons** which results in delivering excitement and experiencing feelings of joy and satisfaction. Consumers build trends under these reasons to pursue affective goals.
  3. **Social reasons** which results in creating self-determination, feeling unique, special or free, giving a certain status & success, but at the same time a feeling of belonging. Consumers build trends under these reasons to pursue relationship goals.
  4. **Cognitive reasons** which include goals aim at exploration, understanding and intellectual creativity. Consumers build trends because they pursue expansion of mind.<sup>10</sup>
- **Influencer** as a usually publicly known person (or can be also group of people), who has ability to influence others people decisions, choices within different areas of social life.<sup>11</sup> Today the most of influencers acts on their social media channels, where they express their opinions and share their values to thousands and millions of their follower. In connection with brands the term influence marketing arises, where influencers cooperate in order to spread brand awareness and rise selling rate. The biggest platform these days, where many influencers cooperate is e.g. Instagram. IG became enormously huge social channel for creating and sharing content online. According to surveys from 2015, 75% of Instagram's users said they were inspired by a post to take actions such as visiting a website or buying something online.<sup>12</sup> So that is why so many companies nowadays are trying to learn from influencers and learn from those who are online and finding audience online and take whatever piece of authenticity or

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Alpro, Continental Foods, Dr. Oetker, Südzucker Group, Nespresso, Nestlé and many more. The results of researches are based on his 10+ years of consumer research expertise and his interest in trends & innovations, he is continuously working on a food trends report and presentation. (Remark by the author).

- 10 VANDECASTEELE, B.: *Trendsetters motivation explained*. [online]. [2018-05-14]. Available at: <<http://www.howcoolbrandsstayhot.com/2016/11/30/trendsetters-motivations-explained/>>.
- 11 CAMBRIDGE DICTIONARY: *Meaning of "influencer" in English Dictionary*. [online]. [2018-05-14]. Available at: <<https://dictionary.cambridge.org/dictionary/english/influencer>>.
- 12 LAZAZZERA, M.: *How Instagram Influencers turn Followers into Dollars*. [online]. [2018-01-14]. Available at: <<https://www.ft.com/content/fc964254-155f-11e7-b0c1-37e417ee6c76>>.

whatever sharable info to create something new – that doesn't look like commercial but like something that will entertain. Influencers may not be our friends; however, they are constantly present when we look at our social media feed. They are building up the communities. The primary reason for influencers to be successful and reach all the numbers of follower is the trust. We live in a trust deficit now, we have so much information's that we don't know how to process it and so what we look for is trust and we trust to people. We look to people to make every decision in our life and influencers are the part of it. So influencer should be a person that do not have to be a god to everyone, just to this particular group of people they follow him. According to the number of followers we divide them into 3 categories:

1. **micro-influencers** – from 5K to 100K<sup>13</sup> of followers; this category becomes more and more important for companies and their brands,
2. **mid-level influencers** – from 100K to 1M of followers,
3. **macro-influencers**– more than 1M of followers.<sup>14</sup>

But with relation to developing technology and huge popularization of video (also thanks to YouTube which came along in 2005) a new form of blogger was created – **vlogger**. The main difference between bloggers and vloggers is in the form they give out their ideas, experiences or opinions. Vloggers use videos, short movies they create and post online. It's really challenging to make a good video content; the really big technology thing is livestream. Many of them realized that they have potential and that actually it could be commercialized some way, even companies start to realized that this is the opportunity how to talk with the demographic because millennials, the people on the edge with digital technologies, were harder to be contacted by the traditional media, so companies had to figure out the new ways to contact them in ways that felt authentic. Nowadays, vloggers are the subjects of many discussions and a number of articles. British Vogue defines vloggers or YouTubers as *“commonly known, will typically upload a mixture of day-in-the-life videos, taking the format of a video diary, or formal tutorials with a specific focus on fitness/beauty/fashion or whatever their niche may be.”*<sup>15</sup> Globally, 44% of all internet users watch a vlog each month. Digital video viewing is taking an ever-increasing percentage of people's time, with most of the growth fuelled by mobile devices. Mobile video viewing

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13 K is sign used by social media platforms to express number thousand, 4K means 4 thousand; M express million. (Remark by the author).

14 FACES AND FACETS: *Documentary – New Kings: The Power of Online Influencers (Influencer Marketing)*. [online]. [2017-07-27]. Available at: <<https://www.youtube.com/watch?v=jiYdBLB90IM>>.

15 PETER, O.: *So You Want to Be a Vlogger?*. [online]. [2017-10-06]. Available at: <<http://www.vogue.co.uk/gallery/how-to-vlog>>.

itself increased 367% from 2013 to 2015 alone.<sup>16</sup> Their popularity is still growing and they are already setting the future shape of marketing and advertising. Advertising partnerships with popular vloggers represent an attractive option for marketers desiring to reach a young and digitally savvy audience. Vloggers played an instrumental role in fuelling and defining the initial demand for online video content. Vlogging shows no signs of slowing down. Not only does vlogging represent one of the most popular types of video content, but top vloggers offer unique advertising opportunities as brands continue to see influencer marketing as a way to break through the ad clutter. Marketers have realized the incredible sway vloggers have over their audiences.

### 1.3 Brands and Influencers in Slovakia

What are the steps and secrets needed to success as a brand within online? By this questions deals also a documentary named *New Kings: The Power of Online Influencer*, where several specialists were asked questions connected to generation of young social networkers. The first advice was *"Make the connection organic."* In order to do that you as a brand really need to work with people who are part of group you want to approach so you choose to cooperate with so called influencers. Because they are people who have a large number of followers – people who listen to them (although they are not bloggers or journalists). Influencers these days represent the sort of real embodiment of the social media revolution. They are important for today's marketing. But when you look for a suitable influencer don't look just at his numbers, you have to see beyond how many people he/she reaches. Many times it doesn't matter about the number of followers, what decides, is the content they are sharing and if your kind of philosophy belongs to them. And that's why people decide to follow.<sup>17</sup> Nice examples of cooperation between influencers and brand exists as well in Slovakia. Let me demonstrate the higher written knowledge and facts of these days on the concrete examples.

#### 1.3.1 Telecom & Peter Sagan

Telekom represents one of the largest Slovak telecommunication company. It offers both fixed and mobile services and products for households, businesses and individuals. They provide the internet through a metallic and

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16 MEDIKIX TEAM: *What is Vlogging: Definition, History & More*. [online]. [2016-12-01]. Available at: <<http://mediakix.com/2016/12/what-is-vlogging-definition-examples-history/#gs.eyQQIXs>>.

17 FACES AND FACETS: *Documentary – New Kings: The Power of Online Influencers (Influencer Marketing)*. [online]. [2017-07-27]. Available at: <<https://www.youtube.com/watch?v=jiYdBLB90IM>>.



optical network that transcends all – speed and delivering high-quality and reliable services. Their most important service is the mobile Internet and the fastest 4G / LTE network. For communicating their content, they decide to use Peter Sagan who on the 27<sup>th</sup> September 2015-won World Champion in Richmond, USA. Telekom in the same year launched its **S4GAN campaign**. Even the symbol of the fastest 4G network has been incorporated into its S4GAN name. The communication power was mainly focused on TV spots that have been complemented by online videos. The primary target group included young people under 35. The 4G network should also be used by a wider population in the future, so Telekom has tried to communicate so that it can connect the entire 4G network population. As internet speed is abstract, they have tried to explain it more easily and for everyone. The main goals of the campaign were:

- to make Telekom a half-life owner of the 4G network in order,
- to increase the monthly volume of 50,000GB of data transferred and eventually,
- increase the activation of Magio GO (Internet television) by 30,000.

The results of the campaign:

- After a half-year of communication, the campaign achieved a 28% lead over the closest competitor, a 140% plan,
- 163,000 customers came to Telekom, 4G ownership attracted Telekom and competing clients,
- the campaign has reached an abnormal level of knowledge, the benchmark has been exceeded by up to 400%,
- after the new 4G SIM card, Telecom came to 163,000 customers,
- the plan to increase the monthly volume of transmitted data by 50,000 GB was exceeded by 39%. Consumption grew by almost 70,000 GB.<sup>18</sup>

At the end of this successful year, Peter Sagan thanked the Twitter network for working with Telecom, where he referred to a video placed on Facebook. The video included Telekom's year-round campaign and its biggest sports achievements, as well as Telekom projects in different cities. The aforementioned mobile network, two years later, congratulated Sagan on his third title, and offered his customers the opportunity to set free for 3 days. Sagan and current numbers of his followers on the social sites:

- Followers on Facebook: 1 099 476 followers,
- Followers on Instagram: 1 MIL,
- Followers on Twitter: 858K.

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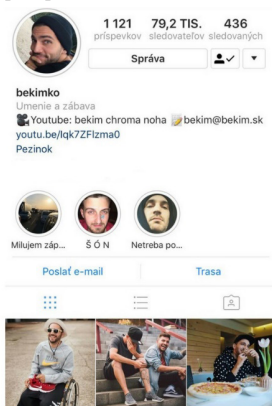
18 STRATÉGIE: *Toto sú najefektívnejšie kampane roku 2015*. [online]. [2015-27-11]. Available at: <<https://strategie.hnonline.sk/marketing/782117-toto-su-najefektivnejsie-kampane-roka-2015>>.



**Picture 2: The authenticity of the official Instagram accounts of celebrities is corroborated by the presence of blue tick sign in the circle which is situated right behind the name**

Source: *Instagram/petosagan*. [online]. [2015-12-23]. Available at: <<https://www.instagram.com/petosagan/>>.

Telekom decided to change its face in March this year, Sagan's presence on the advertising market has been exaggerated. The company's spokesman himself reminds that after three years of marketing activities he must move on. For the new communication concept "Yes" they chose Bekim, who has inspired her approach to people's lives.



**Picture 3: Although Bekim has many followers, his account is not officially recognized by Instagram yet**

Source: *Instagram/bekimko*. [online]. [2015-12-23]. Available at: <<https://www.instagram.com/bekimko/>>.

Thanks to Bekim's social networking, this operator can still focus on a young target audience. Already in the first TV spots we can see fun content with a link to a deeper idea. There are a lot of emotions in the ad, starting with adrenaline, different experiences that can be performed by a person who is not completely healthy, and finally the main word of a campaign linked to his or her handicap, the word – YES. Bekim and current numbers of his followers on the social sites:

- Followers on Facebook: 65 969 followers,
- Followers on Instagram: 79,1K,
- Followers on YouTube: 15K.

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## INSTAGRAM AS A SOURCE OF NEW REALITY: ANALYSIS OF DIGITAL INSTAMARKETING CONTENT USED BY MCDONALD'S

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### **ABSTRACT:**

Social media as source of reality interpretation meanings represents a vast platform which mediates human interaction and communication based on diverse multimedia content. This fact is the base for our focus on the visual oriented social network – Instagram. We have specified the selected elements of the digital content of the global lovebrand McDonald's through the method of mixed qualitative-quantitative content analysis. The analysis was concentrated on the form of visual content as well as on the position of hashtags as textual elements of instamarketing. The subject of the analysis were two Instagram profiles – local McDonald's Slovakia and the McDonald's global profile with origin in the USA. Although in terms of frequency of new contributions we do not consider Instagram as the primary McDonald's communication medium, the results indicate that it is a medium important for building a community based on the shared interest in gastronomy. It is a community important in the connection of actual phenomenon of foodists. The evidence are the results of hashtags analysis, while McDonald's Slovakia uses this communication more intensively as well as the ability to build a community through hashtags. In terms of strategy, different tactics are applied across profiles. While McDonald's Slovakia publishes static pictures only, a global profile uses primarily video posts.

### **KEY WORDS:**

content analysis, digital content, hashtags, Instagram, instamarketing, McDonald's, social media

## **Introduction**

According to the study "How Marketers Are Using Social Media to Grow Their Businesses", the most important representatives of social networks include Facebook (94%), Twitter (68%), LinkedIn (56%) and Instagram (54%). Although Facebook is still the most popular social network from the perspective of marketing, research suggests that visual communication is taking a lead. Up to 85% of global marketers use visual content and Instagram is the social network created primarily for sharing this type of content. The importance and success of Instagram as a marketing tool is also reflected in other research results: up to 71% of the respondents are interested in Instagram as a potential place for their marketing activities.<sup>1</sup>

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1 STELZNER, M. A.: *Social Media Marketing Industry Report. How Marketers Are Using Social Media to Grow Their Businesses*. [online]. [2017-04-20]. Available

The main impetus for the present study is the significant position of visual content and visually oriented social networks from the social and marketing perspective. Our aim is to identify the specifics of digital textual content on Instagram as a visually oriented social network.

## 1 Instagram: visually oriented social network

Instagram, one of the most popular social networks of the day, has its origins in the mobile application, which was made with the aim to enable “instant” and global sharing of experiences through photographs.<sup>2</sup> This start-up was first launched in 2010 and its authors – Mike Krieger and Kevin Systorm – had no idea at that time that their application would become a global phenomenon. According to J. Miles<sup>3</sup>, the arrival of Instagram is in some way a revolution in social interaction. Only two years after launch, the number of its daily users exceeded the number of Twitter users.<sup>4</sup> The very name of the social network is prosaic – it was created by joining two English words – instant and telegram, which reflects the functional nature of this medium.<sup>5</sup> In the case of Instagram, the experience is almost immediately shared through image or video, which are becoming the communication visual elements, and are an essential component of the “networking experience”.<sup>6</sup> Another essential prerequisite is its interconnectedness with other social networks (Facebook, Twitter, Flickr, Thumblr, Foursquare, Weibo and others).<sup>7</sup> This aspect of Instagram linked with the “networking experience” is a significant factor particularly in terms of the activity of Instagram users, which according to M. Fiala<sup>8</sup> is up to 58 times higher than the activity of Facebook users and 120 times higher than the activity of Twitter users. What is also important its the users themselves, who are, to a large extent, young people

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at: <<https://www.socialmediaexaminer.com/wp-content/uploads/2017/05/Industry-Report-2017.pdf>>.

- 2 SCHOOL, H.: *Instant Profits Guide to Instagram Success*. Kuala Lumpur : Estalontech, 2015, p. 3.
- 3 MILES, J.: *Instagram Power: Build Your Brand and Reach More Customers with the Power of Instagram*. New York : McGraw-Hill, 2013, p. 5.
- 4 MILES, J.: *Instagram Power: Build Your Brand and Reach More Customers with the Power of Instagram*. New York : McGraw-Hill, 2013, p. 174.
- 5 SCHOOL, H.: *Instant Profits Guide to Instagram Success*. Kuala Lumpur : Estalontech, 2015, p. 3.
- 6 See: AKKANTA, K.: *Communication and Interaction on Instagram. A Psychological Science Perspective*. Munich : GRIN Publishing GmbH, 2012.
- 7 WONG, R.: *12 Awesome Instagram features you're probably not using*. [online]. [2017-12-10]. Available at: <<https://mashable.com/2015/12/10/12-awesome-instagram-features/#wxUwUcSsg5q>>.
- 8 FIALA, M.: *Budování značky na Instagramu*. [online]. [2017-04-20]. Available at: <<http://www.michalfiala.cz/marketing-na-instagramu/>>.

aged 18-29.<sup>9</sup> Although Instagram communicates mainly visually, the images may be supplemented by short text references that are more efficient than texts for addressing the potential customer.

## 2 Instagram and marketing communication

The availability of the Instagram application on Apple and Android is a fundamental predisposition for its major marketing potential. The very slogan of the Instagram makers “We Imagine a World More Connected Through Photos” carries a marketing spirit.<sup>10</sup> Its mobile application origin made it into the so-called “mobile native” marketing tool, which is primarily designed for smartphones.<sup>11</sup> Instagram is a platform to present items, products or activities that are interesting to the customer and thus becomes the source of knowledge about the consumer for global marketers. In addition, as claims H. School,<sup>12</sup> what is also significant is the form of special communication with consumers, which is a precondition for creating “engagement”. The marketing potential of this social network formed in the background of the mobile application and it is supported by the user base, which mainly entails younger consumer segments. Instagram communicates primarily through images and supports the visual memory of the product or brand, which can in turn affect company awareness, user experience and the actual purchase. On Instagram, marketing is the aptly named instamarketing, which points to the speed of promotion.

### 2.1 Prime position of marketing communication on Instagram

A picture, photo or video is the basic communication element: it can be edited using any of the main photo effects (black and white photography, sepia, trimming, addition of margins, color saturation and others). The image, however, can be supplemented by textual descriptions, if the text is not placed into the photo in the edit mode. According to J. Miles, the description may contain plain text, short meanings separated by a hashtag “#” or references to specific persons with the “@” symbol. The above symbols shall ensure the linkage of the image with another topic, wallpaper

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9 OSMAN, M.: *18 Instagram Stats Every Marketer Should Know for 2018*. [online]. [2018-02-12]. Available at: <<https://sproutsocial.com/insights/instagram-stats>>.

10 SCHOOL, H.: *Instant Profits Guide to Instagram Success*. Kuala Lumpur : Estalontech, 2015, p. 3.

11 MILES, J.: *Instagram Power: Build Your Brand and Reach More Customers with the Power of Instagram*. New York : McGraw-Hill, 2013, p. 173.

12 SCHOOL, H.: *Instant Profits Guide to Instagram Success*. Kuala Lumpur : Estalontech, 2013, p. 3-4.

or person, and communicate various connotations and, in a certain way, connect to specific persons. The above ways of communication can also be used in the comments: it extends the effect of the posts and identifies the hitherto unknown consumer associations or needs. According to J. Demers,<sup>13</sup> the following activities are the basis for instamarketing:

- A. Effective use of hashtags** – use of the most popular hashtags, use of hashtags relevant for the given area, category or segment and use of hashtags with company name, product, or brand.
- B. Be a follower too** – this function is linked to the building of the community and refers to the important part of the Instagram strategy based on monitoring the users in a neighboring sector. The intention is to create a community, which is also based on mutual interest, by initiating, establishing and eventually building the relationship with customers in ideal circumstances.
- C. Creation of Instagram community** – establishment of relations with other people based on the responses to the user posts, particularly those interested in the given brand. It is the online way of maintaining PR and good relations with the customers.
- D. Publication of images representing the brand atmosphere** – photos should create an image of the brand, represent the desired image and provide effective branding.
- E. Optimization of the profile from the perspective of branding** – constant presence of the logo and a specific hashtag as a token of the company, brand or product.
- F. Publication of interesting and eye-catching contents (photos, video)** – from the marketing perspective, the posts showing real customers using the product are the most significant.

## 2.2 Current research in Instamarketing/importance of instamarketing

The user success of Instagram undoubtedly lies in the typical means of communication based on the dominance of visual content supplemented by really short, but clear and effective communicative descriptions. The strategy for visual communication<sup>14</sup> enables an easier, more attractive and more efficient transfer of information – a concise photo can substitute hundreds

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13 DEMERS, J.: *10 Instagram Marketing Strategies Every Brand Needs To Know*. [online]. [2017-12-11]. Available at: <<https://www.forbes.com/sites/jaysondemers/2015/12/11/10-instagram-marketing-strategies-every-brand-needs-to-know/4/#2908cf472f0a>>.

14 HUEY, L. S., YAZDANIFARD, R.: *How Instagram Can Be Used as a Tool i Social Network Marketing*. [online]. [2017-04-20]. Available at: <[https://www.researchgate.net/publication/265377226\\_How\\_Instagram\\_can\\_be\\_used\\_as\\_a\\_tool\\_in\\_social\\_networking\\_marketing](https://www.researchgate.net/publication/265377226_How_Instagram_can_be_used_as_a_tool_in_social_networking_marketing)>.



of words. In the case of Instagram, however, hashtags are gaining ground. Their importance lies precisely in the interactive nature, which is also supported by their marketing functionality. According to Katai,<sup>15</sup> hashtags can be divided into 2 basic categories from the marketing perspective: branded and community. Branded hashtags make it easy to search for posts for those who already know the company and show interest in it. As stated by D. Jackson, branded hashtags are the words, expressions and slogans specific to the brand. Their importance lies precisely in their close relatedness to the company and in the predisposition for the dissemination of content created by the consumers – the so-called UGC.<sup>16</sup> It is essential to encourage the people to use “branded” hashtags if they present the products of the given brand. According to M. Osman,<sup>17</sup> branded hashtags deserve significant attention, as demonstrated by SproutSocial research, which was carried out in February 2018. In the case of Instagram posts posted by the analyzed brands, this category contained 7 of 10 hashtags on average. Community hashtags are on the other side of the spectrum, and their aim is to put the posts into a certain topic or field of interest and thus create a community or actual audience.<sup>18</sup>

Although community hashtags do not belong to the most frequent hashtags in brand communication, this category is generally and continuously sought after. Although both types of hashtags are significant from the perspective of brand marketing and communication plans, it is very important to achieve a consensus in their use considering the communicative intention. The importance of hashtags lies mainly in getting new likes and in the subsequent expansion of potential consumers (invitation of new followers), growth of followers (extended reach) and, last but not least, larger sales (effective addressing through the so-called “niche” hashtags).<sup>19</sup> The more hashtags in instamarketing, the more interest groups get addressed. Hashtags also allow us communicate the same content on more social networks simultaneously and are a potentially effective “tool” for communicating

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15 KATAI, R.: *Instagram Marketing: 4 Features You Should Be Using*. [online]. [2018-02-21]. Available at: <<https://contentmarketinginstitute.com/2018/02/instagram-marketing-features/>>.

16 The Acronym of *User generated content*. (Remark by the authors).

17 OSMAN, M.: *18 Instagram Stats Every Marketer Should Know for 2018*. [online]. [2018-02-12]. Available at: <<https://sproutsocial.com/insights/instagram-stats>>.

18 JACKSON, D.: *How to Grow Your Audience With Hashtags for Instagram*. [online]. [2017-02-11]. Available at: <<https://sproutsocial.com/insights/hashtags-for-instagram/>>.

19 ROACH, A.: *The Ultimate Guide to the Best Instagram Hashtags for Likes*. [online]. [2017-11-27]. Available at: <<https://www.oberlo.com/blog/best-instagram-hashtags-for-likes>>.

contests and competitions. In addition to contests and competitions, we can also find a specific type of “call-to-action” hashtags containing the term “share”, “show” or “spread the joy”. The purpose of these hashtags is to call on the audience to action (such as product purchase). However, the quantity of hashtags used is limited since each contribution may be accompanied by a maximum of 30 hashtags in the description.<sup>20</sup>

The aim of the research carried out by Mentionlytics in 2017 was to identify 10 most popular hashtag categories. According to G. Mastorakis,<sup>21</sup> this group includes the following categories: Contest & promotion hashtags (associated with competitions and brand promotion), photo trends (hashtags identifying specific topics displayed in the photos or technology used), food hashtags, “follow hashtags” (direct method for increasing the amount of followers), “general hashtags” (do not present a specific topic, but are sufficiently generic to be usable almost at any time), “nature hashtags” (popularity hashtags with a natural theme is based on the general love for the nature), “music hashtags” (connection with some music styles as a reflection of the brand and essential for building sympathy with the consumers), iPhone hashtags (iPhone is part of lifestyle, it represents the ethos of the 21<sup>st</sup> century), “shout out hashtags” (posts indicating another brand or person associated with the activities of the company), “comment hashtags” (hashtags calling to add a comment with a view to achieving viral dissemination of the published content).

### **3 Analysis of digital instamarketing content used by McDonald’s**

McDonald’s is one of the world’s leading brands in fast-food. McDonald’s can be found on Facebook, Instagram, Twitter, YouTube, Tumblr and Spotify.<sup>22</sup> Social networks are currently one of the primary channels for effective and relatively low-cost communication reaching out to broad groups of population, as the technology required to follow this communication usually only entails a basic smartphone and Internet connection, which is commonly available in public spaces. The brand launched its global online Instagram profile in 2013. McDonald’s global profile has 3 million followers<sup>23</sup>. McDonald’s is an

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20 *Simply Measured Q3 2014 Instagram Study*. [online]. [2017-04-20]. Available at: <<http://get.simplymeasured.com/rs/simplymeasured2/images/InstagramStudy2014Q3.pdf>>.

21 MASTORAKIS, G.: *The Most Popular Instagram Hashtags for 2017*. [online]. [2017-11-09]. Available at: <<https://www.mentionlytics.com/blog/most-popular-instagram-hashtags-2017/>>.

22 *McDonald’s*. [online]. [2018-01-12]. Available at: <<https://www.mcdonalds.com>>.

23 *McDonald’s – Instagram*. [online]. [2018-01-12]. Available at: <<https://www.instagram.com/mcdonalds/>>.

international brand, but this attribute was built on the background of local specifications and presentation.<sup>24</sup> The said tendency is also evident in local profiles of the brand on Instagram (including McDonald's Slovakia), as well as in its global Instagram profile. Although the profiles all point to the same brand, there are discrepancies in the specific types of digital content on Instagram.

### 3.1 Research problem, objective and questions

Instagram hosts McDonald's account for almost any major country in which it is active. However, we have noted differences in form and content of communication. This is linked to the decentralized management of the brand, which is also determined by the specifics of the target groups within any given region or state. This results in profiles that appear to be more individual and independent than corporately unified. We hold that the significant characteristics of its corporate identity remain present in all corporate profiles, however, certain differences or discrepancies can be observed in the consistency of the individual profiles. The primary starting point of this study is the different tactics used in the regional and global profiles. The paper therefore focuses on the specificities of digital content in select McDonald's Instagram profiles. The objective of the study is to **clarify the use of textual elements (descriptions and hashtags) in the McDonald's Slovakia and McDonald's Global Instagram profile**. The necessary information can be communicated visually or through short descriptions and hashtags of interactive and multifunctional nature. The degree of use of the hashtags and their unique topical orientation may indicate the specific tactics of the brand on the social network. Therefore, the primary objective entails the following partial objectives:

- A. Clarify what topical hashtag categories are used by both analyzed McDonald's profiles.
- B. Identify the McDonald's tactics in both profiles based on the frequency of use of branded or community hashtags.
- C. Make a comparison of the specificities of McDonald's marketing and communications tactics.

The research problem is formulated on the background of the defined research objectives: **What are the differences in the online communication tactics on the McDonald's Slovak and Global Instagram profile?**

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24 DUDOVSKIY, J.: *McDonald's Segmentation, Targeting and Positioning*. [online]. [2017-02-09]. Available at: <<https://research-methodology.net/mcdonalds-segmentation-targeting-and-positioning/>>.

The specifics of online communication tactics in both Instagram profiles is judged on the basis of their formal and topical content of the verbal communication elements – hashtags. The answer to the formulated research problem was obtained by means of the following research questions:

**RQ1: What is the frequency of adding posts on the analyzed profiles?**

In the first research question, we focus on the frequency of posts. According to N.Ellering,<sup>25</sup> the effective rate of posting is in the range of 1-2 posts per day, however, the posts must be a benefit to the company and not too bothersome to the consumer.

**RQ2: What are the specifics of the textual communication elements in both analyzed profiles?**

**RQ2a: To what extent is the potential of Instagram met in the number of hashtags as communication elements?**

When formulating this question we are relying on the basic structure of Instagram, which allows each post to be accompanied by up to 30 specific hashtags.

**RQ2b: What is the presence of the most popular hashtag categories in the case of both analyzed profiles?**

Hashtags build the community and also represent the brand. It is possible to identify a variety of different categories of hashtags on the background of these fundamental marketing functions of hashtags. In this context, Mentionlytics carried out its research in 2017, and grouped the hashtags into 10 most popular categories. As claims G. Mastorakis,<sup>26</sup> the group includes the following categories: “Contest & promotion hashtags”, “photo trends”, “food hashtags”, “follow hashtags”, “eneral hashtags”, “nature hashtags”, “music hashtags”, “iPhone hashtags”, “shout out hashtags”, “comment hashtags”.

Our research question stands on this summary of hashtags. The functional significance of its clarification is associated with addressing the target groups by popular hashtags since the most popular hashtag categories are the prerequisite for targeting the largest possible number of recipients.

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25 ELLERING, N.: *How Often To Post On Social Media? [Proven Research From 14 Studies]*. [online]. [2017-10-18]. Available at: <<https://coschedule.com/blog/how-often-to-post-on-social-media/>>.

26 MASTORAKIS, G.: *The Most Popular Instagram Hashtags for 2017*. [online]. [2017-11-09]. Available at: <<https://www.mentionlytics.com/blog/most-popular-instagram-hashtags-2017/>>.

### RQ2c: What is the representation of primary functional categories of hashtags (community and branded) in both profiles?

Hashtags are no longer just an interactive description of the image, they also hide higher functional objectives. According to D. Jackson,<sup>27</sup> the following two basic marketing functions of hashtags can be singled out:

- A) present the brand and facilitate the connection with the target groups that have already met the brand and have a certain awareness of it (recall and recognition) – branded hashtags,
- B) hashtags whose functionality consists in bringing the people with the same interests together – community hashtags.

The communications tactics of McDonald's can be identified in the overlap between functional hashtags and the most popular topical categories.

### 3.2 Method

We chose quantitative content analysis to obtain the data necessary to answer the research problem. We systematically collected the Instagram posts in the first quarter of 2018, i.e. from 1.1. 2018 to 31.3.2018. We analyzed the posts on the McDonald's Global profile and McDonald's Slovakia profile within the above time interval. We focused on the analysis of published hashtags as specific text elements.

### 3.3 Results

We used content analysis to identify 35 contributions, of which 11 were posted on the global McDonald's profile and 24 were published on the local McDonald's Slovakia profile. We first analyzed the frequency of posting in both Instagram profiles (**Table 1**).

**Table 1: Frequency of Instagram postings**

	Number of posts				Frequency of posting
	January	February	March	Average number of posts per month	Average of 1 post per (days)
McDonald's SK	8	8	8	8	4
McDonald's Global	0	7	4	4	8

Source: own processing; data processed by authors based on the analysis of McDonald's SK and McDonald's Global profiles

27 JACKSON, D.: *How to Grow Your Audience With Hashtags for Instagram*. [online]. [2017-02-11]. Available at: <<https://sproutsocial.com/insights/hashtags-for-instagram/>>.

We found that McDonald’s Slovakia regularly publishes 8 posts each month with an average rate of 1 post per 4 days. On average, the Global profile only published 4 posts per month, i.e. 1 post every 8 days (**Table 2**).

**Table 2: Frequency of hashtag posting**

	Number of hashtags			
	January	February	March	Average
McDonald’s SK	70	85	125	94
McDonald’s Global	0	5	5	4

Source: own processing; data processed by authors based on the analysis of McDonald’s SK and McDonald’s Global profiles

We subsequently investigated the basic data on the number of hashtags in both analyzed profiles (Table 3). The table shows that McDonald’s Slovakia uses a significantly higher number of hashtags than the Global profile. While McDonald’s Slovakia uses 94 hashtags per month on average, the Global account only uses 4 hashtags per month. The table also shows that the number of hashtags on the local account is continuously growing. We have then carried out a quantitative analysis of the hashtag topics and the rate of their use in instamarketing.

**Table 3: Specifics of text elements in the McDonald’s Slovakia profile**

What are the specifics of text elements in the McDonald’s Slovakia profile?					
Hashtag types by branded /community	branded		community		
	82		198		
Total	280				
Ratio of the hashtags used to potential hashtags	39%				
Average number of hashtags per one post	12				
Hashtag categories by topic	Contest and promotions	Photo trends	Food hashtags	Follow hashtags	General hashtags
	81	4	175	0	9
	Nature hashtags	Music hashtags	iPhone hashtags	Shout out hashtags	Comment hashtags
	11	0	0	0	0

Source: own processing; data processed by authors based on the analysis of McDonald’s SK and McDonald’s Global profiles

The analysis of the McDonald’s Slovakia profile shows that 82 out of a total of 280 published hashtags focused on the brand and 198 focused on building the community (Table 3). The branded hashtags mainly included the company name, and the most frequent concepts included #mcd, #mekac, #mcdonalds. The McDonald’s slogan has not been used once. The community

hashtags focused mainly on food products, with a total of 175 hashtags. The hashtags in the category *general hashtags*, *nature hashtags* and *photo trends* were only used marginally by the company. After summarizing the results, McDonald's Slovakia uses an average of 12 hashtags per one post, which is 39% of the total number of 30 possible hashtags.

**Table 4: Specifics of text elements in the McDonald's Global profile**

What are the specifics of text elements in the McDonald's Global profile?					
Hashtag types by branded /community	branded		community		
	1		10		
Total	11				
Ratio of the hashtags used to potential hashtags	3%				
Average number of hashtags per one post	1				
Hashtag categories by topic	Contest and promotions	Photo trends	Food hashtags	Follow hashtags	General hashtags
	1	3	5	0	2
	Nature hashtags	Music hashtags	iPhone hashtags	Shout out hashtags	Comment hashtags
	0	0	0	0	0

Source: own processing; data processed by authors based on the analysis of McDonald's SK and McDonald's Global profiles

Even in the case of the Global profile, McDonald's tried to build the community and increase the range of communications messages through the use of posts related to a certain theme rather than reminding itself to existing customers. This is evidenced by the results of the analysis of branded/community hashtags with the ratio of 1:10 in favor of community hashtags (Table 4). In the case of the Global profile, the focus of the individual hashtags was divided into several categories. Although the largest number was covered in the "food" category with 5 hashtags, is not significant in comparison with other categories. After performing the final calculation, we found that there was only one hashtag in every post on average, which in relative indicators accounts for 3% of the hashtags used to the total number of possible hashtags per one post.

## 4 Discussion

The above results indicate a number of important findings. By confronting the specificities of the text in the two analyzed sample profiles we have identified a significantly lower activity on the Global profile. There were only 11 posts published on the Global profile in the analyzed interval,

while the local/national profile had more than double the activity – 24 published posts. Although the activity of the Slovak Instagram profile was higher, neither of the profiles showed adequate activity for an efficient use of the social network. Following the recommendations of N. Ellering,<sup>28</sup> the amount of published posts should be at least equal to the number of days within the period analyzed. Ideally, this number should exceed 1.5 times the total number of analyzed days. Since the analyzed interval was 90 days, the appropriate rate of effective activity should be within the range of 90 to 135 posts. However, it should be pointed that by comparing the activity on both profiles with respect to their overall activity period, the Global profile with 521 posts was launched on 15.7.2013 and the Slovak profile with 213 posts was launched on 1.5. 2016. The same trend was also identified in the number of hashtags. One contribution may contain up to 30 hashtags, i.e. 30 links to a variety of subjects, activities, messages... The Slovak profile was significantly ahead in this category (in total it used up to 280 hashtags, i.e. up to 12 hashtags per one post), while the Global profile only used 11 hashtags in the entire quarter analyzed. According to the study “Simply a Measured Q3 2014 Instagram Study”<sup>29</sup> up to 91% of the posts by the most successful brands does not use the maximum capacity of hashtags; on the contrary, they communicate with maximum of 7 hashtags per one post. The importance of hashtags lies mainly in their organic nature and in the distribution of topics and information associated with the brand.

Both profiles were the same from the perspective of marketing functions of hashtags. Community hashtags dominated in both profiles. This result is more than surprising in comparison with the research results presented by SproutSocial because this study found that branded hashtags constitute 70% of the hashtags used in the Instagram posts of the analyzed brands. Significant concentration on community hashtags may also be based on a fairly broad segmentation of the brand. This is because, according to J. Cupák,<sup>30</sup> it is primarily concentrated on the cohort of consumers from 8 to 45 years of age, and specifies them either as free young people, people with no commitments, or young families and families with small children. Based on the segmentation perspective, the use of community hashtags can be viewed as a way to associate with a relatively volatile target group of potential

28 ELLERING, N.: *How Often To Post On Social Media? [Proven Research From 14 Studies]*. [online]. [2017-10-18]. Available at: <<https://coschedule.com/blog/how-often-to-post-on-social-media/>>.

29 *Simply Measured Q3 2014 Instagram Study*. [online]. [2017-04-20]. Available at: <<http://get.simplymeasured.com/rs/simplymeasured2/images/InstagramStudy2014Q3.pdf>>.

30 CUPÁK, J.: *Rodí sa nová generácia posadnutá technológiami: Generácia Alfa*. [online]. [2017-12-11]. Available at: <<https://www.etrend.sk/technologie/rodi-sa-nova-generacia-ktora-zmeni-svet-generacia-alfa.html>>.



consumers through common interests. Since the function of branded hashtags, according to D. Jackson, is in facilitating the search for the brand by the consumers who already know it, the dominance of community hashtags can also be seen as a way to extend the brand on the consumer market to address new groups of consumers. This analysis also reflects a significant position of the community with shared interests in gastronomy. However, this fact is also indisputably determined by the specification of the selected brand within the product categories. When comparing both profiles, it must be stressed that the local profile used twice as many community hashtags than branded hashtags. In the Global profile, community hashtags made up to 90% of all the posted hashtags.

The topical focus of the hashtags used in the posts was almost identical in both Instagram profiles. Based on their importance, the published hashtags can be grouped into 4 primary topical categories: content and promotions, photo trends, food, or general subjects. Quantitatively, the emphasis was placed on the “food” category in both profiles, which is closely linked to the activities of the company in the fast-food segment. We also identified the potential of this focus in the growing interest in gastronomy and culinary practices, which is also partly supported by the “foodist” phenomenon – people with a passion for food and every aspect of its preparation, serving and consumption. The content & promotions category was significantly present in the local profile, with hashtags made up of the company name or a specific product name, which is characteristic of this brand in its terminology. The topical categorization of hashtags correlates with the results of the most popular hashtags presented by G.Mastorakis.<sup>31</sup> From the marketing perspective, however, the “content and promotion” hashtag category is very important since these hashtags include the hashtags with added marketing value – they do the PR, call to action, build the brand awareness, and support product purchase.<sup>32</sup> However, we need to emphasize that neither of the profiles used the McDonald’s slogan in the hashtag.

Another surprising fact is the finding that from 1.3.2018, the local McDonald’s Slovakia profile has undergone a significant modification of the communication patterns. In the beginning of March, the number of hashtags used grew by nearly a half compared to the previous months. This increase was mainly caused by the fact that some of the hashtags, which were used

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31 MASTORAKIS, G.: *The Most Popular Instagram Hashtags for 2017*. [online]. [2017-11-09]. Available at: <<https://www.mentionlytics.com/blog/most-popular-instagram-hashtags-2017/>>.

32 MASTORAKIS, G.: *The Most Popular Instagram Hashtags for 2017*. [online]. [2017-11-09]. Available at: <<https://www.mentionlytics.com/blog/most-popular-instagram-hashtags-2017/>>.

in Slovak until the end of February, were also published in English in March. This can be a response to the current trends in social networking in the active advertising of communication content to the younger generations and active use of posts in English and its terminology.<sup>33</sup> This also highlights the positive delivery of digital content to foreign users, which may ultimately result in an increase of the number of followers of the McDonald's Slovakia profile. The activity on both brand profiles may indicate a few significant facts:

- A. the brand uses different communication tactic on the individual social networks;
- B. the brand prefers other social networks (global profile – Facebook, Twitter, Youtube, Pinterest, Spotify; Slovak Facebook and Youtube profile);
- C. the communication of individual profiles on Instagram indicates the use of different communication tactics (different degree of activity on both analyzed accounts vs. focus primarily on building the community sharing the same passion – food);
- D. the local profile is engaged in internationally focused communication.

## Conclusion

The potential of Instagram as a marketing communication channel cannot be overlooked. The position of visual communication is usually emphasized in the context of this social network, however, an important role is also held by textual communication elements. From the perspective of marketing functionality, this mainly involves the hashtags, which allow for communication to unravel simultaneously on a number of select social networks. The hashtags also perform a certain type of communication framing and targeting of select areas of interest, and help build the community. Taking account of the results of the analysis of McDonald's profiles, building the community is an integral part of the communications tactics in both analyzed profiles. Another important aspect of the textual components used in the communications tactics is the topical subjects to sort the hashtags. The following four topics resounded in both profiles: contest and promotions, photo trends, food hashtags and general hashtags. The McDonald's Slovakia profile also used the hashtags from the "nature" category.

The specification of the communication tactics in the Global McDonald's profile is relatively difficult as the activity on this profile only included 11 posts during the quarterly period. We would also like to stress that not every post contained a hashtag, which also reflects the low rate of use of hashtags in

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33 SEDLÁČKOVÁ, Z.: *Lingvokultúrne východiská k interpretácii súčasného slangu slovenskej mládeže*. [online]. [2017-04-20]. Available at: <<http://www.juls.savba.sk/ediela/sr/2012/1-2/sr2012-1-2.pdf>>.

instamarketing on the Global profile. Based on the above information, we conclude that Instagram is not a central communication channel in the brand's global communication strategy. Our study shows that although the tactics focusing on building the Instagram community is not uniform, certain parallels can be noted in the considerations regarding the global development of the brand. The profiles mirror the overall strategy and McDonald's brand values, which are defined on the global website: "make quality food, more responsible sourcing choices, **a stronger community** and a better planet."<sup>34</sup> In conclusion, we note that despite the clear discrepancies in the individual profiles,<sup>35</sup> instamarketing shows a uniformly applied strategy, which fosters the community of people sharing common interests.

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34 *Values in action*. [online]. [2017-04-20]. Available at: <<https://www.mcdonalds.com/us/en-us/about-us/values-in-action.html>>.

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## PRACTICAL USE OF PRODUCT PLACEMENT IN SLOVAKIA WITHIN 2007 – 2017

*Peter Štarchoň – Bianka Chorvátová*

### ABSTRACT:

Product placement law regulation has significantly changed the use of it in Slovakia in the past decade. A specific questionnaire concerning companies using several advertising channels and based on its results, the current status of the usage of product placement, advertising law comparison from 2007 and 2017, and analysis of other legislative materials, this article was made. According to this questionnaire, we were able to point out how has the usage of product placement changed. Law changes have changed the way product placement can be used in everyday life, therefore some recommendations for active product placement users were made.

### KEY WORDS:

advertising law, product placement, product placement law, product placement regulation, use of product placement

## 1 Product placement and its use

Product placement is most commonly referred to as a paid placement of products, brands, or its parts into an artwork. Typically, these products, brands, or parts are placed in an audiovisual environment. The product can be a part of a scene, it can be presented verbally or used by the main character on the scene.<sup>1</sup> Product placement is the process whereby logos, products, brands, trademarks, etc. are placed in audiovisual or other artworks. The essence of product placement is that these items are placed with financial or other consideration. We can place products as engaging, integrating brands, services, and products into any artwork.<sup>2</sup> Usually the brands are incorporated into artworks to maintain the feeling of real world<sup>3</sup> but usually product placement is just “placement” of a product, brand, and logo into an artwork for some form of compensation. Product placements can be subtle or inconspicuous, or they can range from brilliant to remember to awkward or

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1 HESKOVÁ, M., ŠTARCHOŇ, P.: *Marketingová komunikace a moderní trendy v marketingu*. Praha : Oeconomica, Vysoká škola ekonomická, 2009, p. 33.

2 See: HORŇÁK, P. et al.: *Velký slovník marketingových komunikací*. Praha : Grada Publishing, 2012, p. 43-177.

3 OWEN, R.: *TV Q&A: ABC News, 'Storage Wars' and 'The Big Bang Theory'* [online]. [2018-04-22]. Available at: <<http://communityvoices.post-gazette.com/arts-entertainment-living/tuned-in/31514-tv-qaa-abc-news-storage-wars-and-the-big-bang-theory>>.

obnoxious so viewers would rather never see the artwork again.<sup>4</sup> Consumers are covered in advertisements – online, TV ads, billboards,... The use of product placement has grown due to its inability to “skip” it (such as TV ad) in artwork and subtle but strong influence when used correctly. Moreover, when product placement is paired with various advertising activities, the brands can reach larger audience.<sup>5</sup>

Sunlight soap in Lumiere movie in 1876 can be considered as the very first movie product placement.<sup>6</sup> But when we think about product placement appearing in books or paintings, the first product placement dates to 1873 (Jules Verne’s *Around the World in Eighty Days*) or 1881-1882 (Edouard Manet – *Folies Bergere* painting). Even though it’s hard to tell if both artists used product placement on purpose, by contemporary definitions of product placement, mentioning transport and shipping companies and using a specific beer in the painting is considered as product placement.<sup>7</sup> We recognize several types of product placement, such as film, barter, digital, computer games, internet, virtual, location product placement. The most popular is film product placement – movies such as *E.T.*, *Jurassic Park*, or *Top Gun* have iconic product placement that is discussed over and over again. Then we have movies such as *Cast Away* or *Internship*, where the product placement is just one huge advertisement, and the product placement is so obnoxious that every time a viewer remember such movie, all they think about is a specific brand.<sup>8</sup> Another special category is faux product placement of fictional brand. The most iconic faux product placement maker is director Quentin Tarantino, there are many memorable movies with brilliant faux products advertised such as “normal” products. *Bubba-Gump Shrimp Company* (*Forrest Gump*), *Zii console* (*The Simpsons*), *Marshmallow man* (*Ghostbusters*) or *Morley cigarettes* (*X-Files*). Product placement can lead to higher purchase intention, change in purchase decision, change in

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4 ROSE, S.: *As seen on TV: why product placement is bigger than ever*. [online]. [2018-04-22]. Available at: <<https://www.theguardian.com/tv-and-radio/2014/jun/24/breaking-bad-tv-product-placement>>.

5 ON MARKETING: *Synergy Or Interference? How Product Placement In TV Shows Affects The Commercial-Break Audience*. [online]. [2018-04-22]. Available at: <<https://www.forbes.com/sites/onmarketing/2014/09/08/synergy-or-interference-how-product-placement-in-tv-shows-affects-the-commercial-break-audience/2/#1cfef116622>>.

6 HESKOVÁ, M., ŠTARCHOŇ, P.: *Marketingová komunikace a moderní trendy v marketingu*. Praha : Oeconomica, Vysoká škola ekonomická, 2009, p. 33.

7 For more information, see: LEHU, J.: *Branded Entertainment: Product Placement & Brand Strategy in the Entertainment Business*. London : Kogan Page Publishers, 2007.

8 See: HORŇÁK, P. et al.: *Velký slovník marketingových komunikací*. Praha : Grada Publishing, 2012.

attitude towards the brand, or it can have negative effect on consumers – if the product placement is obvious or the consumers feel manipulated.<sup>9</sup>

### 1.1 Product placement legislation

Although the product placement has been used for decades around the world, there are some differences between the legislative regulation of product placement in Slovakia and the United States. In Slovakia, product placement was considered as hidden advertisement until 2009. By joining the European Union, Slovakia committed to adapt EU legislative norms to Slovak conditions. Therefore, Directive 2007/65/EC of the European Parliament and of the Council in 2007 had to be adapted within two years. This Directive was incorporated into Act 308/2000 Coll. Broadcast and Retransmission. In the United Kingdom, product placement has been legislatively regulated since 1934 (75 years longer than in the Slovak Republic) by the so-called Communications Act. Product placement will be allowed within the EU but under strictly defined conditions. For example, placing products in news, children's programs, and documentaries will be prohibited. In other cases, the obligation to inform viewers that a product placement appears in the program has to be followed.<sup>10</sup>

However, many gaps in this law allow producers and company owners to use product placement much more than in Slovakia or European Union in general. In many EU countries, product placement was not legally regulated or banned (considered as hidden advertising) before the Directive amendment was introduced in 2007 (implemented in 2009). Nowadays, product placement is allowed in almost all EU countries. In most cases, product placement is subject to various restrictions, mostly it cannot be used in news, children's programs, and product placement of tobacco products is also the most common restriction of product placement. With the introduction of the amendment to television broadcasting, the audiovisual media services rules have been modernized and technological developments have made the audiovisual sector more flexible in the EU. This amendment is known as "Audiovisual Media Services without Borders".<sup>11</sup> All countries had two years to introduce it into their own legislation, but the directive left countries free

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9 See: FONG YEE CHAN, F., LOWE, B., PETROVICI, D.: Processing of product placements and brand persuasiveness. In *Marketing Intelligence & Planning*, 2002, Vol. 34, No. 3, p. 355-375.

10 STACHOVÁ, P.: Reklama z pohľadu slovenskej a európskej legislatívy. In *Marketing Inspirations*, 2007, Vol. 2, No. 1, p. 32.

11 *Komisia víta začiatok novej éry pre európske audiovizuálne médiá*. [online]. [2017-02-18]. Available at: <[http://europa.eu/rapid/press-release\\_IP-07-1809-sk.htm](http://europa.eu/rapid/press-release_IP-07-1809-sk.htm)>.



to set rules on product placement by themselves.<sup>12</sup> In Europe, the broadcasts were funded mainly by the government and therefore television programs were educational and socially responsible. After the liberalization of telecommunication broadcasts, private televisions began to be created. The main sponsor was not the government, and the programs were gradually losing their former character and starting to resemble American programs. Still, product placement in European broadcasting is not as exploited as in the US, mainly because of legislative measures that are stricter in Europe than US measures.<sup>13</sup> Similarly, European and Slovak ethical self-regulation of advertising is more strict than American. The EU and Slovakia pay more attention to the impact of product placement on the consumer than on the benefits it brings to producers and owners of companies that place their products in audiovisual works mostly for profit. In Slovakia, product placement has been legally regulated since 2009 in Act 308/2000 Coll. on Broadcasting and Retransmission under Directive 2007/65 / EC of the European Parliament and of the Council. Product placement is defined as “*audio, video or audio-visual information about a product, service, or trademark, included in the program in return for payment or any other equivalent.*”<sup>14</sup>

Paid product placement is permitted in entertainment and sports programs, films, cinematographic works and serials. The editorial independence of the broadcaster must also be preserved, product placement must not explicitly encourage purchases, rentals, or sales of products or services, the product placement must not impose an unimportant significance. Consumers must be aware that there are products used in the artwork at the beginning of the broadcast, at the end of the broadcast, and also after each interruption (after ads). This Regulation does not apply to programs not produced by the broadcaster or the media service provider.<sup>15</sup> This means in practice that, for example, TV JOJ has to notify the audience of its original works (series, movies) that products were used in the program, but when TV JOJ

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12 WINTER, F.: *Product placement v zemích EU*. [online]. [2017-09-16]. Available at: <<http://www.epravo.cz/top/clanky/product-placement-v-zemich-eu-55412.html>>.

13 AL-KADI, T.: *Product Placement: A Booming Industry in Search of Appropriate Regulation*. [online]. [2017-02-26]. Available at: <<http://www.ibimapublishing.com/journals/JMRCS/2013/561655/561655.pdf>>.

14 §39a (1). *Zákon č. 308/2000 Z.z. zo 14. septembra 2000 o vysielaní a retransmisii a o zmene zákona č. 195/2000 Z.z. o telekomunikáciách*. [online]. [2017-02-26]. Available at: <<https://www.slov-lex.sk/pravne-predpisy/SK/ZZ/2000/308/20180901.html>>.

15 §39a (1). *Zákon č. 308/2000 Z.z. o vysielaní a retransmisii*. [online]. [2017-02-26]. Available at: <<https://www.slov-lex.sk/pravne-predpisy/SK/ZZ/2000/308/20180901.html>>.

broadcasts a work that does not belong to its own production, they don't need to notify viewers. Under the Broadcasting and Retransmission Act, product placement is banned in programs for children under the age of 12, and there is also a ban on the placement of tobacco products and cigarettes in audiovisual works.

Even though product placement can be considered as a certain type of advertising, it does not count towards the broadcast time that is reserved for ads (at most 0.5% of the daily broadcasting time for ad spots, and it cannot exceed 12 minutes within one hour). Although Article 39a of the Broadcasting and Retransmission Act does not regulate product placement of weapons, drugs, psychotropic, narcotic and addictive substances, Section 33 of this Act (advertising in general) is applicable.<sup>16</sup> This is so in order to protect the consumer against the adverse effects of such promotion, especially minors. In order to prevent violations of Act no. 308/2000 Coll. on broadcasting and retransmission and Act no. 195/2000 Coll. on Telecommunications, an administrative body known as the Council for Broadcasting and Retransmission has been established in Slovakia, which addresses several violations of the law in connection with product placement annually. Each year in April, the Council submits a report to the National Council of the Slovak Republic on the state of broadcasting in Slovakia and the activities of the Council for Broadcasting and Retransmission. In order to see how the amendment to the law changed the use of advertising and especially product placement, we decided to develop a questionnaire to see how companies use product placement in comparison to other marketing communication elements. It is also possible to see the change between years 2007 and 2017.

## 2 Evolution in Marketing Communications in Slovakia

The research took place in 2007 and 2017 – they were both identical. The sample size was 300 companies with reliability of 95 and sample error of 4 percent. The goal of the research was to address and evaluate the changes in usage of product placement and other communication channels in Slovak companies. In 2007, the sample was drawn from the database ELIS with 410 503 companies. Sample selection criteria were size of the business, region, legal form, and turnover. We obtained names and addresses of people responsible for marketing activities of selected companies. We handed out the questionnaire to the respondents; this questionnaire contained questions on marketing communication – interest in IMC, communication

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16 §33, §36, §37a (1), §39a (1). *Zákon č. 308/2000 Z.z. zo 14. septembra 2000 o vysielaní a retransmisii a o zmene zákona č. 195/2000 Z.z. o telekomunikáciách.* [online]. [2017-02-26]. Available at: <<https://www.slov-lex.sk/pravne-predpisy/SK/ZZ/2000/308/20180901.html>>.

usage, organization, coordination, and sourcing similarities and differences among different business types. Changes based on the suggestions of responders were made prior to the initial mailing of the questionnaire, which provided over 300 usable questionnaires. In 2017 convenience, sampling was used to get the comparable sample of 300 companies to assess the changes in marketing communication in Slovak businesses.<sup>17</sup> Although it is a comparison within a decade, the limitations of the research are that samples are not representative.

## 2.1 Product placement in 2007 vs. 2017

As seen in Table 1, advertising in general has increased for more than 10%. Also, it is still the most used type of communication, even though the use of interviews was slightly higher in 2007 on both TV and radio. We expected the trend in using product placement to increase, as the amendment to the Advertising Law makes the use of product placement comprehensible and rather easier to use. But we can see that on TV, the product placement has dropped by 9% in 2017. This can be due to higher fees and fines, excessive use of placing international brands and the lack of information about product placement among ordinary customers. In Slovakia people are not used to “Slovak product placement”, they are in general more reluctant to notice brands, logos and products in audiovisual artwork. On the other hand, respondents could have lied or misunderstood the question in one of the researches because in Graph 1 we can see that 64 respondents out of more than 300 use product placement nowadays. However, the use of product placement in radio has risen by 9% in 2017. This can be because radio product placement is cheaper, easier to proceed and it’s easier to get into people’s subconscious. They usually listen to the radio when driving or at work, and even though they usually do not concentrate actively when listening to the radio, they “recognize” the name of the brand easily when seen in person, because “they have heard about it somewhere”. We didn’t include the question about product placement on the internet, as it’s arduous to distinguish internet advertising and internet product placement.

Advertisers benefit from product placement for several reasons. In addition to growing consumer resistance towards traditional forms of communication, significant consideration is given to product placement, especially in terms of development of a digital area and technologies that allow the elimination of advertising incentives. Significant arguments for suppliers are also lower

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17 ŠTARCHOŇ, P., VILČEKOVÁ, L.: Evolution of Marketing Communications in Slovakia. In *24<sup>th</sup> EBES Conference – Bangkok Program and Abstract Book. Conference Book*. Istanbul : EBES Akşemsettin Mah. Kocasinan Cad. Erenoğlu, 2018, p. 442-447.

financial demands compared to the classic form of communication with similar reach. An interesting lesson can be that integration in audiovisual works moves marketing-oriented communication from a “reserved space” that shows signs of saturation directly into the center of attention. The consumer is exposed (for example, when watching a movie) to a marketing intention in a natural environment and is in a receptive state. Finally, the recipient often does not even notice a commercial stimulus. Product placement also speaks of the fact that product placement bearers are not time-limited media, and the number of repetitions and brand exposures are not limited. Generally speaking, the lifecycle of such an incorporated message can be considered extremely long. Emotional engagement of product placement and its connection to the content of the work and implicitly to the consumer is one of the most significant advantages of product placement compared to other marketing communication techniques.<sup>18</sup>

**Table 1: Using TV and radio as a communication tool**

<b>TV</b>	<b>2007</b>	<b>2017</b>
Advertising	23%	34%
Sponsorship	7,5%	17,5%
Consumer Contest	19%	31%
Interviews	23,5%	41%
Product Placement	10%	1%
<b>RADIO</b>	<b>2007</b>	<b>2017</b>
Advertising	23%	41%
Sponsorship	6%	16%
Consumer Contest	10%	21%
Interviews	25%	31%
Product Placement	2%	11%

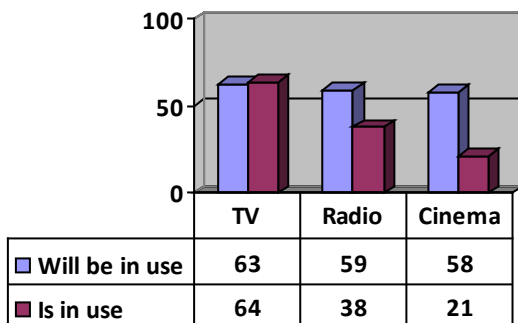
Source: own processing

As seen in Chart 1, the use of product placement is more significant on TV. The use of product placement in cinema wasn't so popular back in 2007 but nowadays Slovak producers and filmmakers are creating more and more original movies. Therefore 58 respondents plan to use product placement in cinemas in the future. This form of product placement is usually the most expensive but the most efficient. Especially when combined with other marketing communication tools. Also radio product placement became more popular (Table 1) and it seems companies realized its effect vs. cost. 59 respondents plan to use radio product placement in the future.

18 SLÁDEKOVÁ, J.: Product placement alebo Raňajky u Tiffanyho. In *Marketing Inspirations*, 2007, Vol. 2, No. 2, p. 23.

The lowest rise is in television product placement. It can be due to the fact that TV product placement is nowadays legally covered but radio product placement is not legally covered yet. There are set of rules when it comes to sponsorship (paid product placement can be considered as sponsorship) but the word “product placement” cannot be found anywhere in the law.<sup>19</sup> The change in law can lower the amount of companies that want to use product placement in radio broadcast in the future but it may set the rules clearly so the companies will understand how to use product placement properly (in both radio and TV/cinema) and therefore the profit will rise with the rising trend of product placement usage.

### The use of product placement in 2017



**Chart 1: Results of marketing research**

Source: own processing

Customers still see product placement as hidden advertising in Slovakia. They don't pay attention to labels at the start of the original Slovak movies or series but on the contrary they are used to product placement in foreign audiovisual artwork. They don't mind seeing it until you specifically ask them about the product placement – then sometimes people get irritated by “hidden advertising” and “subliminal influence” they can't resist. If they notice product placement by themselves (excessive usage) then they understand that a company tries to sell them their product. And they can choose whether they like it or not. But if they are not aware of it they might feel betrayed

19 See: 468/1991 Zb. Zákon z 30. októbra 1991 o prevádzkovaní rozhlasového a televízneho vysielania. [online]. [2017-02-26]. Available at: <<https://www.slov-lex.sk/pravne-predpisy/SK/ZZ/1991/468/19911122.html>>; Zákon č. 532/2010 Z. z. Zákon o Rozhlase a televízii Slovenska a o zmene a doplnení niektorých zákonov. [online]. [2017-02-26]. Available at: <<https://www.slov-lex.sk/pravne-predpisy/SK/ZZ/2010/532/20140101>>.

because they want the product “just because they saw it somewhere”, not because it’s good quality. We believe that people can change mind if they are aware of product placement, how it works and what it brings both to producers and companies. Therefore companies can create better strategies for targeting new customers which will be both profitable and acceptable by general public. As we can see in this article, the use of product placement “in real life” can be tricky even if we have better legislation and regulation system for it. Our recommendation is for companies to monitor the situation on the market, whether the product placement is better accepted by the general public or if they have to search for some special marketing communication channels in Slovakia.

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## MABENA CONCEPT – NARRATIVE SAFETY MACHINE IN NARRATION OF POLISH DIGITAL MEDIA

*Wiktor Widera*

### **ABSTRACT:**

Political communication by means of the media is becoming increasingly attractive to attract voters. Sometimes there are situations in which new methods of communication shock the public opinion with their expression and intentions of their creators. Professor Andrzej Zybortowicz, an advisor to the Polish President Andrzej Duda, proposed in early 2018 the creation of the Narrative Safety Machine of the Republic of Poland. He described his idea as a comprehensive synchronization of “resources available to the state and society”, creation of an efficient system of communication between Poland and the international community, as well as the ruling party – Law and Justice – with Poles. The article, based on the analysis of media content, presents comments of journalists from the main Polish electronic media services.

### **KEY WORDS:**

internet, narrative security machine of the Republic of Poland, new media, political communications, public relations

## **Introduction**

The activity of political market actors in the area of political communication is constantly growing. The professional activities of campaign workers and the development of mass information media have resulted in increasing number of publications analyzing the process of political communication. The most commonly accepted scientific definitions indicate three actors of political communication: politicians and political/media institutions and citizens.<sup>1</sup> The process of political communication cannot be defined as a one-way relationship, which would consist of the transfer of information from political institutions to the society. Stanisław Michalczyk explains that political communication is “a process based on the exchange of information between political leaders, the media and citizens about events and matters occurring in the sphere of public policy”.<sup>2</sup> This communication is therefore at least bilateral, and even takes place within the triad of political elites on the one hand, and electorates on the other, and the media, an intermediary with a significant role in between.<sup>3</sup> The principles of political communication,

1 PIONTEK, D.: *Komunikowanie polityczne i kultura popularna. Tabloidyżacja informacji o polityce*. Poznań : Wydawnictwo Naukowe WNPiD UAM, 2011, p. 5.

2 MICHALCZYK, S.: *Komunikowanie polityczne. Teoretyczne aspekty procesu*. Katowice : ŚLĄSK Wydawnictwo Naukowe, 2005, p. 17.

3 MICHALCZYK, S.: *Komunikowanie polityczne. Teoretyczne aspekty procesu*. Katowice : ŚLĄSK Wydawnictwo Naukowe, 2005, p. 17.



organisation and conduct of political campaigns have evolved steadily over the years. The willingness to gain power has led competing political entities to constantly seek new solutions to ensure the effectiveness of their electoral activities.<sup>4</sup>

The modern media, increasingly interactive and accessible to the public, have created a modern platform for political messages. The competing editorial offices, which tried to demonstrate their political independence and information objectivity, especially in the second decade of the 19<sup>th</sup> century, filled the information programmes with political content in an unfamiliar way. Politics began to dominate media news and its ubiquitous presence forced specialized PR agencies, acting for the benefit of politicians, to improve their activities. There was also a gradual modification of propaganda influence techniques – starting from communication activities, accompanying the exercise of state power, media participation in military operations, and ending with skillful media propaganda of terrorist organisations – which clearly indicated the convergence of directions and general nature of propaganda and marketing transformations of the concept of political communication.<sup>5</sup> Practically, since the beginning of the political transformation in Poland, the border between the correct understanding of the term public relations and its erroneous mutations has blurred in terms of activities addressed to specific target groups, e.g. voters by politicians.

“Many policymakers, under the guise of this term, try to hide or directly include unethical activities, manipulation, lies, whether they use the term PR to describe a state of inactivity or lack of commitment or work, covered by frequent messages sent by politicians to their surroundings”.<sup>6</sup> The ability to read honest political intentions correctly is lost in the crowd of instrumental treatment of politics and the accompanying communication with the public. Political products are becoming more and more attractive, often balancing on the verge of political manipulation. At the same time, the increasingly widespread negative reflection of media coverage on politicians' actions by them may devalue important actions, the intention of which may be to make the most of them. The lack of proper interpretation was hindered by the lack of political education of the society. Therefore, media broadcasts, which are often the only source of information and its interpretation, acquire a dominant

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4 KOLCZYŃSKI, M.: *Strategie komunikowania politycznego*. Katowice : Wydawnictwo Uniwersytetu Śląskiego, 2008, p. 7.

5 KOLCZYŃSKI, M.: *Strategie komunikowania politycznego*. Katowice : Wydawnictwo Uniwersytetu Śląskiego, 2008, p. 10.

6 TWORZYDŁO, D.: Public relations w polityce. Korzyści wynikające z procesu budowania relacji oraz błędy w interpretacji definicji. In *Polityka i Społeczeństwo*, 2013, Vol. 1, No. 11, p. 27.

role in shaping the views of the audience. Especially those that arrive via electronic media. The Internet has created new motivations for political participation. The scale of this participation has increased. Politically active citizens can read political information, express their opinions and take part in political discussions on the Internet. Internet users strengthen or change their opinions much more dynamically than on the basis of traditional media, due to the increased access to information sources and the possibility of confronting it on the basis of views expressed in public.<sup>7</sup>

## 1 MaBeNa Concept – National Security Machines

Internet communication allows for unlimited possibilities in the modern world. The information transmitted through the mass media spreads in a split second. Being in almost every place in the world, we are able to find out all the information on any subject. Plenty of information often makes it impossible to know the objective truth. According to the advisor to the Polish President, Professor Andrzej Zybertowicz, the biggest failure of the last two years of the ruling party in Poland (Law and Justice) is the inability to shape the proper image of Poland abroad. According to Professor Zybertowicz MaBeN is the idea of correcting these shortcomings is a narrative safety machine. Professor Warmus presents the theory that the state, using modern solutions and artificial intelligence, should monitor how the image of Poland in the world is being transformed, where the image of Poland is created and if active anti-defence measures are taken. "Jewish or Israeli circles worked out a decade ago"<sup>8</sup>, explained Prof. Zybertowicz. "The machine is, of course, a metaphor here. As you know, a machine is a set of elements that work together to perform a common function. The poor quality of the Polish state narrative results from the lack of a comprehensive synchronization of the various resources available to the state and society"<sup>9</sup> says the professor. According to the author, MaBeNa is "a synchronization of resources that the Polish state has in order to monitor how the image of Poland in the world is transforming".<sup>10</sup> According

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7 KSIĄŻKIEWICZ, S.: Wpływ Web 2.0 na procesy komunikacji politycznej. In JUNG, B. (ed.): *Wokół mediów ery Web 2.0*. Warszawa : WAIP, 2010, p. 142-148.

8 *Maszyna bezpieczeństwa narracyjnego osobliwy pomysł doradcy prezydenta*. [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,130517,22847405,maszyna-bezpieczenstwa-narracyjnego-osobliwy-pomysl-doradcy.html>>.

9 *Prof. Zybertowicz: To może być niespokojny rok i prezydent liczy się z tym, że wyzwania, przed którymi stał dotąd, nie są tymi największymi*. [online]. [2018-04-08]. Available at: <<https://wpolityce.pl/polityka/374452-prof-zybertowicz-to-moze-byc-niespokojny-rok-i-prezydent-liczy-sie-z-tym-ze-wyzwania-przed-ktorymi-stal-dotad-nie-sa-tymi-najwiekszymi>>.

10 *Maszyna bezpieczeństwa narracyjnego osobliwy pomysł doradcy prezydenta*. [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/>>

to Professor Zybortowicz, these resources are public media, press agencies, research stations of the Polish Academy of Sciences and the Polish community. All of these institutions should form a single message: “a message in which we create a positive image of change”.<sup>11</sup>

The concept of using artificial intelligence for national security purposes is nothing new. In the Diplomatic Courier we read: “With global superpowers forging the path, Artificial Intelligence (AI) is fueling the automated arms race. While still young in its development, AI has transformed the international landscape of security innovation. Russia’s military modernization program triggered heavy investment in the automation of its armed forces. The United States Department of Defense inaugurated the Algorithmic Warfare Cross-Functional Team in April 2017 to advance AI technologies in the software of machine weaponry. China released a “new generation of Artificial Intelligence development plan” detailing the government’s thirteen-year strategy to “become the major Artificial Intelligence innovation center in the world”. It is no secret that AI has changed the course of national security as we know it”.<sup>12</sup> It is forecasted that with the continued development of Artificial Intelligence, the way countries collect, analyze and generate intelligence would change. The study by Dell EMC Corporation informs that the data produced by the digital universe will double every three years. It is assumed that the AI machinery will eventually replace the intelligence analysts.<sup>13</sup>

In Poland, thanks to MaBeN, the government could create a positive image of changes in our country. “It should be noted that issues which are important for Poles, such as restoring dignity and subjectivity to the poorest environments, increasing the minimum wage or the hourly rate, are not visible at all. On the other hand, the contact of tensions between us and the Union is seen by investors. And Poland’s good position in the environments that determine large financial transfers is very important. This is a serious omission of the last two years. I think MaBeNa is the main challenge for this year. Many things are going in the right direction, but unfortunately here the image

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Tokfm/7,130517,22847405,maszyna-bezpieczenstwa-narracyjnego-osobliwy-pomysl-doradcy.html>.

- 11 *Ustawa czyli Mabena*. [online]. [2018-04-08]. Available at: <<https://www.salon24.pl/u/maruda/841300,ustawa-czyli-mabena>>.
- 12 *Machine Militaries: The Future of Artificial Intelligence and National Security*. [online]. [2018-04-08]. Available at: <<https://www.diplomaticourier.com/2018/01/23/machine-militaries-future-artificial-intelligence-national-security/>>.
- 13 *Machine Militaries: The Future of Artificial Intelligence and National Security*. [online]. [2018-04-08]. Available at: <<https://www.diplomaticourier.com/2018/01/23/machine-militaries-future-artificial-intelligence-national-security/>>.

losses are serious,” says Professor Zybortowicz. “First of all, it is a matter of instantaneous neutralization of lies about Poland. Synchronization of resources, supported by certain algorithms, would be a powerful tool to protect the reputation and build a positive image of Poland. The MaBeNa, whose elements would be the cells of various types of institutions, should first be designed, then constructed and put into motion. Later, after a period of *manual* political calibration, it would operate in a self-regulatory mode, when supplied with power”.<sup>14</sup>

## 2 MaBeN's Media Comments on Polish Electronic Media

Polish media widely commented on the controversial idea of the advisor to the President of Poland Professor Andrzej Zybortowicz. The Internet information portal that first described the idea of creating MaBeNa was tokfm.pl. This is due to the fact that it was on the Tok Fm radio when Professor Zybortowicz proposed a solution to the problem of negative perception of Poland abroad and explained the functioning of the machine that watches over the content of foreign media on the subject of Poland. The Tok Fm radio website is a web version of the radio which acts as a web-based information portal. The articles placed on it do not differ from other Internet information portals. An article entitled “The narrative safety machine”, a peculiar idea of the President’s advisor, was published on 2<sup>nd</sup> January. The article is strictly informative and it is an objective description of the idea of the President’s advisor. The article concludes with the sentence: “In short, the task of such a structure would be to create a positive image of changes in our country”.<sup>15</sup> Professor Zybortowicz conducted a total of 3 interviews on this subject. The first one on TokFm on 02.01.2018, the second one for Polish Press Agency (PAP) and the third one in the “Facts after facts” programme on TVN.<sup>24</sup> The interviews triggered a series of articles on almost all the most important Internet portals in Poland. On the same day, the editorial team of Wprost.pl published an article titled “Machine of narrative safety. The presidential advisor explains what MaBeNa is like”<sup>16</sup> that quoted the article of the TokFM portal.

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14 *Prof. Zybortowicz: To może być niespokojny rok i prezydent liczy się z tym, że wyzwania, przed którymi stał dotąd, nie są tymi największymi.* [online]. [2018-04-08]. Available at: <<https://wpolityce.pl/polityka/374452-prof-zybertowicz-to-moze-byc-niespokojny-rok-i-prezydent-liczy-sie-z-tym-ze-wyzwania-przed-ktorymi-stal-dotad-nie-sa-tymi-najwiekszymi>>.

15 *Maszyna bezpieczeństwa narracyjnego osobliwy pomysł doradcy prezydenta.* [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,130517,22847405,maszyna-bezpieczenstwa-narracyjnego-osobliwy-pomysl-doradcy.html>>.

16 *Maszyna bezpieczeństwa narracyjnego. Doradca prezydenta tłumaczy, czym jest MaBeNa.* [online]. [2018-04-08]. Available at: <<https://www.wprost.pl/kraj/10095553/maszyna-bezpieczenstwa-narracyjnego-doradca-prezydenta-tlumaczy-czym-jest-mabena.html>>.

Still on the same day, an article on the opinion of the opposition politician of the Modern Party appeared, in which Paweł Rabiej stated: "It is amazing in what Orwellian and PRL style Mr. Zybertowicz and the whole camp of Law and Justice think here. I understand that these are going to be secret propaganda weapons that will convince Europe that everything is going well in our country and it will lie.<sup>17</sup> The politician adds that in order to have a positive image on the international stage "one has to behave decently: not to violate one's own constitution and not to introduce solutions that are anti-democratic".<sup>18</sup> The following day the editorial team of Tokfm.pl "MaBeNa. With his proposal Zybertowicz showed how the government works from the kitchen". The article brings up the critical statement commenting Professor's idea: "The professor's idea aroused controversy. He was accused of wanting to create a tool This was the case with the "Orwell propaganda from 1984".<sup>19</sup> The following article presents a commentary by Mateusz Zaremba, a political scientist from the SWPS University of Social Sciences and Humanities. The scientist states that in a sense, the ruling party is now also using an action similar to MaBeNa. "A good example of the operation of Machinery is the way in which the Law and Justice party presents the Presidency of Lech Kaczyński. He is created as a great, impeccable politician. There are no opposing voices, including from the opposition. Perhaps out of respect for the dead, or perhaps in the field of narration, she has already completely given way to Law and Justice," she adds.<sup>20</sup> The article ends with a levelheaded statement by a political scientist that "The Narrative Safety Machine would not prove to be effective in building our image abroad at all – this is false thinking. The European Commission reads official documents, laws. They are not guided by what the media say."<sup>21</sup>

17 *Polityk.N o MaBeNie: Żeby mieć przyzwoity wizerunek w świecie, trzeba się przyzwoicie zachowywać.* [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,103454,22849469,rabiej-o-mabenie-zeby-miec-pryzwoity-wizerunek-w-swiecie-trzeba.html>>.

18 *Polityk.N o MaBeNie: Żeby mieć przyzwoity wizerunek w świecie, trzeba się przyzwoicie zachowywać.* [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,103454,22849469,rabiej-o-mabenie-zeby-miec-pryzwoity-wizerunek-w-swiecie-trzeba.html>>.

19 *MaBeNa: Zybertowicz swoją propozycją pokazał, jak działa rząd od kuchni.* [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,130517,22852165,politolog-mabena-juz-w-pewnym-sensie-dziala-czy-opozycja.html>>.

20 *MaBeNa: Zybertowicz swoją propozycją pokazał, jak działa rząd od kuchni.* [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,130517,22852165,politolog-mabena-juz-w-pewnym-sensie-dziala-czy-opozycja.html>>.

21 *MaBeNa: Zybertowicz swoją propozycją pokazał, jak działa rząd od kuchni.* [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,130517,22852165,politolog-mabena-juz-w-pewnym-sensie-dziala-czy-opozycja.html>>.

On 02.01.2018, shortly after the radio interview conducted by Tok Fm and the publication of the article on the Internet by the information service Tokfm.pl, a commentary of the journalist Paweł Wroński appeared. It referred to the publication titled "Mysteries of MaBeNa, that is Prof. Zybertowicz in action" released by the electronic edition of Gazeta Wyborcza.<sup>22</sup> The article is criticises Professor Zybertowicz's idea when comparing the MaBeNa machine with the MarLen –The Communist Party's Institute for Basic Problems of Marxism-Leninism, which was established in 1974 by Edward Gierek, First Secretary of the Polish United Workers' Party. On the day the interview was given by Professor Andrzej Zybertowicz, many articles and comments on the subject appeared on TokFm radio. The web portal se.pl reads: "The words of Zybertowicz were not warmly welcomed by journalists opposing the current government".<sup>23</sup> On the wiadomosci.wp.pl website, the informative part of the wp.pl portal, it was also commented that "Prof. Zybertowicz's proposal caused a lot of arousal. Zybertowicz has just announced the establishment of the Ministry of Propaganda (Narrative Safety Machine). Welcome to "1984"" – Eliza Michalik from Superstation assessed on Twitter.<sup>24</sup>

One of the biggest Polish news portals, Onet.pl, one day after the publication of the interview with Professor Zybertowicz, published the article "Experts critically about the idea of the President's advisor: we are setting up the Ministry of Propaganda". The article reads –"Professor Zybertowicz's idea suggests to establish the Ministry of Propaganda" – says Aleksander Smolar, President of the Stefan Batory Foundation. It is about the MaBeNa – Narrative Safety Machine of the Republic of Poland. The institution, that would take care of the image of Poland. Today we are dealing with the ruins of the Polish image. The current ruling team is working on it, trampling on the prestige of the state, which is being built for years"<sup>25</sup> adds Dr Janusz Sibora, a historian of diplomacy and an expert in diplomatic protocol.

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22 *Tajemnice MaBeNy, czyli prof. Zybertowicz w akcji.* [online]. [2018-04-08].

Available at: <<http://wyborcza.pl/7,75968,22849804,tajemnice-mabeny-czyli-prof-zybertowicz-w-akcji.html>>.

23 *Doradca Dudy alarmuje: Bez tego dobra zmiana może się wykoleić [CZYM JEST MaBeNa].* [online]. [2018-04-08]. Available at: <[http://www.se.pl/wiadomosci/polityka/doradca-dudy-apeluje-bez-tego-dobra-zmiana-moze-sie-wykoleic-czym-jest-mabena\\_1034336.html](http://www.se.pl/wiadomosci/polityka/doradca-dudy-apeluje-bez-tego-dobra-zmiana-moze-sie-wykoleic-czym-jest-mabena_1034336.html)>.

24 *Ministerstwo propagandy PiS? Prof. Zybertowicz: Bez tego dobra zmiana może się wykoleić.* [online]. [2018-04-08]. Available at: <<https://wiadomosci.wp.pl/ministerstwo-propagandy-pis-prof-zybertowicz-bez-tego-dobra-zmiana-moze-sie-wykoleic-6205043996657793a>>.

25 *Eksperci krytycznie o pomysle doradcy prezydenta: powołujemy do życia Ministerstwo Propagandy.* [online]. [2018-04-08]. Available at: <<https://wiadomosci.onet.pl/tylko-w-onecie/eksperci-krytycznie-o-pomysle-doradcy-prezydenta-powolujemy-do-zycia-ministerstwo/wgs3gzh>>.

Another large Polish Internet portal, interia.pl, is also quoting Professor Zybertowicz's statement on the Narrative Safety Machine. It presents the article in the form of an interview and is only an objective citation of the words of the presidential advisor. Interia.pl does not comment in this article whether the professor's idea is good or bad.<sup>26</sup> Tvn24.pl, on 04.01.2018, presented an excerpt from the news programme "Poland and the World". During the programme, the idea of MaBeNa was explained extensively and added the comments of opposition parties criticizing the idea of the presidential advisor. In the material one can also see a fragment of a TV interview with Professor Andrzej Zybertowicz in the Facts programme on TV tvn24, in which the professor explains his idea and explains how such a machine would work. Below the footage the received reads: "What the president's advisor calls MaBeNa, the opposition, refers to as brainwashing, political propaganda, the message of which would be used mainly in Poland and not abroad".<sup>27</sup>

A few weeks later, some of the Internet portals returned to the idea of Professor Andrzej Zybertowicz, trying to establish whether the proposal of creating a narrative machine had become a reality. The information portalwSensie.pl published an extensive article entitled "MaBeNa is jammed", criticizing the idea itself and trying to prove that the idea had no chance to come into force. The article reads: "The launch of the "narrative safety machine of a country" postulated a few weeks ago by Professor Andrzej Zybertowicz can be compared to a poor percussion cap, which made some smell and noise, but did not frighten anyone in the slightest way".<sup>28</sup> In March, Tygodnik Powszechny, is a Polish Roman Catholic weekly magazine, also tried to explain why MaBeNa does not work.<sup>29</sup> Moreover, the website prawy.pl described the controversies caused by Professor's statement about MaBeNa "Zybertowicz's Narrative Safety Machine is controversial from the right to the left". Practically all Internet information portals on 02.01.2018, so on the day of the interview in Tok Fm, published texts informing about the idea of creating a Narrative Safety Machine and commenting on this idea. The content published on most portals about the MaBeNa "machine" was critical. The articles described the operation of the machine, the reasons for its possible creation, and the opinion of the president's advisor on the ruling

26 *Prof. Zybertowicz: Bez tego dobra zmiana może się wykoieć.* [online]. [2018-04-08]. Available at: <<http://fakty.interia.pl/polska/news-prof-zybertowicz-bez-tego-dobra-zmiana-moze-sie-wykoleic,nld,2484069>>.

27 *Na kłopoty „MaBeNa”?* [online]. [2018-04-08]. Available at: <<https://www.tvn24.pl/polska-i-swiat,33,m/polska-i-swiat-na-klopoty-mabena,803757.html>>.

28 *MaBeNa się zacięła.* [online]. [2018-04-08]. Available at: <<http://www.wsensie.pl/komentarze/27227-mabena-sie-zaciela>>.

29 *Dlaczego mabena nie działa.* [online]. [2018-04-08]. Available at: <<https://www.tygodnikpowszechny.pl/dlaczego-mabena-nie-dziala-152255>>.



camp. However, not all portals responded negatively to this issue. An example of an objective article describing Professor Zybertowicz's statements in detail in the form of an interview, and the absence of any commentary, was presented by the information portal [wpolityce.pl](http://wpolityce.pl). The mentioned article quotes Professor Zybertowicz's statement: "Through its operation, the Narrative Safety Machine can also teach the current government what are the actual ways of perceiving Poland in the world. I have the impression that we still do not have a realistic idea of how the information about Poland reaches the ears of VIPs in the West."<sup>30</sup> Another portal that described the situation in the form of an interview with the Professor is the independent information portal [niezalezna.pl](http://niezalezna.pl). PAP was presented as a source of the interview. The portal did not comment on Professor's views. What is more, the Polish public television channel TVP and its internet portal [tvp.info](http://tvp.info) did not mention MaBeN at all.

## Conclusion

The controversial Prof. Andrzej Zybertowicz's concept of MaBeNa – National Security Machine, was variously judged and presented in the comments of the Polish electronic media. The analysis of the media content, carried out by the author of the article, showed that critical assessments prevailed. In the more balanced assessments, the concept has been described as 'peculiar'. The mentioned articles do not lack theoretical justification, terminology and clear intentions. The concept was described as synchronizing the resources that the Polish state has, in order to monitor how the image of Poland in the world is transforming. The emergence of the concept was justified with the use of catchy examples, citing Jewish communities, which have already long ago introduced similar solutions. Visible tensions between Poland and the European Union were mentioned in the media reports. The media points out that Poland's good position in the environments that determine large financial transfers is very important. In this context, Professor statements on the damage to the image of foreign policy seem to be relevant to the subject discussed.<sup>31</sup> Professor Zybertowicz's concept can be analyzed from various

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30 *Prof. Zybertowicz: To może być niespokojny rok i prezydent liczy się z tym, że wyzwania, przed którymi stał dotąd, nie są tymi największymi.* [online]. [2018-04-08]. Available at: <<https://wpolityce.pl/polityka/374452-prof-zybertowicz-to-moze-byc-niespokojny-rok-i-prezydent-liczy-sie-z-tym-ze-wyzwania-przed-ktorymi-stal-dotad-nie-sa-tymi-najwiekszymi>>.

31 *Maszyna bezpieczeństwa narracyjnego osobliwy pomysł doradcy prezydenta.* [online]. [2018-04-08]. Available at: <<http://www.tokfm.pl/Tokfm/7,130517,22847405,maszyna-bezpieczenstwa-narracyjnego-osobliwy-pomysl-doradcy.html>>.



perspectives. One is its credibility, the other its honesty towards its audiences, and yet another its realism in obtaining the political support of opposition parties and its perception from international scrutiny. Moving away from the substantive assessment, the concept, which attracted wide media interest, fits in, on the Polish ground, the area of innovative communication ideas.

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## TRADITIONAL NEWSPAPER IN THE SOCIAL MEDIA

*Marina Zagidullina*

### ABSTRACT:

The current article relates to the exploration of the materials extracted from a single day activity of a traditional printed newspaper in a social media platform. The author provides three findings: 1) on how to collect significant information related to media-behavior of the news-production companies, i.e. the traditional newspapers (sufficiency of data is discussed); 2) on the possibility to interpret diverse single-day data which social media can provide to an investigator; 3) on users' preferences considered in a three dimensional model: language, images, comments. The author shows that the 'hologram' approach (one-day data) can be fruitful to understand the media-behavior of users and professional producers of news. The focus of the author's attention is on the crossroads of professional intentions and users' responsiveness: can the 'oldtime' (traditional) newspaper react on the users' attitude in a constructive manner? When answering this question, the author analyses one day of chosen mass-media data and builds a model of interdependencies of users' activity and mass-media strategy. The advantages and limitations of this approach are discussed. The material of this presentation and article is from *Izvestiya* (in Facebook and VKontakte) and is compared to the *Meduza* accounts in the same networks.

### KEY WORDS:

data analysis, mass-media, personification of mass-media, print newspapers, social media, social networks services, total particularity, users' activity

## Introduction

Professional 'oldtime' newspapers moved into Internet-communication many decades ago. But the presence of these mass media in SNS<sup>1</sup> is relatively recent phenomenon. When exploring this activity in SNS one can see how the heterogeneity of communication works: the division of audiences became obvious. A number of concepts (such as 'selective exposure'<sup>2</sup>, 'filter-bubbles'<sup>3</sup>, 'echo-chambers'<sup>4</sup>) related to p. Lazarsfeld's (and coauthors)

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- 1 BOYD, D. M., ELLISON, N. B.: Social Network Sites: Definition, History, and Scholarship. In *Journal of Computer-Mediated Communication*, 2007, Vol. 13, No. 1, p. 210-230.
  - 2 For more information, see: ZILLMANN, D. et al.: *Selective exposure to communication*. Hillsdale, NJ : Lawrence Erlbaum, 1985.
  - 3 See: PARISER, E.: *The filter bubble: What the Internet is hiding from you*. London : Penguin, 2011.
  - 4 GARRETT, R. K.: Echo chambers online? Politically motivated selective exposure among internet news users. In *Journal of Computer-Mediated Communication*, 2009, Vol. 14, No. 2, p. 265-285.

theory of people's choice in mass media<sup>5</sup> and L. Festinger's psychological theory of cognitive dissonance<sup>6</sup>, are currently used to investigate this audience segregation. Intense research attention is concentrated around users' activity in SNS, especially when related to the political field<sup>7</sup>. The author focuses on big newspapers playing the role of 'ordinary users' in SNS. Theoretically, this 'downshifting' (from the high-impact official voice to that of the participant of a fragmented mass-communication) is the consequence of the process of mediatization (or metaprocess, as F. Krotz has nominated it<sup>8</sup>). This process blurs boundaries between professional and non-professional producers of news and makes the communication field unstable and constantly changing<sup>9</sup>. To describe this 'liquid field' is a major task of current Research on media investigation. We would like to contribute to this subject with our results obtained from the investigation of one day's activity of a professional newspaper in two different SNS (VKontakte and Facebook). We compared this activity with the same data from a 'born-digital' newspaper. The hypothesis used in this comparison is the total absence of 'oldtime' (or traditional) newspaper sensitivity and reactivity towards the SNS audience's feedback.

## 1 Research approach

What will happen to professional mass-media in the struggle for attention from the fragmented groups in SNS?<sup>10</sup> Two research questions are raised. The first is about "fine tuning" of the mass-media to the architecture of social

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5 See: LAZARFELD, P. F., BERELSON, B., GAUDET, H.: *The people's choice*. New York, NY : Columbia Press, 1944.

6 See: FESTINGER, L.: *A theory of cognitive dissonance*. Evanston, IL : Row, Peterson, 1957.

7 See also: MOSCOVICI, S., ZAVALLONI, M.: The group as a polarizer of attitudes. In *Journal of personality and social psychology*, 1969, Vol. 12, No 2, p. 125-135; ARCENEUX, K., JOHNSON, M., MURPHY, C.: Polarized political communication, oppositional media hostility, and selective exposure. In *Journal of Politics*, 2012, Vol. 74, p. 174-186; HUCKFELDT, R., MENDEZ, J. M., OSBORN, T.: Disagreement, ambivalence, and engagement: the political consequences of heterogeneous networks. In *Political Psychology*, 2004, Vol. 25, p. 65-95; IYENGAR, S., HAHN, K. S.: Red media, blue media: Evidence of ideological selectivity in media use. In *Journal of Communication*, 2009, Vol. 59, p. 19-39.

8 For more information, see: KROTZ, F.: *Mediatisierung: Fallstudien*. Wiesbaden : VS, 2007; MAZZOLENI, G., SCHULZ, W.: Mediatization of politics: A challenge for democracy?. In *Political Communication*, 1999, Vol. 16, No. 3, p. 247-261.

9 COULDRY, N.: Mediatization and the future of field theory. In *Communicative Figurations, Working Paper*, 2013, Vol. 3, p. 2-18.

10 It is related to Slater's approach, see: SLATER, M. D.: Reinforcing spirals: the mutual influence of media selectivity and media effects and their impact on individual behavior and social identity. In *Communication Theory*, 2007, Vol. 17, No. 3, p. 281-303.

media (1 – personalization of the collective actor; 2 – intensification of the content interesting to the community that forms around the media account, 3 – sensitivity to the tools of social media – likes, reposts, etc.). We assume that the professional mass-media will tend to customize their accounts in social media in line with the architecture of this communication platform (personification of collective author; extending the most popular contents, sensitivity to the tools of content evaluation). The second question relates to shifting the discussion conflicts<sup>11</sup> between users from their personal newsfeed and accounts into the comments of the professional media accounts (a harmonization of the communication field would result in an increase of polemics). It would be significant to check how social media tools, which allow the users to clear their personal communicative space from conflictual information, simultaneously provoke a move of conflicts into the “collective” accounts that claim objectivity<sup>12</sup>.

The main limitation of the proposed research approach is the lack of longitudinal observations of the design described in this study. Therefore, the author has used the principle of descriptive characteristics which was deemed sufficient to produce an initial point of observations and will allow her to continue the present study both in time (carrying out such measurements at regular intervals), and in the space of social media (analyses of a larger number of different SNS accounts on different platforms). At the same time, questions that are put forward in this study can be proven or disproven only partially. This publication will allow to include these issues in the scientific debate and lead to an improved longitudinal study design. This study was conducted on an example of two accounts of two Russian mass-media (Facebook and VKontakte). These networks are very popular in Russia, but VKontakte (VK) came in earlier than Facebook (FB, the Russian-language platform), and therefore has a greater penetration in Russia. If VK has now almost stopped in its growth, FB is fast-growing in the Russian social media. Networks Statistics in January 2018: there are 95.1 and 17.4 million users, respectively (VK/FB, the entire audience in the first case, only the residents of the Russian Federation, in the second – source: br-analytics.ru). In addition to numerous Russian research works there can be found English language studies comparing the two networks and their development trends<sup>13</sup> (see also the list of bibliographies in O. Sikorska

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11 MUTZ, D. C., WOJCIESZAK, M. E.: Online groups and political discourse: do online discussion spaces facilitate exposure to political disagreement?. In *Journal of Communication*, 2009, Vol. 59, p. 40-56.

12 ZHAN, L. et al.: Understanding the influence of social media on people's life satisfaction through two competing explanatory mechanisms. In *Aslib Journal of Information Management*, 2016, Vol. 68, No. 3, p. 347-361.

13 See: D'YACHENKO, O. V.: Rossiyskiye SMI v sotsial'nykh setyakh Facebook

work<sup>14</sup>). There have been lows of the VK share in the overall distribution of network audience segments; FB holds its position, but after a strong growth of 37 % in 2016, the network growth has stabilized and its share of the total Russian social media audience (the penetration of which today, contrary to the general statistics of VK, represents 39 % of the population according to WeAreSocial Digital in 2017) has slightly declined.

The 'oldtime' professional mass media we have chosen to study is *Izvestiya* (which has existed non-stop since 1917), and as a modern-time reference, we chose *Meduza* (which never was on paper, it is a so-called 'born-digital' newspaper; it exists since 2014). Both *Meduza* and *Izvestiya* hold fairly high positions in their citation rankings, both media claim to objectivity. *Meduza*, which was founded by a former editor of the successful Russian Internet project Lenta.ru, has its editorial office in Latvia. *Izvestiya* is one of the oldest Russian (Soviet) newspaper, also claims neutrality and objectivity<sup>15</sup>. We note that the behavioural study of the publications in SNS largely reveals a real media "polarization". To test this hypothesis, it was important to choose a media conceptually claiming neutrality and having created its own "total particularity". The specific research part was carried out on a benchmark methods basis (qualitative and quantitative analysis of limited random database samples, Small-Data approach). For the analysis we took the activity of *Izvestiya* and *Meduza* on FB and VK during one calendar day (February 15, 2017). The database includes the following information: thematic characteristics of the post, users activity (reposts, likes, comments). The data was processed manually in order to identify the nuances of communication exchanges (73 posts from *Meduza* and *Izvestiya*, 2259 comments). As a result, a partition of data was carried out for each media, and their comparative analyses were conducted with a view to verify the research questions.

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i v VKontakte: analiz aktivnosti i informatsionnykh predpochteniy auditoria. In *Vestnik Moskovskogo universiteta, Seriya 10, Zhurnalistika*, 2016, No. 1, p. 28-45; BARAN, K. S., STOCK, W. G.: Acceptance and quality perceptions of social network services in cultural context: Vkontakte as a case study. In *The 9<sup>th</sup> International Multi-Conference on Society, Cybernetics and Informatics (IMSCI 2015). Conference Proceedings*. Washington, USA : IMSCI, 2015, p. 12-15.

14 SIKORSKA, O.: *Facebook vs. Vkontakte: Kampf der Titanen auf dem russischen Markt, 2013*. [online]. [2018-03-31]. Available at: <allFacebook.de>.

15 VOLTMER, K.: Constructing Political Reality in Russia. In *European Journal of Communication*, 2016, Vol. 15, No. 4, p. 469-500.

## 2 Results and findings

### 2.1 Users' activity (traditional newspaper vs. 'born-digital' one)

The total number of posts in the course of a calendar day was 32 for *Meduza* and 41 for *Izvestiya*. For the two media, the distribution of posts over time was approximately uniform, slightly increasing in frequency at prime-time. Both media introduced their materials on different platforms in an identical way (as if the audiences of FB and VK were the same and were homogeneous). The accounts in the two social networks are identical (same publications with the same introductory phrases). It means that in SNS a professional 'oldtime' newspaper chooses the same tactics as a 'born-digital' one. The reactions of users are shown in Table 1.

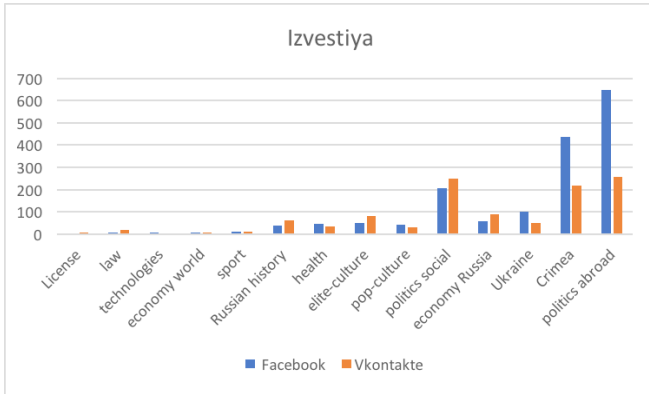
**Table 1: Users' activity**

	<i>Izvestiya</i>				<i>Meduza</i>			
	N	Min	Max	Sum	N	Min	Max	Sum
<b>Likes FB</b>	41	2	210	1214	32	0	960	4700
<b>Reposts FB</b>	41	0	32	134	32	0	73	409
<b>Comments FB</b>	41	0	69	244	32	0	83	397
<b>Likes VK</b>	41	0	42	480	30	55	529	6968
<b>Reposts VK</b>	41	0	8	71	30	2	42	428
<b>Comments VK</b>	41	0	43	444	30	5	117	1174

Source: own processing

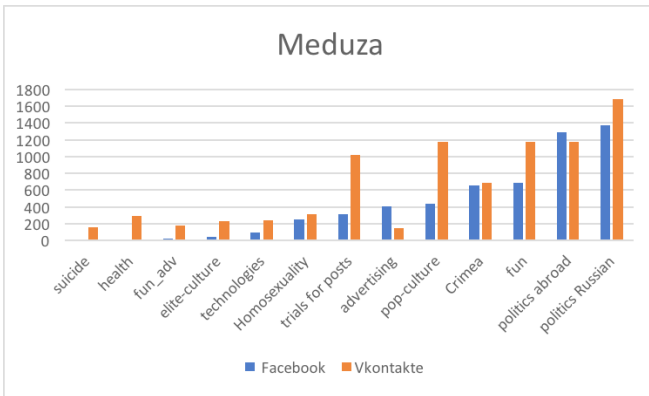
*Meduza* is apparently more successful in VK with respect to its activity compared to FB; *Izvestiya* is in the opposite situation: its readers in FB are more active than in VK. In general the interest in networks is higher in *Meduza* than in *Izvestiya* (4 times more active in FB and almost 15 times more in VK). Quantitative indicators help evaluate the capabilities of the media acting as an account in the social networking space. Here, it is important to pay attention to agenda tactics<sup>16</sup>. The distribution of posts and the audience on the subject of the activity is presented in Charts 1, 2.

16 For more information, see: WEAVER, D. H.: *Agenda Setting in a 2.0 World*. In JOHNSON, T. J. (ed.): *Agenda Setting in a 2.0 World: New Agendas in Communication (Kindle edition)*. New York : Routledge, Taylor and Francis, 2014.



**Chart 1: Distribution of activity by subjects (*Izvestiya*)**

Source: own processing

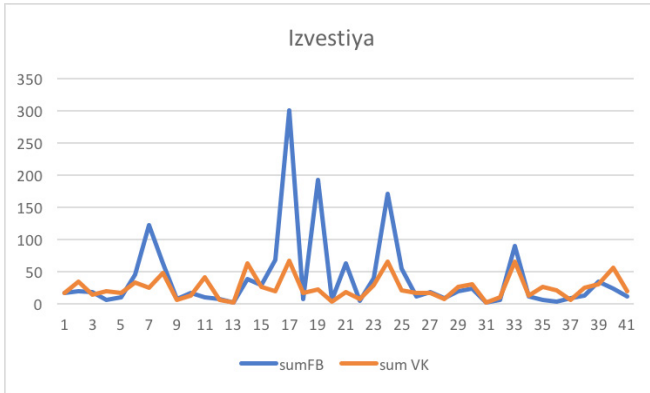


**Chart 2: Distribution of activity by subjects (*Meduza*)**

Source: own processing

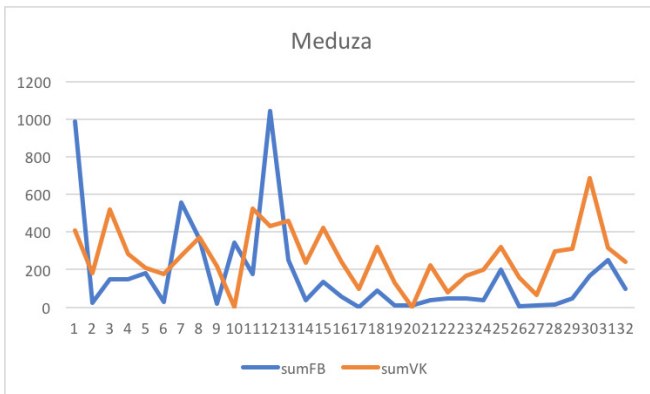
It is obvious that penetrating into social media is more difficult for *Izvestiya*, and the FB audience accepts it more actively. *Meduza's* FB account is far more “passive” than VK’s. The same strategy used in different networks does not yield identical results (Charts 3, 4). An important part of the observations is that there is a disparity of audiences in each media depending on the platform. Comparative charts of interest (counted as a total of reposts, likes and comments) are shown in Chart 5.





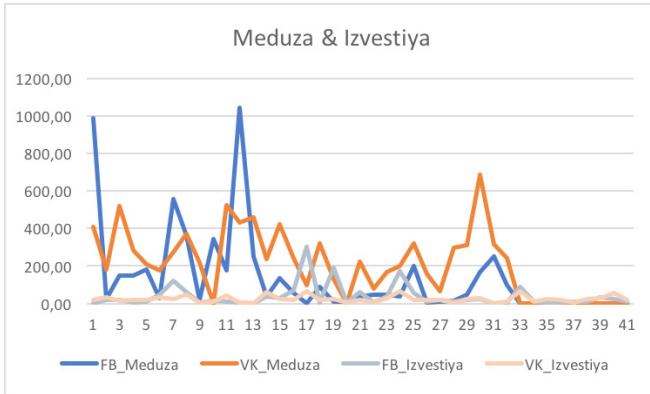
**Chart 3: Users' activity, FB and VK, *Izvestiya***

Source: own processing



**Chart 4: Users' activity, FB and VK, *Meduza***

Source: own processing



**Chart 5: Users' activity, FB and VK, *Izvestiya* and *Meduza***

Source: own processing

It is also of interest to study the activity of users with respect to hard and soft topics. Under the label “hard topics” we understand political issues, economics; “soft” topics being the issues relating to leisure, sports, travel, cooking, and so on. We thus obtain the statistics of *Meduza* and *Izvestiya* posts according to their hard or soft activity (Table 2).

**Table 2: Audience activity distribution by large-block topics (hard / soft)**

	Meduza				Izvestiya			
	Facebook		Vkontakte		Facebook		Vkontakte	
<b>Soft</b>	1697	30 %	3599	42 %	205	14 %	247	29 %
<b>Hard</b>	3883	70 %	4881	58 %	1242	86 %	610	71 %
<b>Total</b>	5580	100 %	9486	100 %	1447	100 %	857	100 %

Source: own processing

The degree of audience politicization is reflected in the “misalignment” of the hard / soft thematics. Obviously, users who choose the accounts of a specific media (besides the fact that they can receive the same information as part of their newsfeed as subscribers) strive to discuss the socially significant information. The lowest politicization is that of the VK audience of *Meduza* (almost equal distribution of audience interests between soft and hard blocks and sensitivity to entertainment content). The highest is that of the FB audience of *Izvestiya*. It is obvious that the nature of the media and the audience gathered around it plays a role, rather than the platform itself. The

sensitivity of the media to this selectivity is an important strategic topic for professional journalists.

## 2.2 Qualitative study of popular posts and comments

The stratification of professional media accounts should theoretically be higher than in the users' personal space which is revealed by the network tools. We manually checked the metrics of comments of the most read posts in each network (Table 3, 4).

**Table 3: Most popular texts of 15.02.2017 (*Meduza*)**

<i>Meduza</i>					
	Text	Likes	Reposts	Comments	Total
<b>VK (text 1)</b>	Story about a trial for a rude post in VK	529	42	117	688
<b>FB (text 2)</b>	He has managed everything the best way (a 6-year old boy pretending to sleep in front of the President of Tatarstan and a Kremlin authority)	962	60	22	1044

Source: own processing

**Table 4: Most popular texts of 15.02.2017 (*Izvestiya*)**

<i>Izvestiya</i>					
	Text	Likes	Reposts	Comments	Total
<b>VK (text 3)</b>	Foreign Ministry speaker answered to the White House in reaction to the proposal "to return the peninsula" to Ukraine	23	0	43	66
<b>FB (text 3)</b>		210	21	69	300

Source: own processing

In *Izvestiya*, the most interesting information for the audience was a piece of news from the Government's foreign affairs (the Foreign Ministry official response to the new US administration claims about Crimea). In *Meduza* the top interest was for internal policies, and related to the social sphere (trials for the reposts in VK and a child's behavior in the presence of politicians in FB). The number of likes for a particular comment is of great interest. According to our approach, form (e.g. shares and likes) drives the content (the meaning and intentions of the communication), creating the conditions for determining the previously hidden intentions of communication. Therefore, a characterization according to the number of likes of a particular comment,

makes it possible to identify the “extremes” of the group moods, selecting this or that particular media as a public forum – and hence to identify the users as members of the such or such group<sup>17</sup>. *Izvestiya*, FB: in the test material, the most popular comment is a statement related to Trump’s attitude to Crimea. The original post contains Trump’s tweet: “Crimea was TAKEN by Russia during the Obama Administration. Was Obama too soft on Russia?”

Leading comment (21 likes), “Mikhail Turchasov”: “Crimea was taken by Russia during the Obama Administration. Was Obama too soft on Russia?” – Donald Trump wrote in Twitter. Well, here is the personal position of the new US president, expressed publicly. But there’s a question – is Trump quite right in his head? Or is it an “exclusive habit” for the US public officials that every word should be a lie? Firstly, Russia did not “take” Crimea, it became part of the Russian Federation on a legal basis according to the will of the Crimean people that was expressed in a referendum. Secondly, we now know for sure that Barack Obama did not only bungle Crimea, but really ruined all his plans to deploy a powerful US/NATO military base in Sevastopol and on the peninsula and colonize Ukraine in general. Third, Donald Trump modestly failed to mention the fact that Crimea’s secession from Ukraine was definitely provoked by the coup in Kiev organized by the Obama team together with European minions. Fourth, under Putin, Obama has not had a chance to deceive Russia, no matter even whether he was “too soft” or not – Obama’s policy toward Moscow doesn’t make any difference. The fifth and the last point is that what Trump blurted out in Twitter is more like a Freudian slip, or, as we say, “what soberness conceals, drunkenness reveals”. It turns out that you are not our friend, Donald, but nearly an enemy, or at worst – a partner...”

In fact, here the user overcomments – he makes a detailed statement that requires attention when reading (1,140 characters including spaces; it is about 8 tweets). The text is clearly structured (five theses, noted by

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17 See some works about the roles of SNS tools in the current communication: HAYES, R. A., CARR, C. T., WOHN, D. Y.: One click, many meanings: interpreting paralinguistic digital affordances in social media. In *Journal of Broadcasting & Electronic Media*, 2016, Vol. 60, p. 171-187; LAMPE, C., ELLISON, N., STEINFELD, C.: A familiar Face(book): Profile elements as signals in an online social network. In *The SIGCHI conference on human factors in computing systems. Conference Proceedings*. New York : ACM Press, 2007, p. 435-444; SCISSORS, L., BURKE, M., WENGROVITZ, S.: What-s in a Like? Attitudes and behaviors around receiving likes on Facebook. In *The 19<sup>th</sup> ACM Conference on Computer, Supported Cooperative Work & Social Computing – CSCW’16. Conference Proceedings*. New York : ACM Press, 2016, p. 1499-1508; SMOCK, A. D. et al.: Facebook as a toolkit: a uses and gratification approach to unbundling feature use. In *Computers in Human Behavior*, 2011, Vol. 27, p. 2322-2329.

the author, “firstly”, “secondly”, ...). The text is politicized, but unlike the post text and media language, it contains a sharp emotional evaluation of events – towards both the former US president, and the new administration. A discourse analysis of this statement reveals signaling words and helps to construct the intention of the message of the user, “Mikhail Turchasov”: Obama intentionally staged the coup in Ukraine to organize a military base in Sevastopol, but Putin is a wise politician who predicted and thwarted his plans. Trump is the heir of the same policy, he “revealed” the secret plans of the previous administration in his ingenuous tweet. But Russia is too clever, and now everything falls into place (a confrontation between the two countries is inevitable, because Russia will always fight for its independence, and America will always want to enslave it). As observed during the day, this precise comment was actively supported (the post following it got 14 likes), one can see the mood of the audience<sup>18</sup> of “Izvestiya” on FB. *Izvestiya*, VK: the highest number of likes on Vkontakte platform were for the comments of user “Alexsey Gubarev” (12 likes against 10 in the next most popular comment). The comment related to a post about the decision of Russia’s Constitutional Court relative to the suppliers of pirated contents. *Izvestiya* announced this post on its VK page with the following phrase: “The Constitutional Court allowed to impose fines on the vendors of pirated audio and video programs, not taking into account the magnitude of the right holder damages”. Supported comment: “They don’t sell, they share for free)))”. We see that most supports of the audience went to this short and witty comment, revealing the absurdity of what was happening (a fine for selling pirated contents). The article itself, which was attached to the newsfeed by the newspaper, more accurately described the situation of pirated contents (this is precisely the sale of contents obtained as a result of piracy). But the netizens had a superficial obvious reading of the information, when in fact the announcement of the publication was sufficiently clear. As for the quality of the supportive comment, it characterized the expectations of the VK audience – wit, brevity, to a greater extent link with everyday social practices, but not politics.

*Meduza*, FB: among all the comments of the day, the greatest support (78 likes, for comparison, the next comment in the ranking received 41 likes) was obtained for a comment on the story of “Gray Purple” (<https://meduza.io/feature/2017/02/15/pochemu-ya-dolzno-unizhatsya-pered-vooruzhennymi-lyudmi>). Gray Purple is a civic activist and fighter for the

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18 BAKSHY, E., MESSING, S., ADAMIC, L.: Exposure to ideologically diverse news and opinion on Facebook. In *Science Express Reports*, 2015, Vol. 348, No. 6239, p. 1-5. See also: *Supplementary Materials*. [online]. [22-04-2017]. Available at: <<http://science.sciencemag.org/content/suppl/2015/05/06/science.aaa1160.DC1>>.

rights of sexual minorities, trying to arrange an action in defense of LGBT people in Donetsk. He / she has positioned himself / herself as a man and a woman, always preferring to talk about himself/herself in the neuter gender (if the language does not have neuter gender – in the feminine gender). *Meduza's* interview consistently maintains the principle of neuter both in its text, and in the transfer of Gray Purple's lines. The leading comment are from the user "Oksana Tty": "Reading the text in the neuter gender, it's hard to resist not thinking: what a s\*\*t!". Note that Facebook users unanimously supported this witty and rude comment, far from tolerance. Although the topic of homosexuality is rated as hard, the strong emphasis of the comment makers shows the strong polarization of the public and the 'like' indicators helps to see the extent of this polarization.

Although we mostly see the "liberal" wing of the audience gathering around the *Meduza* FB account, the issue of sexual minorities and deviations is dealt with in a conservative manner. *Meduza*, VK: news announcement "Volodin: statement on Crimea violates Trump's election promises": "State Duma speaker believes that people should not even listen to the words of some unimportant press-secretary. After all, Trump also promised to improve relations with Moscow, and the promises given to his voters should not be violated". We are talking about the Kremlin's response to Trump's tweet (Crimea was TAKEN by Russia). The greatest support (199 likes, the next by popularity comment got 143 likes) was obtained by the comment of user "Stepan Spotar": "Stage one, denial". Let us note some characteristics of this commentary: brevity, wit, apperceptivity (for users the use of a psychological scale "denial – trade – despair – apathy – decision" became memetic, easily recognizable without any explanation). Note also that the audience of the chosen day audience chose political news as the most significant. The numerous friendly supports of the "blue" comment show the polarization (as unipolar trend) of the audience.

### 3 Discussion

This approach has enabled us to consider the data multidimensionally. Basing on the cultural studies and the philosophy of McLuhan<sup>19</sup>, we agree with the thesis of the importance of the link between social media material organization (its architecture) and media-behavior. At the same time a recognition of panmediatization as the main trend of the modern communicative field makes media-behavior almost indistinguishable from the actual behavior of the person: the media provide transparency

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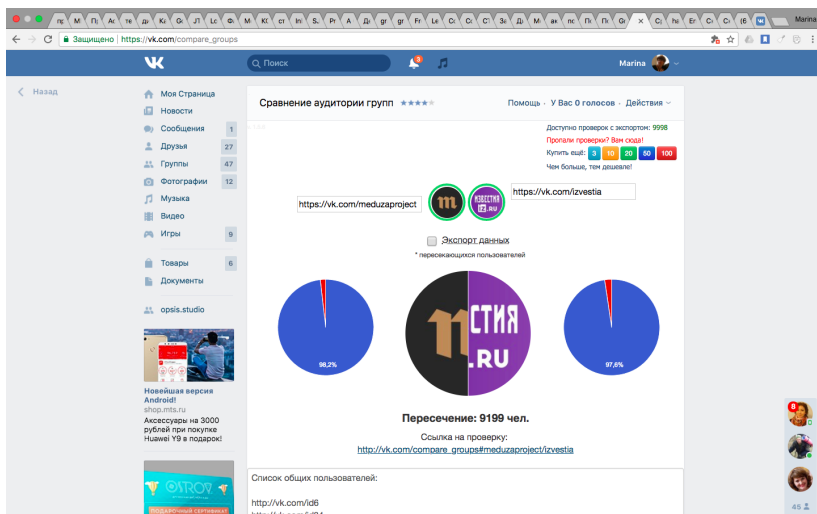
19 For more information, see: McLUHAN, M.: *Understanding Media: The Extensions of Man*. New York : McGraw-Hill, 1964.

of life<sup>20</sup>. For us it was important to look at this phenomenon through the prism of a quantitative and qualitative approach (both statistically and ethnographically). A day in the life of 'oldtime' professional newspaper (*Izvestiya*) in two SNS-accounts as an independent object of observation opens up the prospects for longitudinal studies on relevant procedures. Supporting the view that the networking tools perform a function of affordance in the user's environment, we decided to study the issue from the opposite side: what can the user activity statistics tell us about the circulation of information in the social media, and – more broadly – about the impact of this activity on the offline configuration of society<sup>21</sup>. In general, this problem, qualified to a greater extent as anthroposophic, can not be solved on case study material. It was important also to observe this traditional newspaper's behavior in the new communication environment comparing it with the similar activity of the 'digital-born' newspaper (*Meduza*).

However, it is important that many of the quantitative measurements of network activity still give conflicting or irrelevant results, blurring the research field, and creating obstacles to the realization of the processes and preventing to establish risk prediction. We can assume that many of the findings of researchers who are not using statistical methods, are based on their feelings arising from plunging into the network, which they themselves created. This is similar to the importance of researchers' personalities in subatomic physics and the discussion around subjectivity (or integration of the device into the formula as a way to reduce uncertainty). Currently, the information contained in the network can be considered to be comparable to the microcosm in its complexity and nonlinearity. This is why we consider as important research conducted on small amounts of data on the basis of benchmarking. In this article the validity of two assumptions was examined by analyzing a relatively small database. However, our concentrated attention to the activity of the user accounts in the professional mass-media within one day gives us a number of advantages: we find ourselves in a "molecule" of social ties, the internal structure of which helps to understand the whole body. The algorithm of our study (total comparative review of accounts by topic, user activity, discourse analysis of comments with the highest number

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- 20 DEUZE, M.: Media Life and the Mediatization of the Lifeworld. In HEPP, A., KROTZ, F. (eds.): *Mediatized worlds: culture and society in a media age*. London : Palgrave Macmillan UK, 2014, p. 207-208.
- 21 See: BAZAROVA, N. N. et al.: Social sharing of emotions on Facebook. In *The 18<sup>th</sup> ACM Conference on Computer Supported Social Media Feedback and Perceived Support 565 Cooperative Work & Social Computing – CSCW'15. Conference Proceedings*. New York : ACM Press, 2015, p. 154-164; BOND, R., MESSING, S.: Quantifying social media's political space: estimating ideology from publicly revealed preferences on Facebook. In *American Political Science Review*, 2015, Vol. 109, p. 62-78.

of likes from users) allows to identify the trends in the professional mass-media accounts development. According to our observations, FB and VK accumulate heterogeneous audiences looking for different bases of identity. This is obvious in the response of users to the same materials in different networks (see Chart 5). It is also obvious that – despite the desire of each media to be objective – there is a harmonization of the audience in the choice of certain topics. The basic assumption that we can make is that the tools of user interest and audience choice will “force” the media to update the information that is supported by the audiences. In fact, we can already see this trend in the choice of topics for the blog (see the comparison of topics). Therefore, the thesis about agenda tuning and media content in general on request of the community spontaneously formed around the account is confirmed. On the other hand, we can also see the lack of attention of the media to different audiences (both *Izvestiya* and *Medusa* post the same information in VK and FB, using the same “input”). This can hardly be seen as a commitment to principles, it is more likely strategic insensitivity to a particular community (and it is important also, that this insensitivity we can see as in traditional newspaper’s account so in ‘digital-born’ one). Especially significant is the fact that every media draws attention to “their” side of the daily reality. Therefore the news “map” of the two media coincided only in five (out of 32 and 41) posts, the rest was information about different events that did not overlap in these two media. One can talk about worldview alternativization.



Picture 1: Meduza project on Facebook

Source: own processing



## Conclusions

Recent studies of social media have stood out in a separate area of research thought. Statistics of social media opens-up broad horizons for the researchers. In this article we discussed some of the approaches to data analysis in reverse run (manual analysis of the social networks “molecules”). Some observations were generalized to answer the question of the impact of the social media tools on the strategic principles of development of the professional mass-media in an environment of social media. The study suggests two strategies to allow its continuation: carrying-out such “measurements” at regular intervals to establish stricter laws; deepening and broadening of the “molecular” approach capabilities. Thus, in this article the issues of content analysis of media reports and comments from users (taken within one day), quantitative analyses of “likes” for comments (and not only the analysis of the top comments), verification of the intersections (or the overlapping segments) between the audiences from two accounts (we could not find any matches in user names, but a deeper analysis could give more information) were left outside the analysis. Also noteworthy is a need to improve the tools of the audience analysis politization (detection of politization through the comments content analysis), as well as the division of the communities that are emerging around each account, along the lines of human – nonhuman (bot), sincere participant – troll, and others. It is also important to study the strategies of the professional media themselves in the new technological environment, the search of additional ways to measure their sensitivity to the audience and the mutual influence of the media and the audience. It would be meaningful to analyze all cases of media criticism in user comments: direct criticism of the professional mass-media will allow to see how the media adapt to the conditions of existence in the new environment, how they are able to respond to the personalization carried out by the users themselves (for example, in the test materials there were numerous insults to the media built on insulting the collective entity).

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# REALITY IN MEDIA ARTS, MEDIA LANGUAGE AND MEDIA EDUCATION



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**MEGATRENDS  
AND MEDIA**

**REALITY &  
MEDIA BUBBLES**

## THE IMPORTANCE OF MEDIA EDUCATION IN COMBATING FAKE NEWS

*Lucia Andelová*

### **ABSTRACT:**

To ensure the citizens have the analytical and communication skills required to succeed in the 21st century at their disposal requires a comprehensive plan which will consider digital and media literacy a basic life skill and will integrate this skill into campaigns designed to support curricula and social initiatives. Whether it's computers with touchscreens or smartphones, the access to information does not automatically mean the users know how to effectively use these tools in a way that will be beneficial to their daily lives. Everyone should benefit from the ability to gain access, analyze and create digital and medial content with ingenuity and in a socially responsible way. Digital and media literacy should be considered critical at all levels of education in a way that would support the development of Slovak population in this digital age. More than ever before, the people living in this day and age need to allocate the limited resource that is human attention to the quality and valuable news that are actually important and bring value into their lives. With the increased usage of social media, especially for the purpose of communication, there is also an increase in the sharing of fake news, hoaxes and other half-truths. Through social media, disinformation can spread very quickly, while the ability of users to see through it is significantly limited.

### **KEY WORDS:**

critical thinking, digital literacy, fake news, hoax, media competences, media education, media literacy, online disinformation, social networks

## **1 Introduction**

The media are one of the important factors of socialization which influence the values, attitudes and behavior of an individual. The virtual world is a significant information phenomenon with ever-growing importance. Media education should aim to develop the ability to handle the media in a competent way. Media education is a tool to facilitate the increase the level of media literacy and, given the place of media in an individual's life and contemporary society, should be integrated into general education.<sup>1</sup> The transition of the population from classical literacy to this new media literacy presents a very challenging task, especially in social media environment, where fake news and disinformation thrive and spread with ease.

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1 SLAVÍKOVÁ, N.: Quo vadis mediálna gramotnosť?. In *Pedagogické rozhľady*, 2013, Vol. 4-5, p. 2. [online]. [2017-12-29]. Available at: <<http://rozhľady.pedagog.sk/cisla/pr4-5-2013.pdf>>.

Further evidence of the exceptional topicality of this issue is the intense interest shown by the European Commission – on its website, the Commission has published a questionnaire in the form of open and public online consultation, the purpose of which was to gather information from the citizens and experts necessary for the preparation of EU-wide measures against the spreading of fake news. Media education has long ceased to be just a trend – it is a necessity. The media are omnipresent and in our digital age, sufficiently powerful software designed, for example, to allow for the alteration of photographs with low budget, is readily available. Due to this availability, the practice of creating visually convincing false photographs increases at an alarming rate – we live in a world where anyone can create and share a false image or story. This increase in photographic manipulation influences virtually every segment of our society, from law enforcement and national security to scientific publications, politics, media or advertisement. Currently, we know very little about the ability of people to discern between original and false images – the question whether people can tell when the images have been altered and what exactly has been altered in real life photographs remains unanswered. It is important to better understand the ability of people to identify a false image or story and separate them from the original material. This understanding would help us develop effective guidelines and practices designed to answer two crucial questions – how to better protect people from being deceived by false pictures and news, and how to renew the confidence in authentic news. People need to develop critical thinking, considering the amount of messages they constantly receive and send. In Slovakia, 81.3% of the population has access to Internet at home, as indicated in a publication called *„Zisťovanie o využívaní informačných a komunikačných technológií v domácnostiach 2017“*,<sup>2</sup> which contains the results of outputs based on statistical research concerning information and communication technologies (ICT) in households and used by individuals. Most of Slovak families live in households that are “constantly connected online” with a number of television channels, Internet access channels and smart mobile phones.

## **2 Recommendation of the European Parliament on key competences for lifelong learning**

The Recommendation 2006/962/EC of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning identified and specified the key competences necessary for the

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2 VLAČUHA, R. et al.: *Zisťovanie o využívaní informačných a komunikačných technológií v domácnostiach*. Slovakia : Štatistický úrad Slovenskej republiky, 2017, p. 9.



self-fulfilment, active citizenship, social cohesion and employment of individuals in the information society, as well as the frame of reference for key competences of policy-makers and providers of education and training, as well as individual citizens of Member States. Specified key competences and the environment for their acquisition should ensure the ability of all citizens to react in a flexible way and the readiness to adapt to technological changes and new means of communication. The competences are defined as the combination of knowledge, skills and attitudes appropriate for a given context. This frame of reference establishes eight key competences – communication in the mother tongue; communication in foreign languages; mathematical competence and basic competences in science and technology; digital competence; learning to learn; social and civic competences; sense of initiative and entrepreneurship; and cultural awareness and expression. Among the indicators of key competences are critical thinking, creativity, sense of initiative, problem-solving, risk assessment and decision-making. It is these skills that comprise the frame of reference for the definition of media literacy, which is one of the cornerstones of media education. The theoretical considerations pondered in European Union no longer concern only the questions of spreading, ensuring the awareness and the amount of information or content, but also the questions of ability and skill of individuals in relation to the access to new communication channels and information technologies and their handling, as well as the questions of quality, analysis and selection of the content being offered.<sup>3</sup>

In 2006 through 2007, a group of experts in the area of media literacy was established and worked to analyze the situation, identify the goals and propose measures on European level. In 2006, the European Commission ordered a study called “Current trends and approaches to media literacy in Europe”, which mapped the approaches to media literacy implementation in Europe and measures designed to support media literacy and help raise its levels. The importance of initiatives in the area of media literacy and film education was highlighted in Decision No. 1718/2006/EC of the European Parliament and of the Council concerning the implementation of a programme of support for the European audiovisual sector (MEDIA 2007). In 2007, the Directive 2007/65/EC of the European Parliament and of the Council of December 20 2007 amending Council Directive 89/552/EEC on the coordination of certain provisions laid down by Law, Regulation or Administrative Action in Member States concerning the pursuit of television broadcasting activities (Audiovisual Media Services Directive) established a notification obligation concerning the level of media literacy for all Member States. Therefore,

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3 Koncepcia mediálnej výchovy v Slovenskej republike v kontexte celoživotného vzdelávania, schválená vládou 16. 12. 2009, uznesením č. 923. In *Učiteľské noviny*, 2010, Vol. 58, No. 25, p. 10-11.

Slovak Republic is required to submit an evaluation report concerning the current status and level of media literacy to the European Commission.<sup>4</sup> On December 20, 2007, the European Commission has adopted Communication COM (2007) 833 on media literacy in the digital environment, which follows the Audiovisual Media Services Directive above and focuses on commercial communication, audiovisual works and communication over the Internet. The Member States were asked to consider measures allowing to increase the various levels of media literacy, promote systematic research and regular monitoring and reporting concerning various aspects of media literacy.

### **3 Fake news, hoaxes and online disinformation phenomena in Europe**

According to British publishers of Collins English Dictionary, the word of the year for 2017 was “fake news”. Collins Dictionary lexicologists said the usage frequency of this term has increased by 365 percent since 2016. According to the authors of the dictionary, the term was observed to be slowly on the rise between 2000 and 2009, and has been “ubiquitous” in the last 12 years. There is a definition of propaganda, a definition of disinformation and, based on the Constitution of Slovak Republic, we can approximate the definition of freedom of speech, but there is no officially accepted definition of fake news yet. This year, the Association for the Development of Internet has led a long discussion on this topic, which included lawyers, publishers and journalists. They concluded we are unable to accurately define fake news.<sup>5</sup> With the spread of social media, Europe, along with other world regions, faces the problem of handling fake news. Even though fake news are a part of the history of mankind from time immemorial, nowadays their significance grows due to their ability to spread quickly. On the official European Commission website, the following is stated on the current issue of fake news: *“Although not new, this phenomenon is often said to be more pervasive and impactful today than ever before because of the ease at which news can be posted and shared by anyone on social media, the velocity at which such news may spread online, and the global reach they might effortlessly attain. The phenomenon of fake news and online disinformation is a source of deep concern for its potential effects on the reputation of public institutions, the outcome of democratic deliberations*

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4 Koncepcia mediálnej výchovy v Slovenskej republike v kontexte celoživotného vzdelávania, schválená vládou 16. 12. 2009, uznesením č. 923. In *Učiteľské noviny*, 2010, Vol. 58, No. 25, p. 10-11.

5 STRNAD, F.: *Fake news nevieme definovať. No štát by nemal cenzurovať*. Released on the 27<sup>th</sup> of December 2017. [online]. [2017-12-28]. Available at: <<https://finweb.hnonline.sk/ekonomika/1665940-fake-news-nevieme-definovat-no-stat-by-nemal-cenzurovat>>.

*or the citizens' opinion-forming on important public policies such as health, environment, immigration, security, economy or finance.*"<sup>6</sup>

The European Commission is intensively working on solving the issue of fake news – for this reason, it has gathered the opinions of all the relevant parties in the European Union via online public consultation open from 13. 11. 2017 to 23. 2. 2018. The Commission is interested in establishing EU-wide strategy to combat the spread of this news. For this reason, in January 2018, the European Commission set up a high-level group of experts ("the HLEG") to advise on policy initiatives to counter fake news and disinformation spread online. The main deliverable of the HLEG was a report designed to review best practices in the light of fundamental principles, and suitable responses stemming from such principles.<sup>7</sup> Citizens of the EU could simply complete the form for the public consultation on fake news and disinformation on the Internet. Two types of questionnaires were available – one for the citizens and another for legal entities and journalists, who were deemed to have professional experience with the issue of fake news and disinformation spreading on the Internet. Respondents were able to complete the questionnaire in any of the official languages of the European Union. Based on the prepared questions, we can surmise that the purpose of this public consultation was to gather as much information as possible on the following topics:

- the definition of fake news and their spread on the Internet,
- the assessment of measures designed to combat the spreading of fake news on the Internet already adopted by online platforms, news media companies and civil society organizations,
- the scope of potential future measures designed to improve the quality of information and combat the spreading of disinformation on the Internet.<sup>8</sup>

The analysis presented in the report starts from a shared understanding of disinformation as a phenomenon that goes well beyond the term "fake news". Disinformation as defined in this Report includes all forms of false, inaccurate, or misleading information designed, presented and promoted to intentionally cause public harm or for profit. It does not cover issues

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6 *Public consultation for citizens: "Fake news and online disinformation"*. [online]. [2017-12-28]. Available at: <<https://ec.europa.eu/eusurvey/runner/Public-consultation-for-citizens-on-Fake-news-and-online-disinformation>>.

7 *A multi-dimensional approach to disinformation. Report of the independent high level group on fake news and online disinformation*. [online]. [2018-04-10]. Available at: <<https://ec.europa.eu/digital-single-market/en/news/final-report-high-level-expert-group-fake-news-and-online-disinformation>>.

8 *Public consultation for citizens: "Fake news and online disinformation"*. [online]. [2017-12-28]. Available at: <<https://ec.europa.eu/eusurvey/runner/Public-consultation-for-citizens-on-Fake-news-and-online-disinformation>>.

arising from the creation and dissemination online of illegal content (notably defamation, hate speech, incitement to violence), which are subject to regulatory remedies under EU or national laws, nor other forms of deliberate but not misleading distortions of facts such as satire and parody. The multi-dimensional approach recommended by the HLEG is based on a number of interconnected and mutually reinforcing responses. These responses rest on five pillars designed to:

- enhance transparency of online news, involving an adequate and privacy-compliant sharing of data about the systems that enable their circulation online,
- promote media and information literacy to counter disinformation and help users navigate the digital media environment,
- develop tools for empowering users and journalists to tackle disinformation and foster a positive engagement with fast-evolving information technologies,
- safeguard the diversity and sustainability of the European news media ecosystem, and
- promote continued research on the impact of disinformation in Europe to evaluate the measures taken by different actors and constantly adjust the necessary responses.<sup>9</sup>

#### **4 Fake news, hoaxes and online disinformation phenomena in the world**

No country is immune against the spreading of disinformation. According to Miriam Lexmann, the director of the European office of the International Republican Institute (IRI), disinformation does not respect state borders. Disinformation can be defined as intentionally incorrect or biased information covertly implanted into the information system of the opponent with the intention to influence the activities of said opponent towards a desirable direction. The media and mass communication have encouraged the development of propaganda disinformation designed to apply pressure on political, religious, military or economic elites. The purpose of disinformation is to mislead the opponent and push him towards an orientation in a certain area planned by the author of the disinformation. Sometimes, the usage of the word “disinformation” is intended to point out the dysfunction of the medium as the source of news.<sup>10</sup> On the eve of the Globsec conference on 26. to 28. 5. 2017, NGO representatives from several

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9 *A multi-dimensional approach to disinformation. Report of the independent high level group on fake news and online disinformation.* [online]. [2018-04-10]. Available at: <<https://ec.europa.eu/digital-single-market/en/news/final-report-high-level-expert-group-fake-news-and-online-disinformation>>.

10 REIFOVÁ, I. et al.: *Slovník mediální komunikace*. Praha : Portál, 2004, p. 281.

countries discussed the impact of the spreading of lies and disinformation in both national and international systems. Disinformation that is being spread in Europe is also being spread in the USA. This disinformation is being translated into national languages, which is a dangerous phenomenon present on both sides of the continent. Oftentimes, the disinformation is not outright false – rather, it presents a specific point of view that leads the target audience to the conclusion that the real truth is different from the official version. The methods of spreading and the sources of disinformation vary. United Kingdom and the southern countries of the EU are targeted by propaganda spread by the Islamic State of Iraq and the Levant (ISIL). People are exposed to various external and internal actors trying to use disinformation for various purposes, usually economical or ideological. Even though no country is entirely immune to disinformation, some countries are more resistant than others. For example, Baltic states (with the exception of Russian-speaking minorities) are more resistant to the so-called Russian propaganda than other countries. The institute has recently carried out an in-dept public opinion survey in the countries of the Visegrad Group. The survey included questions designed to gain insight into how people search for information and receive them.<sup>11</sup>

In 2017, the founder of the Internet encyclopedia site Wikipedia, Jimmy Wales, has created a news platform called Wikitribune. This platform combines the work of professional journalists and volunteers. Its purpose is to bring factual and neutral news that would help combat the issue of fake news. The Wikitribune service is free and does not contain ads. It is financed via regular donations of its supporters – advertisement-based model, which is used by the majority of Internet media, leads to so-called “clickbait” strategy, which in turn influences the standards of news coverage. Wikitribune shares a number of features with Wikipedia, for example, it requires the authors of submissions to list the sources for the presented facts, and it relies upon the public for the editing and keeping the articles factually correct. The changes on Wikitribune pages are subject to approval of the employees of the service or assigned volunteers. Unlike Wikipedia, Wikitribune has its own team of paid authors. In 2017, University of Warwick researchers conducted a cognitive research into fake news, which studied the way people react to these fake news. The researchers focused on altered photographs and found out that the tested subjects were unable to identify up to 35% of altered photographs. The researchers have developed an online test using 40 images created from 10 original photographs obtained from Google Images. Six of the original images were subjected to five different methods

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11 *Svet tu a teraz s Miriam Lexmann (Full HD Video)*. [online]. [2017-12-29]. Available at: <<http://medialnavychova.sk/sirenien-dezinformacii-nepoznana-graficke-hranice/>>.

of manipulation, including physically improbable and physically acceptable manipulation, to obtain 30 altered images. The respondents of the test were then shown 10 random pictures including one of each type of manipulation and 5 original pictures. On some pictures, the faces were cleaned up, on others, items were removed or physically impossible elements, such as shadows and deformities, were added. 707 people from age of 13 to 70 years participated in the test. Respondents were asked to look at photographs capturing common scenes from daily life. The respondents were shown the original picture and its modified version and asked: "In your opinion, was this picture digitally altered?" The results were disappointing. The respondents correctly identified only 58% of the original pictures and only 65% of the altered pictures. When the respondents claimed the photograph was altered, they were asked to identify the part of the photograph that was altered. Only 56% of the respondents managed to do so correctly. The author of the research, psychologist Sophie Nightingale, stated the results were unaffected by gender, age or other demographic factors.<sup>12</sup>

In 2015, one of the most prestigious photojournalist events in the world, World Press Photo, has become the subject of a heated discussion after the disqualification of 22 entrants, including the overall winning prize, for the manipulation of photographic records. The news of this disqualification stirred an astonished public discussion on the topic of photo manipulation in photojournalism. World Press Photo reacted by issuing a new code of ethics for the upcoming competition. This code stated that the entrants "must ensure their pictures provide an accurate and fair representation of the scene they witnessed so the audience is not misled".<sup>13</sup> The contest has also introduced new assurances related to the detection of manipulated images, including a computerized photo-verification test for the entries considered for the semi-finals. The need for such a verification process highlights the challenges the competition organizers are facing when attempting to authenticate the images. When even photography experts have difficulties identifying manipulated images, what chances do the members of general public stand? Which is to say – to what extent are people capable of separating original and false images? Digital imagery and manipulation technology is on the rise, especially in recent decades. People take more photos than at any previous point in history. This increased popularity of photography also leads to an increased frequency of photo manipulation. Based on research

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12 NIGHTINGALE, S. et al: *Can people identify original and manipulated photos of real-world scenes?*. [online]. [2017-12-28]. Available at: <<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5514174/>>.

13 NIGHTINGALE, S. et al: *Can people identify original and manipulated photos of real-world scenes?*. [online]. [2017-12-28]. Available at: <<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5514174/>>.

conducted in 2013, more than 350 million photographs are uploaded to Facebook every day. That is more than 14 million images per hour or 4 000 images every second.<sup>14</sup> Even though it is hard to estimate the prevalence of photo manipulation, a global survey targeting cameramen in 2015 has shown that 76% of respondents consider image manipulation to be a serious issue, 51% of the respondents claim to always or often enhance their images and 25% admit to at least occasionally alter the content of the images.<sup>15</sup> Taken together, these findings indicate that we are regularly exposed to a mixture of authentic and false images.

## 5 Tools to combat fake news and disinformation

In the context of the contemporary information age, media and information literacy is acquiring a strategic importance for digital citizenship as basic educational competences were for citizens of the industrial age. Media and information literacy has become an essential competence as it is the starting point for developing critical thinking and good personal practices for discourse online, and consequently also in the offline world. It aims at building a citizenship based on fundamental rights like freedom of expression, and at enabling an active and responsible participation in the online public sphere. The present information age however requires life-long learning because of the speed of change. Media literacy cannot therefore be limited to young people but needs to encompass adults as well as teachers and media professionals who often cannot keep the pace of the digital transformation induced by fast-evolving media technologies. In narrower and more immediately practical terms, media and information literacy helps to ensure that the digital information ecosystem is trustworthy: a critical readership will give an incentive to media companies to continuously improve their products and services. Media literacy is an important action line as a response to disinformation because it can empower individual users as suggested above and mass empowerment of users will lead to greater social resilience against disinformation and perhaps other disorders of the information age.

In Slovakia, there is the Slovak Security Policy Institute – and independent NGO connecting experts in the areas of security and defense policies from

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14 SMITH, V.: *Data Dashboard as Evaluation and Research Communication Tool*. [online]. [2017-12-29]. Available at: <<http://www.ndedataviz.com/chapter-6--data-dashboard-as-evaluation-and-research-communication-tool.html>>.

15 HADLAND, A. et al.: *The State of News Photography: The Lives and Livelihoods of Photojournalists in the Digital Age*. [online]. [2017-12-29]. Available at: <<https://reutersinstitute.politics.ox.ac.uk/sites/default/files/research/files/Th e%2520State%2520of%2520News%2520Photography.pdf>>.



government, private and academic institutions. The Institute focuses on the research and analysis of current security challenges with the intention of increasing the general public awareness of these challenges. It has also founded the first Slovak web portal dedicated to cybernetic security, CyberSec.sk, and operates Antipropaganda.sk website, which focuses on the unveiling of the myths related to foreign and security policies.<sup>16</sup> In 2017, Slovak Security Policy Institute has prepared, in cooperation with the Ministry of Foreign and European Affairs of the Slovak Republic, the Friedrich Ebert Foundation and NATO, a project entitled “The Autumn School: Teachers Against Disinformation”. The main purpose of this project was to strengthen the resistance of the Slovak Republic against hybrid threats, such as disinformation, propaganda and fake news, which represent not only a modern-day social phenomenon, but also a security threat. The project strives to develop competencies and improve the knowledge of high-school teachers, who in turn help strengthen the critical thinking of their students and thus prevent the spread of disinformation and the radicalization of society. Under this project, an autumn school was held in Bratislava from 10.11. to 12.11.2017, where the foremost Slovak activists and experts held lectures, workshops and training sessions designed to familiarize select teachers with the issue of disinformation and propaganda in Slovakia. The project also includes the publication of summary journal, which will be distributed electronically and in printed form to high schools.

The responsibility of journalists is not only to report current news accurately, but also to point out the spreading of false information. The new project of daily newspaper SME was established in Slovakia based on this principle. It was launched in 2017 by the publishing house Petit Press after various efforts of foreign media related to combating fake news and hoaxes. *“In the virtual world, lies spread with dangerous swiftness and have real impact on people’s lives. They stir up anger and lead to poor decisions. Nowadays, our work doesn’t end with telling a story and bringing the facts,”* said Beata Balogová, SME editor-in-chief, about the new project.<sup>17</sup> The newspaper collects this false information on its website and debunks them using explanations, reasoning and facts. Thanks to this step and the launch of the new editorial project, SME intends to join the ranks of responsible media. The most important fake news of the given week will also be printed in the physical issue of the newspaper. To better illustrate the idea, SME has

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16 *Slovak Security*. [online]. [2017-12-28]. Available at: <<https://slovaksecurity.org/o-nas/>>.

17 VAŠKO, M.: *Sme si posvieti na nepravdivé správy, hoaxy bude u seba zbierať*. Released on the 16<sup>th</sup> of February 2017. [online]. [2017-12-28]. Available at: <<https://medialne.etrend.sk/tlac/sme-si-posvieti-na-nepravdive-spravy-hoaxy-bude-u-seba-zbierat.html>>.



included representative examples of fake news. Foreign media rooms are also combating fake news. The international network First Draft Coalition, established in September 2016, has seen tens of new members from the ranks of relevant media join by the beginning of 2017. For example, these new members include Associated Press, Reuters, AFP, dpa, Bloomberg, BBC, NBC, ABC News, Guardian or Trinity Mirror.

In Slovakia, there is also a portal called *hoax.sk*, which is attempting to “clean up” the Slovak Internet and informs its visitors of specific cases of fake news, suspicious online tactics or fraudulent competitions that often appear in social media. The term “hoax” can be translated as: *„Mystification, canard, deceit, scaremongering, fiction, joke, practical joke. In digital world, the term HOAX usually denotes news designed to cause alarm and warns against non-existent dangerous virus.”*<sup>18</sup> Aside from warnings against dangerous computer virus, a hoax can have many forms and shapes. Most hoaxes include the request to further share the story. This news is on the rise mostly due to their simplicity and practically zero expense and effort required to forward them. Nowadays, the spreading of hoaxes is helped mostly by the social networks thanks to their wide reach, as well as by dubious websites, which often publish lies made up by an anonymous author. People cannot always discern between real and false news. Based on this fraudulent news, they might also make incorrect life decisions. The gradual implementation of media education into the curriculum is desirable, but may be very slow compared to the swift development of new technologies and the amount of time people spend with these technologies. In the meantime, we can observe dramatic changes in the ways the consumers use the media, and these changes are coming faster and faster. Media are increasingly being used via mobile devices.<sup>19</sup> These devices have recently gained especially significant position, measured both by the amount of individual users and by the increase of time spent on the social media.

## Conclusion

As McLuhan put it in 1964, the medium is the message. McLuhan claims that media by itself, regardless of the message they transmit, impact the consumer in a significant way.<sup>20</sup> It is necessary to work with the message of

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18 DŽUBÁK, J.: *Co je to hoax?*. [online]. [2017-12-29]. Available at: <<http://hoax.cz/hoax/co-je-to-hoax>>.

19 SLAVÍKOVÁ, N.: *Quo vadis mediálna gramotnosť?*. In *Pedagogické rozhľady*, 2013, Vol. 4-5, p. 2. [online]. [2017-12-29]. Available at: <<http://rozhľady.pedagog.sk/cisla/pr4-5-2013.pdf>>.

20 McLUHAN, M.: *Člověk, média a elektronická kultura*. Brno : Jota, 2000, p. 213.

the media and to perceive its true character. To be able to correctly identify both the media and the facts and to unveil their characteristics allows us to teach the people to handle the message correctly. „*If we understand the drastic changes brought on by the new media, we are able to anticipate and control their effects; however, if we remain in our self-inflicted subconscious trance, we become their slaves.*”<sup>21</sup> Unless we want to become slaves to disinformation and fake news, we need to understand the way they work. A passive attitude claiming that we’re not harming anyone by forwarding an e-mail message is not a way that leads to the successful resolution of this issue. In social media environment, a huge amount of information of varying quality is shared and spread – aside from true, verified and well-sourced information, we also often encounter false, fabricated or manipulative information. At the present time, the social networks do not differentiate between true and false information, unlike respectable media, which often verify published information at several sources and also include these sources in the published information. This means the users should be able to filter shown content and separate the facts from false information. New media are often called “a shortcut between the information and its recipient”. In the past, the news was filtered by media houses. It is questionable whether Google, Facebook or Twitter should supervise the content the people see via their services. Google and Facebook services are built on user-generated content. It could be argued that their purpose is to facilitate better access to this content and better distribution of information. In an ideal scenario, traditional and new media should coexist. Media are much more numerous than Facebook and Google. However, these services are very influential due to the enormous amount of people using them. This introduces an imbalance between the content creators and platforms. Many users will read the basic notification or title on the platform and never click through to the publisher’s web site. This is especially true when time is short and there’s a large amount of shared news. Therefore, there should be balanced rules in place that would also apply to content sharing. Not every user will take the effort required to verify the source or determining whether a specific news story comes from a respected source or whether it is another false news story.

We also have to account for the point of view concerning the social networks and search engines. If we consider these private companies to be mediators who provide content created elsewhere, then they should not filter the provided content. However, they still need to adhere to the relevant legislation, e.g. refrain from sharing illegal content. The social media are trying to convince the people that it is the algorithms which decide the content that is shown, and that the companies themselves are not directly liable for this content. Still, we must not forget that every algorithm is guided

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21 McLuhan, M.: *Člověk, média a elektronická kultura*. Brno : Jota, 2000, p. 219.

by parameters that were coded by people. As research indicates, we do not have sufficient resistance to false news or image manipulation. It is necessary to develop critical thinking in people. As for the general public, it is necessary to increase the media literacy and try to promote critical thinking and raise the awareness of its various tools. The strength of media and information literacy is that it is a preventive, rather than a reactive solution, engendering critical thinking skills that are crucial for the 21<sup>st</sup> century citizen living in an increasingly digital environment. These skills are all the more crucial given that biased and polarising content is often sophisticated and hard for verification systems to detect as it increasingly splices truth and fiction and circulates in hard-to-track formats. Independent, analytical and critical thinking is important for the daily contact with the media and can help protect people from its unwanted influences, such as fake news, hoaxes and disinformation. If we agree with the statement that technologies enrich the lives of citizens by facilitating the access to information, then it is necessary to consider media literacy, as a result of media education, together with the critical thinking function, to be central and independent from the importance previously ascribed to technologies, both in national and in European authorities and legislations. Media literacy must therefore become a vital part of general education. There are several barriers – the level of media literacy depends not only on competencies of individual citizens, but also on environmental factors. We need to intensify our efforts in both these areas. Media-illiterate population promotes mediocracy instead of democracy. So far, we must hope that the European Commission will develop a strategy that will be successful in combating fake news, and that the development of critical thinking in population facilitated by the increase of media literacy will protect the society from the fabrications the citizens can encounter in social media and they will be able to identify and report the fake news instead of sharing it.

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## WHEN THE BOOK IS NOT ENOUGH OR AGAIN ON THE END OF THE BOOKS

*Boris Brendza – Irena Dimova*

**ABSTRACT:**

The article explores one side of the interaction between literature and digital media in the globalizing world which results in turning the poetry production into something of a popular bestseller of postmodernity. Furthermore, we present a concrete example of the way in which literature adopts some of the forms of digital media and turns into it. In the first part we look at the interaction between print media and digital media, and especially at the role of the play in it. The second part focuses on the question of the “end of the book”. Finally, we point out one concrete form of the interaction between literature and digital media, what is the literary interactive museum.

**KEY WORDS:**

digital media, museum, play, printed book

### 1 The Ersatz

There is no doubt that most of the writings on the nature of the book include in their conclusions the prediction that it is the end of the printed book what comes. In the context of globalization, the print medium seems to be doomed. It is considered an outdated technology which already has its better ersatz that are represented by the digital medium. The art of the slow reading seems to be close to its own end, while philology, that is the art of reading slowly,<sup>1</sup> appears to be simply incompatible with the new fast media marketing reading strategies. What is popular and most searched is what a feast for the eyes is. The article explores one side of the interaction between literature and digital media in the globalizing world which results in turning the poetry production into something of a popular bestseller of postmodernity. Furthermore, we present a concrete example of the way in which literature adopts some of the forms of digital media and turns into it. In the first part, we look at the interaction between print media and digital media, and especially at the role of the play, this is to say the game, in it. The second part focuses on the question of the “end of the book”. Finally, we point out one concrete form of the interaction between literature and digital media, what is the literary interactive museum.

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1 Friedrich Nietzsche writes about *lento*, what Roman Jakobson used to give a definition to philology as ‘slow reading’. (For more information, see: WATKINS, C.: What is Philology?. In ZIOLKOWSKI, J. (ed.): *On Philology*. Pennsylvania : University Park, Pennsylvania State Press, 1990, p. 21-25).

## 2 Sub specie ludi

The first part of this study looks at the problem of the borders between literature and digital media, this is to say between print media and digital media. Accordingly, we problematize the reception of literary texts on the background of interactively developed state of aesthetics, as well as the “consumption” of the art products. Hence, we emphasize the role and the power of the play in the digital space and generally in culture. The cultural space where different kinds of art meet is what reflects the actual present situation of aesthetics because the latter is the discipline that mirrors this interdisciplinary interaction. In the postmodern situation, the image of the world itself changes by putting the accent on the short form and on the fast reception. Two years ago, The Times Literary Supplement acknowledged cartoons as literature, this is to say an alternative form of storytelling.<sup>2</sup> Thus the question in need of an answer is where is the limit put when it comes to the different forms that are being recognized as literature. Undoubtedly, the most common product of the interaction between literature and digital world is the so-called electronic literature (e-literature). Its variants can be even other neologisms such as twitterature or fictional blogs and in fact, every kind of written literary text that appears on the internet. Nowadays, we often hear the phrase that literature is in danger of extinction which is first of all completely incorrect. As long as the human mind creates, literature will be produced. The context which art exists in changed and we witness new different aspects of a constitution of a new specific space every day. For that reason, in order to survive literature absorbs these new forms which are products of the digital space.

The spaces that new technologies create are still characterized by the main role which the recipient plays in it. Today’s reader is not only a passive communicator in the game of reading but also a „player, viewer and user surrounded by self-broadcasting and instant-messaging devices.“<sup>3</sup> Thus literature needs to adopt its own strategies to the ones used by the digital space. Accordingly, the mechanisms of distributions of literature change in accordance with the audience search. The communication between the book and the reader tends to catch the last interactive trends which make the process of reception more entertaining, faster, and enjoyable. Thus the forms which literary works take are getting closer to the experimental possibilities of

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2 PISARSKI, M.: *Digital postmodernism: From hypertexts to twitterature and bots*. New York, London : World Literature Studies, Institute of World Literature SAS, 2017, p. 42.

3 PISARSKI, M.: *Digital postmodernism: From hypertexts to twitterature and bots*. New York, London : World Literature Studies, Institute of World Literature SAS, 2017, p. 41.

the digital space itself. Literature is characterized by a constant and relentless change because this is what characterizes our present time. Zygmunt Bauman defines it as a liquid modernity.<sup>4</sup> He describes it as an era that is being conducted by needs and desires.<sup>5</sup> The state of being in this liquid society means to be a good and competitive consumer. He is 'a seeker of sensations and collector of experiences.'<sup>6</sup> The global market is what literature is included in. The processes in culture and especially in the online side of it are seen as sub *specie ludi*. The accent is put on the products that are most effective when it comes to selling. They should be absorbing and, on the other hand, rule-bound, according to Johan Huizinga's famous definition. The so-called magic circle can be observed not only when it comes to the gaming space but in connection with any activity in the digital space.<sup>7</sup> The play element in culture is what sells. As Johan Huizinga formulates it, 'play becomes business.'<sup>8</sup> Similarly, what we witness, is the increased role of play, of humor, of colorful spaces and images. On the other hand, play can be seen also as a distinctive form of communication.<sup>9</sup> "Joyful colors, cartoons, jokes, toys, games and music can help people to reactivate all the intelligence centers of the brain. Getting back to the "inner child" can greatly help to put more joy into life, and especially into work."<sup>10</sup>

### 3 Tertium datur

Because of the invention of the digital world reading styles have drastically changed. The rapid growth of the electronic books leads to the questioning of the future of the printed book. Actually, we would rather say that literature does not disappear nor die, it transforms. This transformation speaks of the great potential the literary work carries but also about the audience interests. As a way to approach the issue, we will look at one of the books that explores the question about the end of the book. So to begin with we shall look at the famous book 'This Is Not the End of the Book.' The text of the book represents a dialogue between Jean-Claude Carrière and Umberto Eco, while being interviewed by Jean-Philippe de Tonnac. One of the Umberto Eco's arguments is that the printed book can't be improved when once

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4 See: BAUMAN, Z.: *Liquid Modernity*. Cambridge : Polity Press, 2000.

5 BAUMAN, Z.: *Liquid Modernity*. Cambridge : Polity Press, 2000, p. 139-140.

6 BAUMAN, Z.: *Liquid Modernity*. Cambridge : Polity Press, 2000, p. 140.

7 HUIZINGA, J.: *Homo Ludens: A Study of the Play-Element in Culture*. New York, London : Beacon Press, 1971, p. 32.

8 HUIZINGA, J.: *Homo Ludens: A Study of the Play-Element in Culture*. New York, London : Beacon Press, 1971, p. 200.

9 BATESON, G.: Metalogue. About Game and Being Serious. In *A Review of General Semantics*, 1953, Vol. 10, No. 3, p. 213-217.

10 MILLER, J.: An Introduction to Lacan's Clinical Perspectives. In *Reading Seminars I and II: Lacan's Return to Freud*. Albany : SUNY Press, 1996, p. 255.

invented.<sup>11</sup> Seven years later it is still without a doubt valid. While the world in progress shows a desire to innovate, the book is still an invention that does not change radically its original form. According to both Umberto Eco and Jean-Claude Carrière, the book will continue to be the medium for reading, though it will be its replacement that will resemble it. They continue in what more than a half-century before them Maurice Merleau-Ponty wrote in his essay “Eye and Mind”, that is to say – writing is an extension of the hand.<sup>12</sup> Thus writing is almost a biological process, therefore, the printed mediator will hardly drown. In their dialogue, we read: “It is the communication tool most closely linked to the body. Once invented, it could never be given up... Our modern inventions – cinema, radio, Internet – are not biological”.<sup>13</sup>

The concept of the end of the book speaks of a change in the mind, in the reception of the world itself. It is a result of the advent of electronic hypertext. So the world is not any longer read as a book, but as a hypertext with its heterogeneous and interactive space. While the book is not an open-ended space, the cyberspace offers endless contexts. Notwithstanding the impact of the technological change, the truth is that one needs certain limits like the ones of the front and back cover of the book. The fact of the book is being inherited and excepted as a way of a cultural existence. Though the way of thinking and the way of organizing our lives change due to the radical change in the world, it seems impossible to simply cut the printed media from the body of our daily routine. But we can still talk about a third route, about *tertium datur*, that is the change of the printed version of the book itself. The book nowadays possesses a big variety of transformations of its printed body. This does not speak of the end of the book, but as it has been already better said of the rich potential of the nature of the book to be easily transformed, and to absorb new forms.

#### 4 Ceci tuera cela<sup>14</sup>

Though the question of the development of the museum institution is an important one, and it is directly connected with the ways in which it has modified mainly under the influence of the digital innovations, we are going

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11 “The book is like the spoon, scissors, the hammer, the wheel. Once invented, it cannot be improved. You cannot make a spoon that is better than a spoon.” (Remark by the authors).

12 MERLEAU-PONTY, M.: Eye and Mind. In SMITH, M. (ed.): *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*. Illinois : Northwestern University Press, 1993, p. 120-149.

13 ECO, U., CARRIARE, J. C.: *This is Not the End of the Book: A conversation curated by Jean-Philippe de Tonnac*. London : Vintage, 2012, p. 7.

14 HUGO, V.: *Notre-Dame de Paris. Livre V, Chapitre 2*. Paris : Gallimard, Bibliothèque de la Pléiade, 1975, p. 247.



to look at one concrete form of the museum that is strongly linked to the printed medium. Nowadays, art is supposed to adapt to the incredibly fast state of the spaces that people live in, as well as to the highly informed society. Through their activities and the devices they use people are trying to gather as much information as possible in the shortest period of time. What people seek, is knowledge which is primarily satisfying. In this part of the article, we look at one special form of integration of literature and interactive space, this is to say the museum 'Epicentrum of Love' in Banská Štiavnica, Slovakia. This is by far not the only example that can serve the aim of the paper, but as long as it is the newest and the most interactively developed one in Slovakia, it is the most suitable choice. The newest, this is to say digital, forms of absorbing literary products are what makes exhibitions appealing and engaging. The creation of an interactive literary museum is a natural result of the existing of the form of the museum and on the other hand of the digital installations. When it comes to the institution of the museum, the writers' one is the most frequent one. While this kind is dedicated to a literary figure, 'Epicentrum of Love' is centered around one literary work. In short, it presents a digital storytelling connected with the personal story of the author and the one he dedicated his text to which is incorporated into the poetical work itself. The interactive space visualizations are strongly linked to the written story and the story around the process of writing. The main impulse to create such a museum is the registration of the poem 'Marína' as the longest love poem in the world and written by Andrej Sládkovič in 1846. It is registered by the World Record Academy which is the world's largest organization for the certification of world records. What this form of an exhibition that is part of a museum presents, is a multiplicity of fluctuating systems. What makes it so appealing, is the fact that this digital media is in contrast with the printed one interactive, nonlinear, and fluid rather than fixed.<sup>15</sup> Interestingly, the paradox is that though this way in which the interactive institution absorbs literature speaks of the so-called problem of the end of the book, this institution still spreads the printed book, and makes it even more popular. Or in this case, the book comes back to life again.

The museum as the book can be described as a special sort of a room that one enters and decides to stay or not. The room is a product in which the main role is played by the rules of pleasure and appropriation, and the mutation 'makes the text habitable, like a rented apartment.'<sup>16</sup> The question is why we prefer the rented apartment instead of the space of our own imagination that the printed book leaves. The answer is partially given by Michel de Certeau

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15 REINKING, D. et al.: *Handbook of literacy and technology: Transformations in a post-typographic world*. Mahwah, N. J. : L. Erlbaum Associates, 1998, p. 1.

16 DE CERTEAU, M.: *The Practice of Everyday Life*. Berkeley : University of California Press, 1984, p. 21.

in his work 'The Practice of Everyday Life' and by his notes on invention and pleasure. Eyes desire the pleasure that they can find in the book, and the museum is one of the realizations of that desire. The fast reception can easily substitute the slow process of reading. But the main rule of the game, in that case, is the role of the printed book. The museum not only represents the story of the book and the story around the book, but the printed media too. It is a form of returning to the printed book. So the building is actually not killing the book. And the destiny of the book is not of a *livre en enfer*.

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## DIGITAL COLLECTIONS UP CLOSE: RESEARCH OF CURRENT CONDITION AND DIGITAL MUSEUM COLLECTIONS OPTIMIZATION ATTEMPT

*Marina Đukić – Luka Alebić*

### ABSTRACT:

Relaying on and developing the authentic Warren Weavers organized complexity hypothesis of recent social, cultural and scientific moment<sup>1</sup> this paper explores the relationship between analogue, terrestrial and physical cultural collections on one side, and computer mediated contemporary digital collections on the other. Specifically, by exploring the ways on which 159 institutions of culture in Croatia, with legal status of museum, organize their digital collections this paper tries to clarify the theoretical settings, functional mechanisms of representation and upgrading of classical collections within digital information space. The main focus of the paper is to understand the mentioned digital collection manifestations and its organization as entirely equal and ontologically autonomous forms of information production. They are not just extensions of physical and terrestrial collection locations but the places which creates authentic and particular (not seen so far) ways of knowledge organization and production.

### KEY WORDS:

cultural collections, digital humanities, digital reality, information visualization, organized complexity

## 1 Introduction

Our life is here and there. Next to, clearly, initial physical and terrestrial life, human social reality is also present in digital reality. Many authors think that galloping technological development will additionally make boundaries between human analogue and digital experience more ambiguous.<sup>2</sup> Civilization knowledge warehouses like universities, museums, galleries and libraries abandoned the exclusivity of physical places and transposed their activities on internet information territory long time ago. Such information locations are replication as well as an upgrade for those terrestrial experience locations. But they are and can become transformed, newly designed and separate experience locations. This situation can find its roots in those researchers' ideas which saw the computer phenomenon

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1 WEAVER, W.: Science and Complexity. In MOBUS, G. E. (ed.): *Facets of Systems Science, International Federation for Systems Research International Series on Systems Science and Engineering*. Boston : Springer, 1991, p. 449-456.

2 DRUCKER, J.: *Graphesis: Visual Forms of Knowledge Production*. Cambridge, Massachusetts : Harvard University Press, 2014, p. 194.

as cultural engine of modern time. This idea assumes that nowadays the culture is produced in most cases through tight relationship between human and artificial intelligence or through phenomenon of computer interface mediated manufacturing process as stated by Lunenfeld,<sup>3</sup> Manovich,<sup>4</sup> and Negroponte.<sup>5</sup> That standpoint resulted with recent extremely significant cultural and scientific movements like Manovich's cultural analytics<sup>6</sup>, Schumacher's architecture parametricism,<sup>7</sup> data journalism, Moretti's *Distant Reading*<sup>8</sup> and others. Considering the configuration of recent, present times can be called without overstating – on earth and on web. When looking more concrete on ways on which civilization creates, issues and produces information's about culture, the tendency of information digitalization and it's positioning within contemporary information spaces is evident. For example, in the past there existed a clear distinction between these elements in physical, terrestrial museums: specific object (book, painting, sculpture) – index of specific object. In digital world there is a digitalized media object of specific object – index of those objects – and index of digitalized objects which are also digitalized media objects by themselves. In other words, the catalogue is media object itself or artefact. It represents the sign as well as the signed. Still, today's situation is almost paradoxical. While the digital technology world enables more efficient graphically mediated communication in culture prevails textual and numerocentric knowledge organization.<sup>9</sup>

Or, unnecessary civilization focus on phenomenon and mechanisms of textual information organization as well as on attitudes by which terrestrial collection locations are initial, normative and superior (prevails over) its digital editions. Therefore the focus of this paper is development of the idea

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3 See: LUNENFELD, P.: *The Secret War Between Downloading and Uploading: Tales of the Computer as Culture Machine* by Peter Lunenfeld. Cambridge : The MIT Press, 2011.

4 For more information, see: MANOVICH, L.: *Cultural software. From new introduction to Software Takes Command*. New York, London, New Delhe, Sydney : Bloomsburg, 2013.

5 See also: NEGROPONTE, N.: *Being Digital*. United States : Coronet Books, 1996.

6 MANOVICH, L.: *The Science of Culture? Social Computing, Digital Humanities and Cultural Analytics. The Datafield Society. Social Research in the Age of Big Data*. Amsterdam : University Press, 2016. [online]. [2017-10-26]. Available at: <<http://manovich.net/index.php/projects/cultural-analytics-social-computing>>.

7 See: SCHUMACHER, P.: *Autopoiesis of Architecture A New Framework for Architecture*. Chichester : John Wiley & Sons, 2011.

8 See: MORETTI, F.: *Distant Reading*. London, New York : Verso, 2013.

9 See: DRUCKER, J.: *Graphesis: Visual Forms of Knowledge Production*. Cambridge, Massachusetts : Harvard University Press, 2014.

of collection placement within the contemporary web pages as well as the visualization of cultural data information whereby it enables the modern visual methods of navigation in complex digital information spaces. The form of cultural collections visualization to the greatest extent uses the digital technology solutions and makes them autonomous locations of knowledge organization. More radically, visually mediated digital collections don't have just upgraded function to physical collections and textual argumentations. By providing the separate and unique insights they are autonomous forms of generative knowledge production. In that sense, the starting point of this paper is statement that the form of web pages *par excellence* is the form of modern way of knowledge production. This statement is tested through analysis of the ways on which 159 museum institutions of Republic of Croatia digitally represent themselves and its collections. The results are then compared with world's examples of best practices in the field of museum digitalization and visualization of cultural archives. In other words, the paper explores the ways on which digital collections today have to be organized and structured so they can create a communicative meaningful statements about recent culture. Mentioned communication happens within the context of contemporary information spaces if we speak generally, and within or via modern information platforms like web pages if we speak more concrete. With this research, the paper tended to construct two main goals. The first is to establish the classification of all existing ways (paradigms) of displaying the digital museum collections on internet. The second goal is recommendation of possible new way (paradigm) of mapping terrestrial into digital organization which is based on visual epistemology generally, and on the process of information visualization more specifically.

## 2 Theoretical framework

The statement that the forms of web pages are contemporary locations of production, organization and representation of information from culture can be substantiated with four main theoretical points which are also paper's basic strongholds. They are Warren Weavers idea of organized complexity,<sup>10</sup> Lev Manovich's element of digital language modularity,<sup>11</sup> curatorship idea from the recent digital humanity paradigm. Within first theoretical stronghold (organized complexity hypothesis) starting point is based on today's situation which has its roots in anticipating insight of cyberneticist Warren Weaver. Speaking about three epochs in science history,

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10 WEAVER, W.: Science and Complexity. In MOBUS, G. E. (ed.): *Facets of Systems Science, International Federation for Systems Research International Series on Systems Science and Engineering*. Boston : Springer, 1991, p. 449-456.

11 See: MANOVICH, L.: *The Language of New Media*. Cambridge : The MIT Press, 2002.

he stated that dynamics of contemporary scientific research is labelled with the concept of organized complexity.<sup>12</sup> So the Weaver's first epoch in science development was characterized with the issues of simplicity respectively how we can come to those essential values which define a certain problem. Second epoch makes the question of unorganized complexity that means the awareness that the questions are not solvable by seeking the unique explanation but that they are phenomenon's which are in a way connected. However, that level of scientific research doesn't include the connection of different research domains of same issues. Finally, today's science, culture and society can be defined with the organized complexity concept. That means, there exists the awareness about the complexity of phenomenon, about endless connections of different vibrations (convergence, alienation, synthesizing etc.). But most importantly there exists the awareness that the approach to that phenomenon must be interdisciplinary, from all directions.<sup>13</sup> In this paper's context, more particularly this means that within the web pages phenomenon the structure which matches Weaver's understanding of recent scientific, cultural and social context can be fined. Assisted by web pages expressive values it is possible to create the appropriate statements about culture today. If we except the thesis that today's social and cultural appearances are extremely complicated, is it possible to say something meaningful about culture and society today if we use only the forms of textual wording, or if the museum collections are organized just in physical, terrestrial reality? That's way is stated that there is a great discrepancy between the volume of what we want to explore and express and the ways of how we study and express. Imposed can be formulated like this:

*Organized complexness* = text + photography + sound + touch + smell + ...

The totality of what exists should be expressed with all totalities of ours, human's social, cultural and scientific expressive apparatus. The form of digital web pages with its specific structure as well as with its unique activity mechanisms represents the optimal form of knowledge production and organization. The second theoretical stronghold has its bases in original Lev Manovich's idea. While writing about digital language autonomy in the book *Language of New Media*, Manovich precisely defined, described and functionalized the digital language particularities with special accent on

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12 WEAVER, W.: Science and Complexity. In MOBUS, G. E. (ed.): *Facets of Systems Science, International Federation for Systems Research International Series on Systems Science and Engineering*. Boston : Springer, 1991, p. 449-456.

13 WEAVER, W.: Science and Complexity. In MOBUS, G. E. (ed.): *Facets of Systems Science, International Federation for Systems Research International Series on Systems Science and Engineering*. Boston : Springer, 1991, p. 449-456.

modularity element.<sup>14</sup> The modularity value is recognized as an imposing characteristic of contemporary web pages. Modularity is simultaneously the connection and the separation of elements. Modern media are a set of separate units, more deeply reduced to bits which all together make the totality of forms they represent. That's how the web page can be constituted from thousands of pictures, sound records and vector information's about typography that explains the context. This data aren't mixed. They are information's categorized according to their categories (video, photography, sound, text, etc.) and then joined into one format. By web pages activation we trigger the rest of the information at the same time which then create the totality of visual and audio aspects of a certain digital location (place). As certain data (pictures, tune) are stored separately it is possible to change every group in particular. Manovich<sup>15</sup> states that the whole internet is a modular structure. Totality of different building elements in specific mechanism of interaction fits to earlier mentioned formulation about web pages as an optimal places in the context of Weaver's organized complexity.

The third point of theoretical stronghold can be fined in relatively new idea of digital humanity – research paradigm which is marked by the conjunction of different disciplines, often located on opposite sides of scientific continuum. More concrete, digital humanity is situated on a dot, or better to say inside of nets branching point which is made from disciplines of classical humanities, as well as social sciences and computer sciences along with the field of information design. This extremely interesting disciplines encounter expands the research theme fields but also creates the new ways to study. Pierre Mounier states: "Digital humanity is a mean for newly opening of the testing field about practices of research in humanities and social sciences along with epistemologies which establish them, and also, as we shall see, about relationship which they establish according to other scientific disciplines, even with whole society".<sup>16</sup> There are several methodological settings, or tentatively speaking command doctrines of digital humanity. Summing up the explored through literature according to Burdick et al.,<sup>17</sup>

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14 See: MANOVICH, L.: *The Language of New Media*. Cambridge : The MIT Press, 2002.

15 MANOVICH, L.: *The Language of New Media*. Cambridge : The MIT Press, 2002, p. 51.

16 MOUNIER, P.: Uvod u digitalnu humanistiku. In STIEGLER, B. (ed.): *Studije digitalnog: Organologija znanja kognitivne tehnologije*. Beograd : Fakultet za medije i komunikacije, Univerzitet Singidunum, 2016, p. 73.

17 See: BURDICK, A. et al.: *Digital Humanities*. Cambridge : MIT Press, 2012.



Schreibman et al.,<sup>18</sup> Terras et al.<sup>19</sup> and Berry<sup>20</sup> we start from a point that it's possibly the most important digital humanity epistemological point: the procedure of curatorship as an selection and organization of materials within interpretative form of arguments, or, for example, the exhibition. Curatorship can be understood as a contemporary idea of situationism – motion and context formation before designed intention, but here, not in concrete physical location then on and through vast internet territories. Something like, later in the text explained, idea of *informationflaneur*.<sup>21</sup> Curatorship and related contemporary methods are the set of strategies which as a special goal have revival of accumulated archives (substances) as emphasized by Berry<sup>22</sup> and Drucker.<sup>23</sup> So arranged museum digital collections with their size, but also with their complexity of approach outweigh the initial physical collections. Then they aren't an upgrade to physical collections, but the autonomous locations of (specific) knowledge production and organization.

Fourth element arises from the mentioned idea of information flaneur. Under this we understand the intention to open the collections of museums, libraries, archives and other, towards public through, among other ways, the procedures of information visualization. The mentioned visualization is relevant because of two reasons. First lays in fact of existence of doubtless cognitive advantages in this way of information organization. Elementary said, human perception phenomenon is shaped through evolution mechanisms millions of years old as stated by many authors such as Grabe,<sup>24</sup>

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18 See: SCHREIBMAN, S., SIEMENS, R., UNSWORTH, J.: *A Companion to Digital Humanities*. Chichester : John Wiley & Sons, 2008.

19 TERRAS, M. M., WILLIAMS, S. A., WARWICK, C.: What do people study when they study Twitter? Classifying Twitter related academic papers. In *Journal of Documentation*, 2013, Vol. 69, p. 384-410.

20 BERRY, D. M.: Introduction: Understanding the Digital Humanities. In BERRY, D. M. (ed.): *Understanding Digital Humanities*. London : Palgrave Macmillan, 2012, p. 1-20.

21 DÖRK, M., CARPENDALE, S., WILLIAMSON, C.: The information flaneur: A fresh look at information seeking. In *Presented at the Proceedings of the SIGCHI conference on human factors in computing systems. Conference Proceedings*. Vancouver : ACM, 2011, p. 1215-1224.

22 BERRY, D. M.: Introduction: Understanding the Digital Humanities. In BERRY, D. M. (ed.): *Understanding Digital Humanities*. London : Palgrave Macmillan, 2012, p. 1-20.

23 See: DRUCKER, J.: *Graphesis: Visual Forms of Knowledge Production*. Cambridge, Massachusetts : Harvard University Press, 2014.

24 See also: GRABE, M. E.: News as reality-inducing, survival-relevant, and gender-specific stimuli. In ROBERTS, S. C. (ed.): *Applied evolutionary psychology*. London : Oxford University Press, 2011.

Gibson,<sup>25</sup> Hoffman,<sup>26</sup> Marr et al.<sup>27</sup> and Ware.<sup>28</sup> This cognitive apparatus is still present. In different, contemporary civilization situations of today's life, while keeping its expressive values, he enables extraordinary cognitive competences of information understanding, remembering and abstracting what was pointed out by Larkin and Simon<sup>29</sup> and Card et al.<sup>30</sup> Second reason can be found in those authors' researches who speak more generally about finding a new way of knowledge production imperative, and more concrete, about overcoming the idea about textual ways of communication as an only, superior and normative shape. Some of them are Presner and Schnapp<sup>31</sup> and Drucker.<sup>32</sup> Information visualization phenomenon was discussed by Jacques Bertin<sup>33</sup> (finding grounds for more functional ways of data visualization through perception mechanisms establishment); statistician John Tukey<sup>34</sup> (shaping the quantitative values visualization concept); Edward Tufte<sup>35</sup> and William Cleveland<sup>36</sup> (statistic data efficient visualization techniques research). Sort of synthesis of these researches' main issues, which are also official grounds for information visualization as a scientific discipline was written by Stuart Card and associates.<sup>37</sup> Moreover Colin Ware<sup>38</sup> explores the

- 25 For more information, see: GIBSON, J. J.: *The ecological approach to visual perception: Classic edition*. New York : Psychology Press, 2014.
- 26 See: HOFFMAN, D. D.: *The user-interface theory of perception: Natural selection drives true perception to swift extinction*. UK : Citeseer, 2009.
- 27 See: MARR, D., POGGIO, T. A., ULLMAN, S.: *Vision: A Computational Investigation into the Human Representation and Processing of Visual Information*. Cambridge : The MIT Press, 2010.
- 28 See also: WARE, C.: *Information Visualization. Perception for Design*. Amsterdam : Kaufmann Morgan, 2012.
- 29 LARKIN, J. H., SIMON, H. A.: Why a diagram is (sometimes) worth ten thousand words. In *Cognitive science*, 1987, Vol. 11, p. 65-100.
- 30 See: CARD, S. K., MACKINLAY, J. D., SHNEIDERMAN, B.: *Readings in information visualization: Using vision to think*. San Francisco : Morgan Kaufmann, 1999.
- 31 SCHNAPP, J., PRESNER, T., LUNENFELD, P.: *The digital humanities manifesto 2.0*. Released on the 22<sup>nd</sup> of June 2009. [online]. [2017-08-10]. Available at: <<http://www.toddpresner.com/?p=7>>.
- 32 See: DRUCKER, J.: *Graphesis: Visual Forms of Knowledge Production*. Cambridge, Massachusetts : Harvard University Press, 2014.
- 33 See: BERTIN, J.: *Semiology of Graphics: Diagrams, Networks, Maps*. Redlands, California : Esri Press, 2010.
- 34 See also: TUKEY, J. W.: *Exploratory Data Analysis*. New Jersey : Pearson, Reading, Mass, 1977.
- 35 For more information, see: TUFTE, E. R.: *Envisioning Information*. Connecticut : Graphics Press, 1990.
- 36 See: CLEVELAND, W. S.: *The Elements of Graphing Data*. New York : Wadsworth Advanced Books and Software, 1985.
- 37 See: CARD, S. K., MACKINLAY, J. D., SHNEIDERMAN, B.: *Readings in information visualization: Using vision to think*. San Francisco : Morgan Kaufmann, 1999.
- 38 See: WARE, C.: *Information Visualization. Perception for Design*. Amsterdam : Kaufmann Morgan, 2012.

graphical data representation with accent on perception studies. Key papers about applicability of visualization in journalist practices were published by Francesco Franchi<sup>39</sup> and Alberto Cairo.<sup>40</sup> And of course, some kind of tools and techniques information visualization typology was studied by Isabel Meirelles<sup>41</sup> and Mary Hegarty.<sup>42</sup> Mentioned authors classifications of the visualization process will be used in this paper later during the analysis of world's museums best practice examples.

Key theoretical points in paper are supported in many recent research. That is how the Johanne Drucker's book *Graphesis* is essential attempt to synthesize and argue the idea of visual epistemology and it is very useful in the context of this paper since it is a first attempt to establish the statement about the need for adequate visual language in humanity studies deliberations. About visual communication particularities within digital age, language and media, among others, there are Nicholas Negroponte,<sup>43</sup> Lev Manovich,<sup>44</sup> and James Gleick.<sup>45</sup> When we speak about researches that are most closely connected to elaborated topic in this paper, the emphasis could be given on the Kreisler and associates<sup>46</sup> research of browsing procedures and its influence on design and structure of the web pages interfaces of digital collections, that means the browsing mechanisms establishment which will correspond to idea of knowledge organization according to humanity principles as stated in Whitelaw<sup>47</sup> research. Thudt and associates<sup>48</sup> deal with the ways of how data visualization contributes

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39 See also: FRANCHI, F.: *Designing News: Changing the World of Editorial Design and Information Graphics*. Berlin : Gestalten, 2013.

40 See: CAIRO, A.: *The Truthful Art: Data, Charts, and Maps for Communication*. New York : New Riders, 2016.

41 See also: MEIRELLES, I.: *Design for Information: An Introduction to the Histories, Theories, and Best Practices Behind Effective Information Visualizations*. WI, USA : Rockport, 2013.

42 HEGARTY, M.: The cognitive science of visual-spatial displays: Implications for design. In *Topics in cognitive science*, 2011, Vol. 3, p. 446-474.

43 See: NEGROPONTE, N.: *Being Digital*. United States : Coronet Books, 1996.

44 See: MANOVICH, L.: *The Language of New Media*. Cambridge : The MIT Press, 2002.

45 See: GLEICK, J.: *The Information*. New York : Fourth Estate, 2011.

46 For more information, see: KREISELER, S., BRÜGGEMANN, V., DÖRK, M.: Tracing exploratory modes in digital collections of museum Web sites using reverse information architecture. In *First Monday*, 2017, Vol. 22, No. 4-3.

47 See: WHITELOW, M.: Generous Interfaces for Digital Cultural Collections. In *Digital Humanities Quarterly*, 2015, Vol. 9, No. 1.

48 See also: THUDT, A., HINRICHS, U., CARPENDALE, S.: The bohemian bookshelf: supporting serendipitous book discoveries through information visualization. In *Presented at the Proceedings of the SIGCHI Conference on Human Factors in Computing Systems. Conference Proceedings*. Vancouver : ACM, 2012, p. 201-222.

to the procedures of random but useful findings (serendipity). Relationship between the visitors and museum digital collection infrastructure was the topic of Paul F. Marty's research.<sup>49</sup> Methodology of design studio was used in the development of computer prototypes that enabled the researchers to establish four stylistic and functional principles of different cultural archives visualization (see Dörk et al.<sup>50</sup>). The Sula's<sup>51</sup> research about five main principles, borrowed from data visualization discipline, used for making libraries, museums and other scientific institutions work more functional is also important.

### **2.1 The ways of museums digital collections representation on the internet – new classification establishment: -3+ (minus 3 plus)**

In order to limit the studied field in this paper it's necessary to mention that the focus of the research isn't the digitalization procedure itself or the labelling systems achieving the textual browsing which are often the research topic within the information sciences. The centre of research are digital collections in the form of web pages for which it is claimed that they create new insights, open new research horizons and can be taught as media objects by themselves, independent of founding terrestrial collections. Having that in mind, under optimal situation we consider – *the hole physical collection which is digitalized, contemporary represented (high resolution photography's, photographed object are in the view centre, objects arbitrary background, full objects labels), totality of collection is visualized in order to structurally browse*. However, described situation, although there are some examples, quite rare. That's why the paper analysed, tentatively speaking, evolutional phases of this idea which precede her. For the analysis of evolution phases of the digital collections as autonomous media objects idea authors developed its own classification.

**Digital collection development classification was named -3+ (minus 3 plus)** because she refers to five phases (for which there is a plus and minus element attached to the three central stages of development). Namely, there are three basic distinct elements to which the fourth element is attached,

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49 MARTY, P. F.: Museum websites and museum visitors: digital museum resources and their use. In *Museum Management and Curatorship*, 2008, Vol. 23, p. 81-99.

50 DÖRK, M., CARPENDALE, S., WILLIAMSON, C.: The information flaneur: A fresh look at information seeking. In *Presented at the Proceedings of the SIGCHI conference on human factors in computing systems. Conference Proceedings*. Vancouver : ACM, 2011, p. 1215-1224.

51 SULA, C. A.: *Quantifying Culture: The value of visualization inside (and outside) libraries, museums, and the academy*. Released on the 12<sup>th</sup> of September 2013. [online]. [2018-01-26]. Available at: <<http://chrisalensula.org/quantifying-culture-four-types-of-value-in-visualization/>>.

which, as argued later, introduces additional values. We have labelled this kind of digital collections with + (plus). During the research process, it has been noted that there is a so-called zero element or zero stage of digital collection development. There is no digital information space at all there. In other words, these institutions don't have a web site. Although such institutions aren't in the research focus, to incorporate a true picture of the Croatian overview of the way in which the archives are placed within the digital information space, they are included in the analysis and classified as the (minus) development phase. There are, therefore, three classical types of physical collections presentation in the information space, and one, in a way, a separate variant that establishes its own settings, new, unprecedented quality of information expression. This type of presentation has been named, for research purposes, as an added value. The four ways of physical collections presenting in the information space are the result of more than 159 digital museum's collections analysis in Croatia which correspond to the observed waves of expansion or evolutionary phases.

**The early phase** of placing the institution on the web assumed the establishment of the information itself about it. Such digital sites contained only basic information about the museum, such as the name, physical, terrestrial museum address, the description of the institution's history as well as its main purpose. This stage is marked with the idea of digital as a complement to the terrestrial. There are no multimedia forms of presentations, but if there are photos on the web they have the purpose of informing about, for example, an institution (museum building photography).

**The second wave** matches to the more expressive websites creation and to the faster Internet connectivity development. At this stage the museums could in some way digitally present their collection. This mainly implied the creation of so-called virtual rooms, or virtual museum's collections that simulated the actual physical museum location, presented through the web site. Often they used the procedure of several photographs compilation which could than show a concrete space – room and exhibits in it. They also used the process of virtual reality in which specific objects were placed within the arbitrary digital space by computer processing. But the relationship between the space and the displayed object was identical to one in reality. Clearly, this way of simulating digital reality had two major problems. First, because the technology of recording, displaying, calculating the perspective within the computing reality can hardly outgrow the one of humans and its immersion into a specific physical location. And other, in this way, only some parts of the collection could be displayed, that means some rooms, such as museums. This type of collection may also have a partially digitized collection – it is often photographs of some of the exhibits without information about the creation itself.

**The third digital collections wave** is marked, irrespective of the technology development at this time, with an awareness of what can be achieved by digital representation. Interdisciplinary research has shown that digital reality is an autonomous place of knowledge production, with, clearly, its own principles as stated by Shneiderman,<sup>52</sup> Mannovich<sup>53</sup> and Nadin.<sup>54</sup> To these type of institutions significantly contributed the information design disciplines HCI (human-computer interaction), the interface theory, the computer vision studies, Manovich's infoesthetics etc. Thus, today's institutions instead of using the so-called virtual museum process, they prepare the concrete objects, artistic artefacts exclusively for the web display. In addition, the intention is to display all that exists in the physical collection on the Internet as stated in Kreiseler and associates.<sup>55</sup> In this type of digital collection, there are digitized photographs of the whole or nearly whole collection as well as professionally organized information about a particular piece. Collection search is often structured in several ways or types of searches. What distinguishes the third type from the fourth is that in the third type of collection, the whole structure is accessed through a single object in the archive. It isn't possible, as opposed to the fourth type, to see the entire collection in one place and thus start searching.

In addition to the above-mentioned classification in the three types of physical collections presentation in the information space, there is the fourth path which can be find in Marian Dork's phrase about so called **information flaneur**.<sup>56</sup> It is a model for which the interpretation and the search for information aren't taken as an action that is directed only to the specific solution of the goal – finding, but as a research, and, in parallel, a pleasant activity. Otherwise, flaneuris a literary figure created in the 19th century in France. An illustration or a picture of a well-dressed man lying down the streets has become an iconic element of Paris and France in those years. Flaneurlooks at the wandering city. He doesn't seem to have a goal

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52 See: SHNEIDERMAN, B., PLAISANT, C.: *Designing The User Interface : Strategies For Effective Human-Computer Interaction*. Boston, San Francisco : Pearson Education, 2010.

53 See: MANOVICH, L.: *The Language of New Media*. Cambridge : The MIT Press, 2002.

54 NADIN, M.: Interface design: A semiotic paradigm. In *Semiotica*, 1988, Vol. 69, p. 269-302.

55 See: KREISELER, S., BRÜGGEMANN, V., DÖRK, M.: Tracing exploratory modes in digital collections of museum Web sites using reverse information architecture. In *First Monday*, 2017, Vol. 22, No. 4-3.

56 DÖRK, M., CARPENDALE, S., WILLIAMSON, C.: The information flaneur: A fresh look at information seeking. In *Presented at the Proceedings of the SIGCHI conference on human factors in computing systems. Conference Proceedings*. Vancouver : ACM, 2011, p. 1215-1224.

to look for, in contrast, he walks through the city streets, experiencing the totality of the city simply by walking randomly. Likewise, he enjoys moving, and with this particular observation attitude he creates the sense of the city. Charles Baudelaire, and later Walter Benjamin, described the idea of a flaneur as the phenomenon of flannery called the archetypical behaviour of contemporary urban man as cited in Silverman.<sup>57</sup> Furthermore, on flaneur phenomenon Guy Debord has set up his psychoanalysis theory as a method of urban environments and cities research, with the emphasis on playfulness and the so-called drift idea. Debord defines this term as a mode of experimental behaviour derived from the relationship to the urban society situation that means as a technique of rapid passage through different environments (cited in Wark).<sup>58</sup> Knabb<sup>59</sup> writes that psychogeography is a full pack of toys, or innovative strategies for exploring the city. Summing up, approaching flaneur towards the city can be seen as a critical approach to studying modernity. As an analytical form, narrative procedure, or attitude towards what we know, in relation to social contexts as stated by Jenks.<sup>60</sup> By borrowing the flaneur idea, Marian Dörk writes that there are strong parallels, or similarities between the flaneur strategy and the person who is now moving on the Internet, more precisely with the complex of the World Wide Web.<sup>61</sup>

There are several striking similarities between the growing towns of the nineteenth century and today's information space. As cities were the cultural space of all day-to-day activities of the vast majority of people in that time, so the digital information space now has the same role. In terms of growth, for example, it is emphasized that both the flaneur city and today's information space are constantly growing where in both cases there is discrepancy between individuals and the disproportionately large city or information space. Then they see the idea of significance in the similarities of the situation in which the advancing city of the nineteenth century was seen as an artefact, a work of art by itself, thus the Internet is seen today as a recent cultural phenomenon. Both of these frameworks bear the significance of an

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57 SILVERMAN, M.: The palimpsestic imagination. In *Journal of Romance Studies*, 2014, Vol. 14, p. 100-102.

58 See: WARK, M.: *The beach beneath the street: The everyday life and glorious times of the Situationist International*. New York : Verso Books, 2015.

59 See: KNABB, K.: *Situationist International Anthology*. US : Bureau of Public Secrets, 2007.

60 For more information, see: JENKS, C.: *Visual culture*. London : Psychology Press, 1995.

61 DÖRK, M., CARPENDALE, S., WILLIAMSON, C.: The information flaneur: A fresh look at information seeking. In *Presented at the Proceedings of the SIGCHI conference on human factors in computing systems. Conference Proceedings*. Vancouver : ACM, 2011, p. 1215-1224.



essential context in which activities such as work, games, and communion take place. Also, there are similarities between the space of the city at that time and the present information space in the context of the space where social struggles, turmoil and negotiations take place. Appearances such as the fear of accelerating life, alienation are seen in Paris in the nineteenth century, even today, with issues such as the question of intellectual rights, internet neutrality, or information poverty. Along with the above mentioned similarities, Dörk and colleagues<sup>62</sup> further concretize: "Information flaneur sees beauty and meaning in the growing information space. Thinking about flaneur as a curious, creative and person sensitive to critics, we set the idea of transitioning from a negative concept of need and problems to positive information experiences."

Generated by similarities between the city's present phenomena and today's information moment, they consider how to use the flaneur strategies in today's movements through space. Based on the knowledge of Dörk and his colleagues, if we want to experience flaneur in the information space then the digital collections should be organized according to the city principle. As mentioned, digital collections of museums and libraries are in fact digital catalogues. If we fill these digital catalogues, so to say, with meta data they become a complex, compressed, and vast information configuration. If we make them immediately visible to the user, we create the optimal situation for the information flaneur behaviour. In other words, if we visualize the entire collection through the visualization process to the user, then it will allow the visitor to browse and search for what he or she is interested in according to flaneur principle as an investigating but also as a pleasant experience. Then the key elements, or what they are looking for, are pulled out. It seems visible what was so far, metaphorically speaking, in shelves, drawers, folders. The first scene of a cultural institution, instead of the existing building walls or the website layout, will be her collection, what she is made off and exactly why she is present at all. If we make it simpler, the analogy in physical reality would be to extract all the works of some galleries in front of the building and to make the user sufficiently high to see the whole situation.

Manovich's idea of the digital experience uniqueness is at this moment comprehensible.<sup>63</sup> What is clearly impossible in physical reality, can be achieved in digital one. It's entirely possible to see the whole collection of

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62 DÖRK, M., CARPENDALE, S., WILLIAMSON, C.: The information flaneur: A fresh look at information seeking. In *Presented at the Proceedings of the SIGCHI conference on human factors in computing systems. Conference Proceedings*. Vancouver : ACM, 2011, p. 1215.

63 See: MANOVICH, L.: *The Language of New Media*. Cambridge : The MIT Press, 2002.



an institution at once, as it's possible, after such a view, to select a specific subject to look closely at it by clicking the mouse. In other words, although the digital expression drags the foundation from the analogue one, it far surpasses it, and makes the so far impossible situation possible. All cultural institutions which possess digital catalogues should create visualization of these collections so that the user through their visualization performs its search. Given that the second aim of the paper was to determine whether such methods of displaying digital collections are present in practice, and based on the presented ways of displaying physical collections in the information space, a classification of four basic types of collections plus a zero type was developed. The borders of the mentioned types of collections aren't fixed and tight that means there are no ideal types for a particular category. Namely, it is possible to find an example that is with its characteristics between the second and the third, the third and the fourth type, which will be analysed together with the specifics of a particular type in the research part of the work. They are in line:

- **Zero type of collections** – museums, galleries or other institutions that have only the terrestrial place for their collections. **They don't have any form of digital information organization** such as web sites, social media profiles, API collections, etc.
- **The first type of collections are websites organized as places that provide basic information about institution's terrestrial collections.** These are information such as address, working hours, museums or galleries history etc. There are no digitized collection objects, as there are no archive photos and museum rooms with objects. However, it's possible that a website of this type has some kind of multimedia content, but in the above mentioned informational function. In other words, if there are photographs of collection objects, they are there to inform and not to invoke the research. The digital value of these websites doesn't seem to exist. These places are like a signpost for the terrestrial part of the collection.
- **The second type of collection are the websites** that, in addition to the first type of information mentioned above, also **possesses digitized objects.** So this kind of collection can have the so-called the idea of virtual rooms, or virtual museum collections in which the actual physical location of the museum is simulated and presented through the website. They often use the process of merging a few photographs that show the specific space – room and exhibits in it. Another technology that is used is a virtual reality process in which specific objects are computerized in an arbitrary digital space. But the relationship between the space and the object being displayed is the same as in reality. The third possible method of this type of collection is to present the archives through high resolution photographs, but unlike the third type, the entire collection material has not been digitized. This type of page doesn't have an advanced browsing system,

often with no possibilities to search by keyword or theme. However, it is possible to discriminate the work of the collection by selecting thematic areas, such as permanent exhibitions, temporary or guest exhibitions.

- **The third type of collections includes advanced technology**, as well as a **contemporary approach to information design and overall collections**. More specifically, websites of this type of digital collection **work with digitized photographs of the whole or almost whole collection**. It's always about high resolution photos, which often have two modes of presentation. First, initial, or reviewable, and the other, in a situation where the user mouse determines that he wants to see a photograph of the artefact with an elevated view. In both cases, the photographed object is separated from the background. That is, the background doesn't exist, it is either a physical white cloth or is digitally, for example, using the Adobe Photoshop program, separated from the object. This kind of digital collection organization on the internet also has a professionally organized browsing system. In addition to the above-mentioned search method by key word, and the description of the area studied, such a system also uses the mechanism of tags, or meaning marking. For example, all the museum or galleries images beside the classic information also have the five key colours of that image. When a user in a search determines a term, for example – yellow, the search system will display all the images that own that colour. This also applies to other elements, for example, if something is attributed with complex emotions or a cognitive attitude – ambivalence, then the system represents the works that are characterized as such. In addition, digital collections of this type often have the ability to personalize. That means the user of such websites can create their own profile so that the algorithms of this collection know, tentatively speaking, who searches them. The system records all what the user has searched for so far, as the future search is based on the interests the user has previously recorded in the query system. Summing up, the third type of digital collections is trying to establish a **situation where everything that exists in the terrestrial collection will be presented in digital**. For success, everything that has been digitized must also be appropriately represented (large photo resolution, background-separated objects, all available information which is on disposal to physical visitor). A slogan of this type of collection can then be – **both on the ground and on the web!** In this sense, it can be said that there is an area of social activity, or industry, which has established such a third type of information organization, before the cultural industry or the museums themselves. For example, the electronic purchasing industry. Perhaps ironically, but companies such as Asos, Sarenza and Topman are avant-garde for a digital museum collection. Why? Careful observation shows that almost all actors in this sector use websites that digitize all objects, more precisely all the items they have. Furthermore, they are

properly digitized; there is a possibility of an enlarged display (so large and precise that we can see the fabrics texture and structure, as well as all artefacts has added information in terms of prices, materials from which they are made, etc.). Therefore, it can be argued that the institutions of digital cultural collections, in fact, directly or indirectly, took over this mode of digital argumentation from the mentioned companies i.e. the e-shopping sector. This is also confirmed in the identity of the personalizing system of the user's visit to the website. Thus, in the third type of digital cultural collections, as well as in the contemporary clothing online business, there is a possibility that the website knows basic user information. The site visitor records what he has looked at, or what he wants to look at, and the algorithmic system proposes, using the synthetic association mechanisms, the suggestions for further browsing and the like. By expanding the observation, it can be said that it is practically impossible to imagine the situation in which the aforementioned companies use the other type of digital representation mentioned earlier. It is a pretty impossible situation where a company on a website will claim to own, for example, 500 shirts, but at the same time show only five photos of this collection in small resolutions. And this, as we will see, is largely happening in the field of cultural data.

- To confirm the claim that information digital locations become places of autonomous or unique knowledge production, more specifically to provide opportunities that do not exist in the physical, analogue places of the collection, the **fourth type of digital collection** has been developed (but the fifth category is viewed altogether). It is about the type of presentation of digital content on websites that have additional values and qualities – in the classification labelled as “+ (plus)” and whose point of reference is the **idea of an information flaneur**. For the existence of this type digital collections, it is necessary to create an information space of the collection based on the idea of a flaneur and an industrial city of the nineteenth century. In this context, this would mean that a user of a digital collection website must be able to see and experience the entire collection, in one place, within one view. This is achieved through the digital collection visualization process. By visualizing the collection data, on the basis of visualization procedures<sup>64</sup> according to Meirelles,<sup>65</sup> a complex information space is formed, composed of a digitized and visualized collection which establishes a form of generative knowledge production through its

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64 The visualization process can have the following forms: hierarchical structure, relative structure or network, time structure, spatial structure, spatial-temporal structure and text structure. (Remark by the authors).

65 See: MEIRELLES, I.: *Design for Information: An Introduction to the Histories, Theories, and Best Practices Behind Effective Information Visualizations*. WI, USA : Rockport, 2013.

accessibility, communication and rhetorical visual and spatial arguments. If it were to be tried in physical environments, it would mean that museums, for example, put all their objects out of the reach of the institution, and the user is far enough away to see the totality of the archives. Likewise, the user can choose a specific object with one hand movement, and look closely at it with all the information that comes with it. Of course, in the terrestrial reality, such a thing can't be achieved. That is why the digital space provides activities that haven't been seen, which haven't existed, and which generate completely new cognitive and experiential conditions. Speaking in a manner of situationists, this area calls for rapid transition strategies across different environments.

### **3 Methodological framework**

The research part of the paper is based on the method of content analysis under which the ways on which museums in Croatia organize their digital cultural archives was examined. In a wider sense, it is about the observation method that in the concrete, observed cases refers to the observation of publicly available content mediated through the website (in comparison to the classic method of observing direct reality). The sample were all the websites of cultural institutions in Croatia that hold the legal regulation of the museum according to Museum Documentation Centre database- 159 of them. The analysis was conducted in the period from 30<sup>th</sup> September until 30<sup>th</sup> October 2017 based on the initially established classification framework -3 + (minus 3 plus) according to which the digital museum collections are divided into five basic categories: 1) zero-type collections – websites that don't have any form of digital information organization; 2) The first type of collection – websites organized as locations that provide basic information of the institutions terrestrial collections; 3) The second type of collection – websites that, in addition to the mentioned first type information also possess digitized objects; 4) The third type of collection – websites that present everything from the terrestrial collection in digital one; 5) The fourth type of digital collection – websites based on the idea of an information flaneur, which means that a website user must be able to see and thus experience the entire collection, in one place, within one view. Since the latter category is anticipated by a thought experiment as another form of representation that is not found in Croatian cases (analysis of 159 museum institutions in Croatia), world best practice examples (4) have been selected as a deliberate sample for the analysis of this category of digital cultural material representation in the information space. We will look at examples of this information construction, and through these types of visualization, try to figure out which type of visual argument corresponds to the information that are been visualized.

Studying what was said by Edward Tufte,<sup>66</sup> Jacques Bertin<sup>67</sup> and Colin Ware<sup>68</sup> in their systematic review of the procedures and phenomenon of information visualization discipline, as well as our original synthesis of the typology of the visualization process found in Mary Hegarty's<sup>69</sup> and Isabel Meirelles<sup>70</sup> papers, a separate matrix was established in order to analyse the visualization type of the mentioned collections. The aim was to detect which type of visualization corresponds to specific types of data. In addition, different visualizations produce and, possibly, different rhetorical moments. Therefore, the criteria for analysing the four good practice examples which belong to the category websites based on the idea of an information flaneur, were established. The criteria were: big data, slow data according to Lupi,<sup>71</sup> iconic presentations, hierarchical structures, relation structure or networks, temporal structure, spatio – temporal structure and textual structure. Thus, through careful and systematic study, we have come up with the following questions, whose answers will draw, analyse and systematize visualization data examples that we claim to be paradigmatic to the main subject of this paper. The questions are: What kind of computer technology was used in designing and initiation of visualization? Is there a platform and user interaction? If there is an element of interactivity, how is it achieved? What are the basic graphical elements used? Are there graphic elements that are not in function of data representation? What type of graph was used? Are there any alternative visualizations for the same data? Does the total amount of data correspond to the number of data that is visualized? Are the visualized structures conceivable, and do they stimulate cognitive understanding mechanisms? Is there a possibility of establishing sampled browsing or patterned behaviour detection?

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66 See: TUFTE, E. R.: *Envisioning Information*. Connecticut : Graphics Press, 1990.

67 See also: BERTIN, J.: *Semiology of Graphics: Diagrams, Networks, Maps*. Redlands, California : Esri Press, 2010.

68 See: WARE, C.: *Information Visualization. Perception for Design*. Amsterdam : Kaufmann Morgan, 2012.

69 HEGARTY, M.: The cognitive science of visual-spatial displays: Implications for design. In *Topics in cognitive science*, 2011, Vol. 3, p. 446-474.

70 See: MEIRELLES, I.: *Design for Information: An Introduction to the Histories, Theories, and Best Practices Behind Effective Information Visualizations*. WI, USA : Rockport, 2013.

71 For more information, see: LUPPI, G.: *Dear Data*. New York : Princeton Architectural Press, 2016.

## 4 Research results and discussion

Out of 159 cultural institutions with the status of museums in Croatia, 48 of them (31%) belong to the first category of classification, called – (minus) as shown in Table 1.

**Table 1: Croatian museum institutions analysis according to classification frame -3+ (minus 3 plus)**

Classification category	Defining element	Number	%share
<b>Zero type collection</b>	Don't possess digital collection.	48	31%
<b>First type collection</b>	Web pages – the places with basic information.	52	32,7%
<b>Second type collection</b>	Partially organized digital collections.	41	25,7%
<b>Third type collection</b>	Successfully presented digital archives.	10	6,2%
<b>Fourth type collection</b>		0	0%

Source: own processing, 2017.

The common feature of these museums is that they don't have a digital collection. Moreover, these institutions don't have a webpage, and their occurrence is solely in the terrestrial, physical form. Some of the museums in this group include the Ethnographic Museum Zagreb, the Croatian Museum of Architecture, the Croatian Museum of Medicine and Pharmacy, the Croatian Sports Museum, the Museum of Cetina Krajina – Sinj, the Dražen Petrović Museum Memorial Center, the Orebić Maritime Museum, and the Memorial Museum of Josip Juraj Bishop Strossmayer etc. In the second group, called the first type of collections, 52 institutions qualified (32.7 percent). These museums have websites that serve mere information, not research and explanation. There is no digitized archives and the information presented digitally serves only as a complement to the physical location of the collection (for example, the Zadar Archaeological Museum, the Vinkovci Municipal Museum, the Croatian Museum of Tourism, the Croatian Maritime Museum of Split, the Croatian Natural History Museum, the Croatian School Museum etc.). Next group is made from those collections that we have placed in the classification class called second type of collection. Here we talk about partially organized digital collections. Museums of this type possess certain parts of the archives that are digitized, as they often have obsolete display technology called the virtual museum or virtual room. There is 41 of this type of institutions in Croatia (25.7%), some of which are Archaeological Museum in Split, Archaeological Museum in Zagreb, Dubrovnik Museums, Dvor Trakošćan, Ethnographic Museum Zagreb, Art Gallery, Osijek Museum of Fine Arts etc. Fourth group of the institutions (the third type of collection) is made up of museums that have successfully presented their digital archives. Their collections are largely digitized, high resolution photographs are used, as well as the effect of separating the subject from the background. All

digitized objects also possess the official labelling that exists in the physical collection. There are ten museums that meet the criteria (6.2 percent). They are: Klovićevi Dvori Gallery, Sikirica Gallery, NSK Graphic Collection, Museum “Matija Skurjeni”, Apoksiomena Museum, Rijeka Museum, Museum of Croatian Archaeological Monuments, Museum of Modern and Contemporary Art, Croatian Zagorje Museums – Antun Augustinčić Gallery, Rijeka Natural History Museum. All these institutions have a digitized collection, some of them, for example, the Museum of Modern and Contemporary Art in Rijeka has a modern organized browsing system. Such a system allows a site visitor to organize a search of a collection, other than search by name of work or author, by means of categories such as type, style, work year, or material of artwork.

In the fifth category of our classification, the one we called plus (+) didn't qualify for any institution. An exception to this is the possible proto-visualization of the Museum of Slavonia in the form of textual structure (Word Cloud). Nevertheless, the parts of the collection are not visualized, but the widespread, most widely-used concepts that define the theme of the museum. Yet, in the fifth category, the world's digital collections are being analysed as a subsample as they show possible directions for digital display development. For this reason, we have analysed five cases – SFMOMA Artscope, ChronoZoom, Deutsche Digitale Bibliothek Visualized and Center for Australian Arts Prints.

#### **4.1 The fourth type of collection or group plus (+) up close**

**Artscope – SFMoMA** (<https://stamen.com/work/sfmoma/>)

Design studio Stamen digitized all the MOMA Museums artefacts (from San Francisco), and then presented the entire collection of five thousand creations in a single place (Picture 1). In this way, the user can look at the whole collection in one view. The Artscope platform from the technological aspect is the HTML5 platform. As such, it is moved within an internet browser. There is no need to download a special program, and install it within any of the existing computer operating systems (Windows Os, Mac OS, Unix, Linux or the like). This visualization doesn't require preinstalled programs (for example, Flash program). The interactivity element is feasible through an interface that allows the user to concretize the search by moving the mouse, or the markers on the screen. Also, by choosing, the interface configuration is being changed that means an enlargement of selected collection object in a special part of the interface (right side) is being increased. Simultaneously, in the central part of the interface, there is a kind of digital simulation of a magnifying glass that increases a concrete object. Very interesting, next to the selected work, the system will also increase adjacent objects, so



would it suggest the extraordinary nature of the interface. The element of interactivity is driven by a zooming mechanism. When it comes to the use of basic graphic elements, the principle of direct visualization is used here. In other words, basic graphic expression elements such as colour, dot- line, shape, and the like aren't used but are concrete objects, in this case digitized photographs of artefacts shown. Clearly, in order to this be produced within such a site, the photos were reduced. More specifically, the platform uses two sizes of digital photos; smaller ones for a mode that simultaneously displays the entire collection, and larger ones that are being downloaded when a user interacts with or selects a particular subject. Likewise, there is no classic type of diagram used here. If you have to, however, determine the type of graph, here is surely an iconic representation used in general, and more specifically the type of aforementioned direct visualization. Also, mentioned visualization is the only visual argument. There is no alternative way of the same data graphical organization. The size of the data that exists (all collection objects) is also located in their visualization. This visualization is quite clear and comprehensible. SFMoMA Artscope, Stamen Design, is driven by the type of data that can be characterized as a large data system.

**ChronoZoom Platforma** (<http://www.chronozoom.com/> )

ChronoZoom is a digital interactive tool for studying history. The main objective of ChronoZoom is to illustrate the concept of time as well as to accommodate different historical approaches in one place (Picture 1). ChronoZoom is a platform based on two types of technology. The first, older version of the system belongs to a group of separate computer programs. The software needs to be downloaded and run in the native operating system. A later version uses modern HTML5 technology, and is available for Internet browsing programs. ChronoZoom is an interactive platform that uses the temporal structure of visualization, also known as a timeline. Interactivity, of course, exists. The user has a digital timeline that can be changed in several ways. The first is in choosing the scope of what is being discussed, or the amount of time it wants to see. This is achieved by the zooming or approaching mechanism, which is manipulated by the volume of what is visualized. Additionally, key topic elements (people, events, objects, and more, which are placed on the timeline) can be further selected. Thus the user with the interactivity element has the possibility of detailed research. This system also uses a kind of visualization that we can characterize as an iconic representation, with a special type of direct visualization. As such, this platform doesn't use basic graphical elements that would stand and represent the data. Instead, digital photos, more accurate icons, stand for information that is visualized. As said, the basic, and the only type of diagram used is the time line. There is no alternative visual expression for the same data. As this systems focus is on widely-understood events (for example,



the development of mathematics through history, 40 years of AIDS, history of Chinese medicine, and others) it is clear that we can't claim that all the information that exists are visualized. But speaking narrower, it can be argued that all that the authors of this platform have understood as essential, is presented and visualized. The type or amount of information that drives it is of both types, large and small. Clearly, as this platform's topic is history, so it is a justified choice of time structures for visualization.

**Deutsche Digitale Bibliothek Visualized** (<https://uclab.fh-potsdam.de/ddb/>)

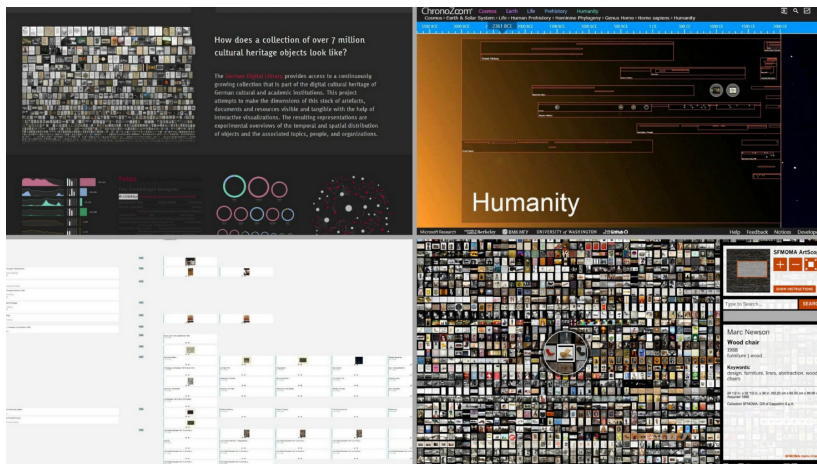
The Deutsche Digitale Bibliothek Visualized project (Picture 1) is a visual and interactive addition to the broader Deutsche Digitale Bibliothek (DDB) platform, which is the central German national portal for culture and science. The idea of DDB is to link all cultural and scientific institutions in Germany. This website is founded by the public sector and aims to gather and organize the digitized material (archives) of German cultural and scientific institutions and make them available to the public. The Deutsche Digitale Bibliothek Visualized (DDBD) platform is built on HTML5 technology, which is, by definition, the most advanced technology. The system can be run in Internet browser so there is no need for an appropriate operating system or additional installed computer programs. When we talk about the interactivity element, the DDB platform uses two approaches: one is the approximation or zooming mechanism that allows the approximation to be made for a concrete, smaller relationships and the second is alienation with which the broader, bigger picture of the relationships is revealed.

The second interactive value is that the user, with each mouse click activation, follows the programmed link and visits the webpages of any organization or people he chooses. Visualization process is organized through four main forms. They are: time (time lines), keywords (textual visualizations), places (donatchart) and relationships (network, interactive structures). The timeline shape is organized on a linear basis extending in the graphically illustrated period of four thousand years before the new era to this day. Furthermore, there is no one central timeline, but seven that are structured according to the theme that is located therein. Thus, we find timelines showing archives, libraries, media collections, research, museum collections, archives, and the protection of the monument and the section called the rest, and containing elements not classified in the previous six categories. Further, there is a visualization of Word Clouds. This form functions as it is the usual mechanism for him. There is a relationship between the font size of a particular term and the frequency of that term's appearance within all collections. The basic visual element of size is used. Furthermore, places of interest, that is, cities of institutions that have digitized their archives

were thematized. In this visualization, the designers used a specific shape of the drawing chart (DonutChart), which in its size suggests the size of the collection, and in some parts the type of digitized content. In addition to the mentioned element of size, this visualization uses the basic graphic element of colour in the discrimination of different and in the timeline mentioned areas of the collection. As these visualizations are interactive, the user can choose one of the color-coded collection fields, which will be further highlighted within other visualization graphs, and thus shown in which other cities this collection type is located. And finally, network structure visualization deals with the relationships between people and organizations, and is based on the collection objects that link them. The elements, more precisely the basic visual circuit element or ellipse are located in an arbitrary space. The visual element of colour was used in the distinction between organizations (gray) and people (red colour). Nodes, or branches between organizations and people, show their interrelationships. The node thickness suggests a number of digital inputs that link the organization to the specific person.

**Center for Australian Arts Prints** (<http://www.printsandprintmaking.gov.au/>)

The Center for Australian Arts Prints (Picture 1) is part of the National Gallery of Australia and provides insight into the digitized collection of over 22,000 works. The collection is organized in HTML5 technology. Initial interactivity exists in the ability to choose between the initial five types of data visualization. In the second step, interactivity is organized around keywords, organized in the form of links. Thus, the user chooses one of the keywords, such as the author's name, and then new interface is opened which shows the diminished exhibits as well as a sort of time line. The mentioned digital reproductions are placed in a vertical timeline, and when a user chooses a single image, a larger window with larger photographs, as well as all the additional textual information about the work, opens. In addition, within the visualization time frame, it is also indicated in which terrestrial gallery there is a concrete work. The visualization of the Center for Australian Arts Print institution was driven by big data. Several building structures are noticeable. There is a time structure in the form of a vertical timeline. Also, the system uses direct visualization of iconic presentation. Finally, thirdly, there is visualization in the form of text structures of key terms, names or time, style and spatial definitions.



**Picture 1: Digital collections of group plus (+): top left – Deutsche Digitale Bibliothek Visualized; top right -ChronoZoom Platforma;down left – Center for Australian Arts Prints; down right – Artscope – SFMoMA**

Source: *How Does a Collection of Over 7 Million Cultural Heritage Objects Look Like?*. [online]. [2017-04-20]. Available at: <<https://uclab.fh-potsdam.de/ddb>>; *Chronozoom*. [online]. [2017-04-20]. Available at: <<http://www.chronozoom.com>; <http://www.printsandprintmaking.gov.au/>; <https://stamen.com/work/sfmoma/>>.

## Conclusion

There are two fundamental goals of this paper. The first is to provide insights into the current state of digital collections of Croatian museum institutions organization. Another aim is to explore some functional corrective, ie to understand the possible new mechanisms for the expansion of digital information spaces where cultural data are produced, stored and mediated. In order to do this, the existing situation was analysed first, ie trying to understand how the cultural institutions in Croatia represent their material (archives) digitally. A classification called – 3 + (minus, three, plus) has been established. The classification classifies the ways in which museums in Croatia present culture data in digital reality. It is said that there are five basic degrees; from the negation of the digital information space to the establishment, for the general thesis of this paper extremely important – digital collections as an autonomous place of knowledge organization. In the part of the paper that deals with this analysis, key trends have been recorded. In general, this paper argues that these attempts to present information are characterized by insufficient or improper use of the new

media digital language. Thus, many museums in Croatia don't have websites (31 percent of them). Also, there are institutions that own websites, but only for basic information, without placing their business in the digital sphere (32.7 percent). Whenever the websites are used as sites for displaying digital archives, then the culture data of these institutions are presented in two wrong ways; insufficient (only a small number of objects are digitized) or inadequate (they don't use the basics of digital expression) (25.7 percent). Yet, from the analysis it is clear that there are institutions that understand the contemporary idea that everything that exists in the terrestrial, analogue world should be displayed on the internet (6.2 percent).

Taking into account these research results, it has not yet responded to the initial hypothesis whereby the information spaces of digital information organization by visual means, by their specific argumentation, represent autonomous forms of information production. Under the concept of autonomy is meant the independence of the form that is recognized in their uniqueness, originality. In other words, there are some elements of expression in digital spaces that have no analogy in the terrestrial existence. Or, it is argued that the visual information organization within these websites has expressive features that are not found in the configuration of organizing physical collections, as well as in the textual argumentation of the mentioned collections. What are the underlying thoughts? There isn't one possible situation that would allow the user of the terrestrial collection to see all the collection objects from one viewpoint or one look. Similarly, there is no situation in which a visitor of museums terrestrial collection could search, or explore parts of the collection by choosing stylistic, physical, value, expressive or similar elements that previously described specific objects of the collection. And this is precisely the stated feature of the webpages driven by visual arguments, is found in the aforementioned intellectual hypothesis of the Dörk and associates information flaneur, as well as in the information visualization procedure for cultural data. Namely, the underlying idea of an information flaneur, as well as the behavioural strategy implied by this term, is characterized by exploration through movement across information spaces. However, it is important to say, without a pre-selected target, or more specifically – the information we choose to find. Rather, the organized research strategy through so-called wandering produces specific and quality information findings. Clearly, in order to do so, it is necessary to establish an information environment that will stimulate cognitive search, understanding and abstraction mechanisms.

Such information environments, used in culture-related institutions, exist and are addressed in the part of the paper dealing with case studies of appropriate examples of information visualization. For this reason, we have

focused on four such examples and analysed them through the established classification of data visualization procedures. The aforementioned argumentation line illustrates possible further developments in the way of presenting digital collections. Analysed, described and defined procedures of cultural information visualization could be applied in Croatian cultural institutions. At this point, it is claimed that the continuation of such research must include the concrete creation of a visualization platform that would be driven by the archives of abovementioned institutions. Such research, in addition to a clear practical value, would suit new ways of studying which are characteristic for new media and digital humanity research paradigm. However, this paper explicitly states that with the process of information visualization, the digital information spaces have the potential to become autonomous places of knowledge production and organization. This work has created a scientific and functional foundation that could help to establish more meaningful co-production and mediation of cultural data within digital information space.

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# PERSUASION TECHNIQUES IN MEDIA COMMUNICATION OF POLITICIANS

*Monika Hossová – Jakub Glajza*

## **ABSTRACT:**

The objective of the study is to examine usage of persuasion techniques in media communication of politicians. The research sample consists of media statements of selected Slovak politicians on social networks. The selected politicians are the winners of the most recent election conducted on the territory of the Slovak Republic, i.e. election to the higher territorial units in 2017. We have chosen to analyze the issue mainly due to the fact that, in contemporary society, we often encounter negative ways of influencing a recipient, like for example, manipulation, propaganda, or scaremongering. Persuasion can generally be considered a means of persuading, while the actual conviction is based on a free and reasoned decision of the recipient. Political communication and election campaigns in Slovakia and in the world provide a vast space to analyze the means of public figures trying to win a recipient, in this case, a voter. We approach the research through a method of content analysis. We have analyzed media communication of the winners of the election to the higher territorial units 2017 on social networks in the pre-election week. The result of the research and this study is an evaluation of occurrences of persuasion techniques used most frequently by the selected politicians in Slovakia.

## **KEY WORDS:**

media communication, persuasion, persuasion techniques, politicians, politics, social media

## **1 Introduction**

The term persuasion comes from the Latin word *persuasio*, which could be translated as an act of persuading, convincing. Persuasion is a process, where the main motive is talking a recipient round; convincing, mentally influencing, guiding, or directing someone from one place to another.<sup>1</sup> In comparison with other forms of (interpersonal) influencing, persuasion is of a more positive character. Grác asserts that “*persuasion is an action of influencing by which the recipient, under the influence of the persuader, is voluntarily and participantly ascertaining the validity of a certain attitude.*”<sup>2</sup> Iłowiecki and Zasepa claim that if we understand persuasion as a kind of an art in which an individual tries to win a recipient through arguments,

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1 PETRANOVÁ, D., VRABEC, N.: *Persuázia a médiá*. Trnava : FMK UCM in Trnava, 2013, p. 11.

2 GRÁC, J.: *Persuázia ovplyvňovanie človeka človekom*. Martin : Osveta, 1985, p. 16.

there is nothing wrong about that.<sup>3</sup> However, a rule applies that this process must be voluntary and conscious by the recipient. O'Keefe also speaks of voluntariness. He defines persuasion as an attempt to influence a mental state of another person or a group of people through communication where the person being persuaded has a certain extent of an emancipated choice and their decision is free.<sup>4</sup> Besides voluntariness, characteristic features of persuasion are also interest, participation, certainty and reasonableness. Due to these features we can, consequently, distinguish persuasion from other forms of influencing, like e.g. manipulation.<sup>5</sup> Manipulation can generally be characterized as an unfair communication without stating meaningful arguments and without recipient's awareness of being manipulated, while the ambition of the manipulator is to achieve their own goal. "*The manipulator wants to excite the emotions against the real interests of the recipient who is being influenced.*"<sup>6</sup>

For an appropriate introduction to the issue, it is also essential to define the term political communication. Under this term we understand a means of transmitting important and vital information, necessary to achieve political goals and stability of the society. The main objective of such political communication, in general, is to influence individual opinions and group positions of people that play a key role in realization of political goals. The ability to affect and influence subjects in a desired way, connected to an emotional side of these subjects, is a fundamental element of political communication.<sup>7</sup> Political communication, carried out through public appearances, debates, and in the media, is closely linked to political marketing, but often also to propaganda, manipulation, political advertising and persuasion. Political marketing is then considered a complex of theories, methods, strategies, techniques, and social procedures being used to persuade voters to express their support for a certain politician or political subject.<sup>8</sup>

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3 ILOWIECKI, M., ZASEPA, T.: *Moc a nemoc médií*. Bratislava : VEDA, 2003, p. 35.

4 O'KEEFE, D. J.: *Persuasion: Theory and research*. Thousand Oaks : SAGE Publications, 2002, p. 5.

5 GRÁC, J.: *Persúázia ovplyvňovanie človeka človekom*. Martin : Osveta, 1985, p. 17.

6 KOSZEMBAR WIKLIK, M.: Controversial Themes in Advertisements: On Manipulating the Emotions of Audiences and Extending the Boundaries of the Social „Taboo“. In *Communication Today*, 2016, Vol. 7, No. 1, p. 20.

7 ŠTEDROŇ, B. et al.: *Politika a politický marketing*. Bratislava : C. H. Beck, 2013, p. 19.

8 ULICKA, G.: Politický marketing. In JABLOŇSKI, W. (ed.): *Politický marketing, úvod do teórie a praxe*. Brno : Barrister & Principal, 2006, p. 12.

### 1.1 Persuasion and persuasion techniques in political communication

Naturally, persuasion techniques are an integral means of the persuading process. Their classification is relatively diverse; however, they are generally divided into basic, intermediate and advanced persuasion techniques. Some of these techniques occur exclusively in marketing communication and product sales promotion; others have found their place also in political communication and media appearances of politicians. In Table 1 we introduce characteristics of persuasion techniques that are used in political communication the most frequently.

**Table 1: Persuasion techniques in political communication**

<b>Basic persuasion techniques</b>	
Intensity	Reinforcing an effect of a statement by superlatives, comparatives, exaggeration or extolling.
Repetition	Repetitive displaying and presenting of a message, image, key word etc. In political communication, it is mostly repetition of political mottos, slogans, and key words representing societal problems which the politician aims to solve (e.g. jobs, unemployment, infrastructure etc.).
Explicit claims	Exact and specific claims about quality, reliability, or effect. They should be precisely verifiable. In political communication, we encounter usage of explicit claims as guarantees for a voter (e.g. <i>If I am elected, I vouch for the unemployment decrease by 5%</i> ), but also using statistical data in speeches.
Experts	Presence of experts (professionals) on billboards or in advertisements of political candidates means that this expert supports the political party or an individual in question. Experts, in a way, lend their credibility to the presented candidates and ideas. It is a form of testimonial. In certain circumstances, celebrities or plain folks can also be considered experts.
Plain folks	It is based on recipient's confidence in regular people and authenticity of their story. A politician using this technique often refers to their meetings and negotiations with ordinary citizens, listening to their demands, requests and complaints.
<b>Intermediate persuasion techniques</b>	
Flattery	In political communication it represents a politician's effort to put themselves in voter's shoes or appealing to sensitive side of citizens (e.g. hard work, insufficient money – <i>We know how hard you work! You deserve more!</i> ). It arouses sympathy of the recipient. It can also be applied on the politician, mostly when they emphasise their successes and virtues.
Rhetorical questions	They create a feeling of agreement with the speaker; build trust and impression that the politician is able to solve a situation even before they suggest a concrete solution.
Symbols	They have an emotional effect and evoke associations. These could be connections associated with family, home, life style, social status, etc.
Bribery	A politician offers or promises a certain benefit if a citizen gives him their vote. In some way it is a condition/guarantee in a sense: being elected = fulfilling promises.

Name-calling	Rejecting a concrete person, group of people, or ideas by linking it to a negative symbol or disparaging it. In political communication it can lead to personal attacks. It is connected to usage of adjectives with negative connotations, e.g. inefficient, passive, and extreme. Example: <i>Previous government managed the country in a non-transparent way, inefficiently, and selfishly! That must change!</i>
<b>Advanced persuasion techniques</b>	
Scapegoating	Labelling a concrete person or a group of people as an origin or reason of a problem. "Elimination" of this person then, at first sight, creates an impression of elimination of the problem. It could be, for example, blaming the head of a ministry for high unemployment rate in a region, although, in reality, it is a complex problem that a single person is not solely responsible for.
Cause vs. Correlation	The essence of this technique lies in interchanging causality and mutuality of relationships (correlation). Causes of some state can be exchanged for consequences of this state in an attempt to persuade the audience. E.g. <i>In last 5 years, unemployment rate has reached record-high numbers. XY has been a prime minister for the last 5 years. Therefore, prime minister XY is responsible for the increase.</i> In reality, it is an incorrect interpretation of relations.
Group dynamics and Majority belief	Connected persuasive techniques based on a fact that everyone is highly influenced by what other people do and think. If a high enough number of people believe something, we find it easier to regard it as true. A politician, in this case, refers to the belief of majority of their supporters.
Denial	Is often connected to personal attacks and is used to avoid argumentation or responsibility for something. A politician can, for example, say <i>I will not discuss my opponent's marital issues.</i> On the outside, he tries to avoid argumentation and explanation of the problem, although he has just brought up the topic and "attacked" his opponent.

Source: *Media Literacy Project*. [online]. [2018-03-13]. Available at: <[http://www.nmmlp.org/media\\_literacy/language\\_persuasion.html](http://www.nmmlp.org/media_literacy/language_persuasion.html)>.

## 2 Methodology

The objective of the study is to identify the most frequently used persuasion techniques in media communication of selected Slovak politicians. Based on the theoretical knowledge, we analyse the extent of using these techniques in communication of politicians on social networks. We have decided to analyse media communication because electronic media and new media currently play an important role in public opinion formation and they influence our perception of the world.<sup>9</sup> Through the content analysis of a sample of media statements of selected politicians, we analyse the current state of the issue, namely, what persuasion techniques these politicians use most frequently.

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9 SOLÍK, M., VIŠŇOVSKÝ, J., LALUHOVÁ, J.: Media as a Tool for Fostering Values in the Contemporary Society. In *European Journal of Science and Theology*, 2013, Vol. 9, No. 6, p. 71.

We have chosen the method of content analysis as a quantitative research method, which allows us to evaluate the percentage of occurrences of using persuasion techniques.

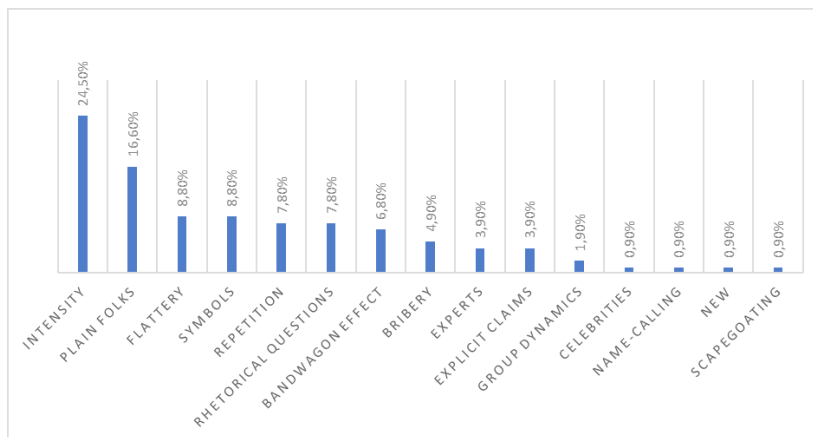
The research sample consists of selected Slovak politicians and their media communication during the election campaign. The selected politicians are the winners of the election to the Higher Territorial Units in Slovakia (HTU), which took place on 4<sup>th</sup> November 2017: Ján Lunter (independent candidate, Banská Bystrica Region), Juraj Droba (SaS, Bratislava Region), Rastislav Trnka (independent candidate, Košice Region), Milan Belica (SMER-SR, Nitra Region), Milan Majerský (KDH, Prešov Region), Jaroslav Baška (SMER-SD, Trenčín Region), Jozef Viskupič (SaS, Trnava Region), Erika Jurinová (SaS, Žilina Region). We have chosen the selected sample of politicians on the basis of the election to HTU being the most recent and actual election in Slovakia. In regard to the fact that these politicians are the winners of the election, we can assume that their persuasion techniques were more successful than those of the other candidates. In our research we analyse media statements and communication of politicians on the social network Facebook during the pre-election week (28.10.2017 – 4.11.2017). We carry out an analysis of Facebook pages of the winners, where they shared information related to their candidature and through which they attempted to impress and win voters.

### **3 Analysis of persuasion techniques in media communication of politicians**

We are conducting the research of persuasion techniques usage in media communication of the winners of the election to HTU 2017 through the method of content analysis. We are analysing the posts of the politicians on their official pages on the social network Facebook in the week from 28.10.2017 to 4.11.2017, i.e. in the pre-election week. To identify individual techniques, we are using a document of *Media Literacy Project*, through which we have defined the persuasion techniques stated in the Table 1. Facebook profile of the election winner in the Banská Bystrica Self-Governing Region, Ján Lunter, is named *LUNTER for a good region*. This politician used persuasion techniques 102 times in 19 posts in the period under investigation. They were most often the basic persuasion techniques; however, there were some techniques from the group of intermediate and advanced techniques, e.g. *intensity, plain folks, experts, repetition, flattery, symbols, bribery, rhetorical questions and scapegoating*.

We consider using the technique *repetition* the most prominent example, where the politician accentuated the main message the most frequently (e.g.

*“Let’s not leave anything to chance today. [...] Today, we cannot leave anything to chance!”*). As a *symbol*, he used e.g. children and their future (*“Today, it is being decided how living here is going to be for next 5 years for us – and whether our children will want to live here too.”*) We also recognize the politician identifying himself with *plain folks* (*“I have voted first thing in the morning and I call on you, friends, come vote!”*) and using the technique *experts/celebrities*, where the politician emphasises support from a popular figure (*“Also Daniel Majling, dramaturge of SND, born in Gemer, will travel home to Revúca to give his vote.”*) We can find *flattery* of himself and *bribery* in a form of offering guarantees in the statement: *“I have built a successful company literally out of nothing: today it is exporting to 5 countries and provides jobs for 200 people. [...] If I am elected, I will work hard for you for 5 years. And my works brings results.”* From the advanced persuasion techniques, using the technique of *scapegoating* in combination with *rhetorical question*, where Lunter blames a concrete person for the existing state of things, stand out the most (*“What is the current chairman doing about it? He is spending money, which he could have used to solve this crisis, on road repairs – because he has ineptly lost EU funds intended for roads. And when the management of DSS Slatinka has written a successful EU funding project worth 2.4 million EUR by themselves, he refused to sign it and has been blocking it for 4 years.”*). We present the graphical display and percentage evaluation of the content analysis of Ján Lunter’s statements on the social network in Chart 1.

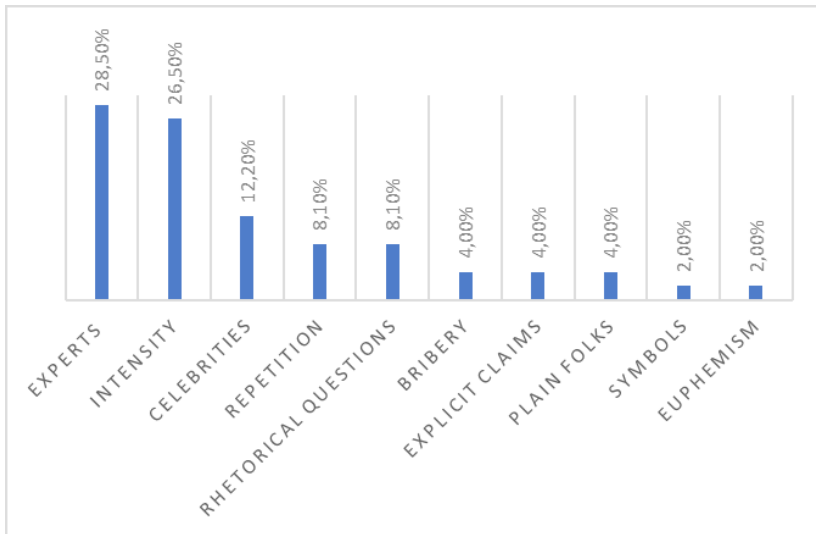


**Chart 1: Persuasive techniques in communication of Ján Lunter – Facebook profile LUNTER pre dobrý kraj**

Source: own processing, 2018.

Juraj Droba, the winner of the election in Bratislava Region, communicated with his voters on Facebook through his profile named *Juraj Droba*. During

the researched time period, he published sixteen posts. In these posts, we have identified 49 cases of persuasion techniques, in particular basic and intermediate techniques: *experts*, *celebrities*, *intensity*, *rhetorical questions*, *symbols*, *bribery*. *Intensity* is visible in attempts to reinforce what has already been stated (e.g. *unexpectedly massive wave of support*). More frequently, Juraj Droba, in his posts, used techniques *experts* and *celebrities*, these being well-known figures, sportsmen, celebrities from cultural sphere and other politicians, who expressed their support for the candidate. We have identified *bribery* in the promise of the politician: *"I promise I will not disappoint you."* In his communication on the social network, *rhetorical questions* were also present (*"Do young people really want it all right now and are not willing to do anything for it?"*). We also regard a video-recording posted on the social network, where the politician is posing as an ordinary person and is helping activists with a clean-up of a city district, as a persuasion technique. Graphical display and percentage evaluation of the content analysis of Juraj Droba's communication on social network is shown in the Chart 2.

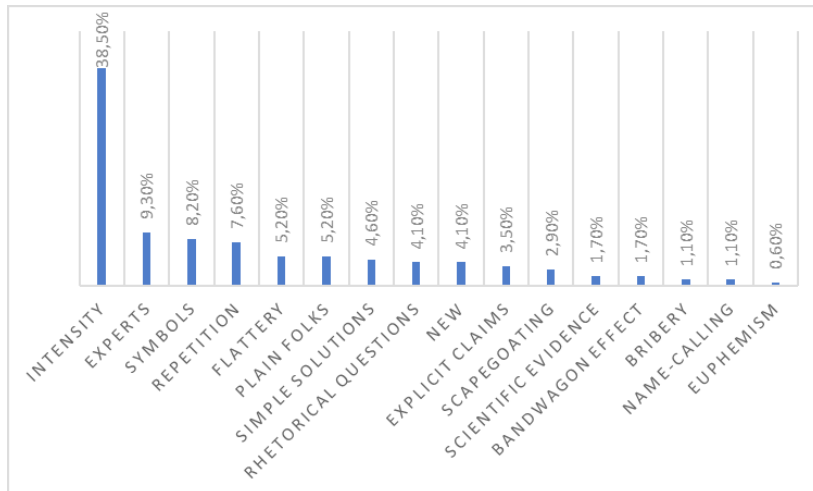


**Chart 2: Persuasive techniques in communication of Juraj Droba – Facebook profile Juraj Droba**

Source: own processing, 2018.

Rastislav Trnka is the winner of the election in the Košice Self-Governing Region. His Facebook profile is called *Rasto TRNKA*. His usage of persuasion techniques is the most pronounced of all of the surveyed politicians, they were used as many as 171 times in 33 posts. Most often, the politician used

basic and intermediate persuasion techniques: *intensity*, *experts*, *repetition*, *symbols*, *flattery*, *simple solutions*, *scapegoating*. We have evaluated usage of the same hashtags in individual posts (#Ječas, #JečasRozhybatNasKraj) as *repetition*. He used *flattery* of himself, as well as others, e.g. “I am glad that I have come out as the MOST ACTIVE representative, although I am the youngest among my colleagues.” The technique *rhetorical questions* also occurred relatively frequently (“Are you asking how regional office can help the entrepreneurs in the region?”, “Has a candidate for a region chairman ever phoned you before?” Usage of the technique *plain folks* is also apparent, the candidate putting himself into this position (“I am Rasto Trnka and I am an Easterner. I was born in the east, grew up here and got married here this summer.”) We have identified *intensity* and *bribery* e.g. in the following statement: “I strongly believe that I will get a chance to be a “public servant of people” and together we will get the region moving, as we can see it happening abroad. Actively, honestly, and conscientiously. I have a clear plan and I am ready to take responsibility for my actions.” Besides the aforementioned, he also used the technique *experts*, e.g.: “I am proud to have a person like Jozef Ondraš, the founder of IT sector in Košice, on my team. He presently employs more than 11 000 people and creates 17-18 % GDP of the whole region.” We present the graphical display and percentage evaluation of the content analysis of Rastislav Trnka’s posts on social network in Chart 3.

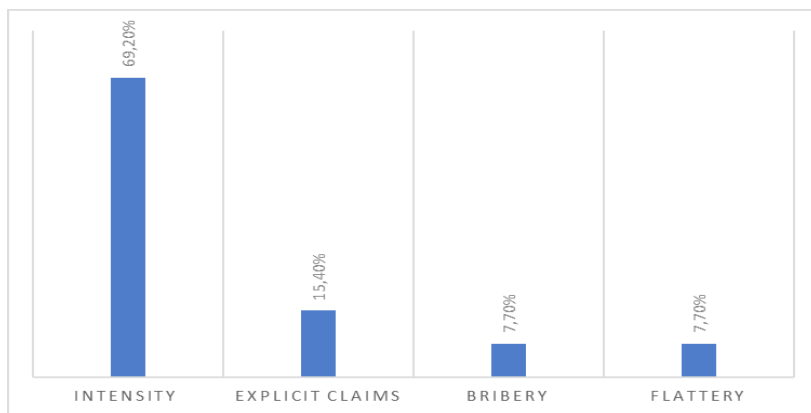


**Chart 3: Persuasive techniques in communication of Rastislav Trnka – Facebook profile Rasto TRNKA**

Source: own processing, 2018.



The winner of the election in the Nitra Region is Milan Belica. On his Facebook profile *Župan Belica*, he does not give much weight to communication with the voters. During the pre-election week, Belica published only one post and had published only six in the month before. In the post in this period we have recognized these techniques: *intensity*, *flattery*, *bribery* and *explicit claims*. These techniques appeared in a post addressed to the elderly: “...they are very active and extremely capable. [...] I would like to thank for pleasant moments and I am certain that we will pay as much attention to them in the future as we have so far.” We see *explicit claims* and *flattery* of himself in a statement: “It is a joint project of both countries, its construction will be paid by the EU within the Connecting Europe Facility and it should be finished in 2019. Our region will benefit from better transportation availability and I am happy to have been a part of it.” Graphical display and percentage evaluation of the content analysis of Milan Belica’s posts on social network are presented in Chart 4.

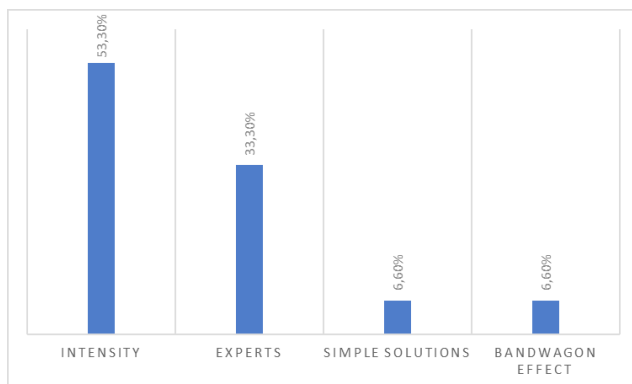


**Chart 4: Persuasive techniques in communication of Milan Belica – Facebook profile Župan Belica**

Source: own processing, 2018.

Another politician less active on the social network is the election winner in the Prešov Region, Milan Majerský. On his Facebook profile *Milan Majerský*, he published only six posts during the period considered. In these posts he used techniques: *intensity*, *experts*, *simple solutions* and *Bandwagon effect*. We have identified *intensity* in the post: “It has been a long journey; we started in summer and are finishing in winter coats. We have met many interesting people, heard various opinions, and seen beautiful places. I hope it will bear necessary fruit. THANK YOU.” The most frequently appearing technique is *experts*, in statements being combined with the technique *simple solution*: “Change can happen only by joining forces. I want to thank Ľubomír Galko for

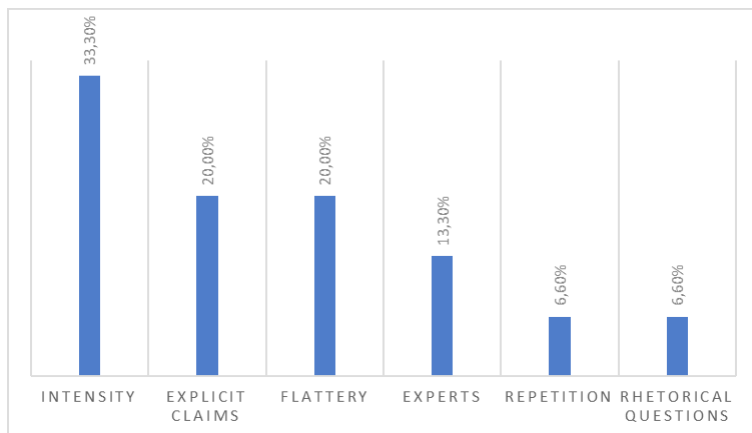
*his support. Strength lies in unity!*" In his other posts, the politician published videos of politicians and well-known people, who can be regarded as experts (Marek Michalčík, Richard Vašečka, Maroš Čaučík, Lubomír Galko, Veronika Remišová), expressing their support. Graphical display and percentage evaluation of the content analysis of statements of Milan Majerský on the social network is presented in Chart 5.



**Chart 5: Persuasive techniques in communication of Milan Majerský – Facebook profile Milan Majerský**

Source: own processing, 2018.

Jaroslav Baška, winner of the election in Trenčín region published only seven posts on his Facebook profile *Jaroslav Baška* during the reference week. In his posts, he used the following persuasion techniques: *intensity, explicit claims, flattery, and symbols*. As an example of *flattery* of his person, we offer a part of his statement in a form of a video: *"In last four years we have done a lot of work in the Trenčín Region. I know Trenčín Region very well and I understand what it needs."* We can also recognize *intensity* in words *very much* and *very good*. Explicit claims, intensity, and flattery are present in a post: *"During summer, I have visited all 276 cities and municipalities in our region and you have approached me with many suggestions, either in person or through these cards. I have received a really huge number of them from you and, now, I can contently state that I have honestly replied to every single one which contained contact information and together we have moved the solution of many suggestions forward."* The politician used the technique *experts* in a video of the Prime Minister Fico showing him his support. We provide the graphical display and percentage evaluation of the content analysis of Jaroslav Baška's statements on the social network in Chart 6.

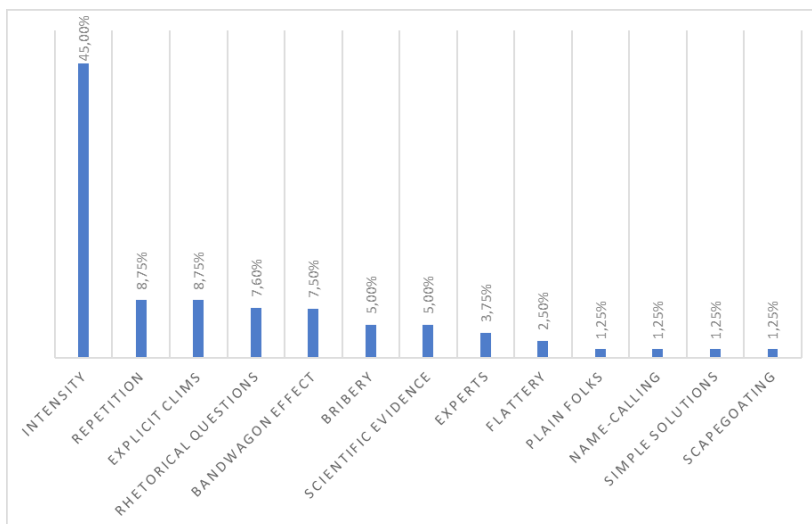


**Chart 6: Persuasive techniques in communication of Jaroslav Baška – Facebook profile Jaroslav Baška**

Source: own processing, 2018.

Another active politician in the social networking environment is the winner of the election to the HTU in Trnava Region, Jozef Viskupič. His Facebook profile *Jozef Viskupič*, in the surveyed week, contained 19 posts in which persuasion techniques were used 80 times. The techniques used by the politician most frequently are: *intensity*, *repetition*, *explicit claims*, *experts*, *rhetorical questions*, *bandwagon effect*, and *scapegoating*. We have evaluated using the same hastags in posts as *repetition* (*#nenechajtotak*, *#trnavskyzupan*, *#spolutvorimekraj*, *#stvrtyNovember*, *#zmenajenadosah*). As an example of *intensity* and *bandwagon effect* (*be one of us*), we have identified an expression in the statement: “*Tomorrow, don’t sit at home and come vote. You don’t have to vote for lesser evil, you can vote for greater good :). Life is about perspective. Change is within reach and every vote is important.*” We can see *flattering* himself combined with the technique *plain folks* in the statement: “*... I have personally travelled across the whole region. From south to north. (intensity and flattery) I value each village and every town. I have talked to you, have listened to what worries and pleases you (plain folks).*” We have found the technique *bandwagon effect*, also referred to as *be one of us*, in encouraging voters to take part in the election: “*I would like to thank you and I believe that we will make it. That, together, we will change our region for the better. Your confidence is a great obligation and I will do everything possible not to disappoint you!*” He used the technique *rhetorical question* on several occasions, e.g.: “*Do you know what falls under competence of a regional office?*” The technique *experts* is also present in posts where e.g. the parliament member Matovič or the Mayor of the City of Trnava state

their support for Viskupič. Graphical display and percentage evaluation of the content analysis of Jozef Viskupič's communication on the social network are presented in Chart 7.

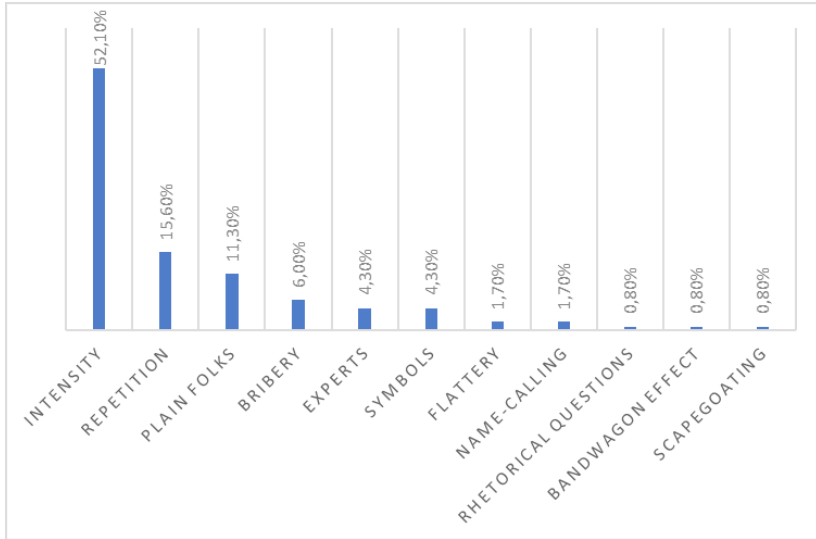


**Chart 7: Persuasive techniques in communication of Jozef Viskupič – Facebook profile Jozef Viskupič**

Source: own processing, 2018.

Erika Jurinová, the winner of the election in Žilina region, during the pre-election week, published 31 posts on her Facebook page *Erika Jurinová* and used persuasion techniques 115 times. The most frequently used techniques are: *intensity*, *repetition*, *plain folks*, *symbols*, *flattery*, *name-calling*, *scapegoating*. Overall, the most prominent techniques used are *intensity* and *bribery*, e.g.: “*Change is within reach; when people in Žilina Region come together, they can accomplish great things. In no other region is the battle as close as in the Žilina Region. People evidently strive for change for the better and it is literally on the verge of happening. Every single vote can be the decisive one.*”; “*THOUSANDS MEETINGS AND CONVERSATIONS. During the last two weeks, with our team and our candidates for the representatives, we have personally visited every district town of our region. We have heard hundreds of stories, shaken many hands, and handed out even more cakes.*”; “*I want to declare that if I am elected as a chairman, I will take all your suggestions into consideration and I will do everything possible to make your life in our region better and of higher quality.*” The technique *scapegoating* occurs in an indirect accusation of the former chairman for not using the full potential of the region: “*The current chairman hasn't used high economic*

growth for the development of the region's potential, for improvement in the quality of services provided, and for building infrastructure." In video-posts, the candidate also used the technique *experts* and *plain folks*, as well as *flattery* of her team: "In Orava, Liptov, Kysuce, and in Horné Považie, we have met people who yearn for change and we are bringing this change." We present the graphical display and percentage evaluation of the content analysis of Erika Jurinová's statements on the social network in Chart 8.



**Chart 8: Persuasive techniques in communication of Erika Jurinová – Facebook profile Erika Jurinová**

Source: own processing, 2018.

## Conclusion

The objective of the study is to identify the most frequent persuasion techniques in media communication of the selected Slovak politicians on the social network. The study presents an analysis of the extent of persuasion techniques usage in pre-election communication of winners of the election to the Higher Territorial Units 2017 in Slovakia. Based on the results of the content analysis of media statements of the politicians, we present five most frequently used persuasion techniques (according to Media Literacy Project) in order: *intensity*, *repetition*, *flattery*, *rhetorical questions*, and *explicit claims*. In comparison with the other techniques, the occurrence of the technique *intensity* is the most visible. Based on this, we can state that politicians in

their political media appearances and statements often like to impact their voters by intensity expressed in their statements. It is an approach of affecting potential voters through several different methods, like e.g. using qualifiers and particles, superlatives, comparison, exaggeration, overstatements, hyperbole, dramatizing, as well as minimizing. The second most frequently used technique is *repetition*. According to Media Literacy Project, repetition is the reason that political slogans, messages, thoughts and ideas are able to work to such a large extent. Through enough repetition, they are brought into our attention and awareness, thus contributing to the persuasion process. In the third place is the technique *flattery*, which has proven that people like to use praising and compliments (whether regarding themselves or others), in an attempt to impress and gain attention and, primarily, people's votes.

Through the content analysis we have also created an overview of the three most frequently used techniques by each politician:

1. Ján Lunter: 1. intensity, 2. plain folks, 3. flattery/symbols;
2. Juraj Droba: 1. experts, 2. intensity, 3. celebrities;
3. Rastislav Trnka: 1. intensity, 2. experts, 3. symbols;
4. Milan Belica: 1. intensity, 2. explicit claims, 3. bribery/flattery;
5. Milan Majerský: 1. intensity, 2. experts, 3. simple solutions;
6. Jaroslav Baška: 1. intensity, 2. explicit claims/flattery, 3. experts;
7. Jozef Viskupič: 1. intensity, 2. repetition/explicit claims/rhetorical questions, 3. bandwagon effect;
8. Erika Jurinová: 1. intensity, 2. repetition, 3. plain folks.

Based on the rate of using individual techniques, we can rank the politician according to the frequency of their usage of persuasion as a method of influencing: 1. *Rastislav Trnka*; 2. *Erika Jurinová*; 3. *Ján Lunter*; 4. *Jozef Viskupič*; 5. *Juraj Droba*; 6. *Jaroslav Baška*, 7. *Milan Majerský*; 8. *Milan Belica*. From the conducted research and on the basis of results interpretation, we can state that persuasion as a means of influencing a recipient is indeed being applied in political communication. In light of this fact, it is necessary to pay more attention to this issue and, consequentially, to educating the recipient (in this case the voter) and encouraging their critical thinking. Although persuasion is considered a "positive" method of influencing, it is important to recognize individual techniques and, in particular, to be able to clearly distinguish it from other forms of influencing (e.g. manipulation and propaganda). Empirical research proves that citizens often regard politicians as manipulative.<sup>10</sup> Recipient's awareness and ability to verify

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10 TURSKA KAWA, A., OLSZANECKA MARMOLA, A.: A Woman in Politics or Politics in a Woman? Perception of the Female Leaders of Polish Political Parties in the Context of the 2015 Parliamentary Election. In *Communication Today*, 2016, Vol. 7, No. 2, p. 69.

information they are presented with is also vital. In this connection, the level of media literacy of an individual and their ability of critical analysis of media content is important, as it is the media that play a crucial role in forming public opinion in the area of political and cultural life.<sup>11</sup>

**Acknowledgement:**

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11 HORVÁTH, P., MELUŠ, M.: Media Games in the Background of Slovak Parliamentary Election in 2016. In *Communication Today*, 2017, Vol. 8, No. 1, p. 67.

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# RESPONSIBLE TEACHING: THE DEVELOPMENT OF CRITICAL THINKING AND MEDIA LITERACY OF THE PUBLIC SPHERE AS A NECESSITY AND OBLIGATION

*Antonija Huljev – Dean Cikovac*

## **ABSTRACT:**

Responsible learning and teaching are in a correlation with the development of critical thinking, which starts with presenting the problem and ends with presenting arguments. Through the implementation of contemporary teaching strategies, critical thinking is being developed with the tendency of expanding the consciousness of a competent individual in a constantly changing environment of socially distributed knowledge and programmed truths. In a time when information is a powerful “weapon”, and the corpus of public knowledge represents a means of controlling and monitoring, only an individual inclined to critical thinking is the answer to the manipulative challenges of media content. Therefore, educational tendencies for the development of critical thinking have ceased to be a mere means, but have rather become the necessity, purpose, and goal of education and teaching. An individual that has a developed critical (self)-consciousness is able to consume the media selectively and thus distinguish the mediated reality. The research paper is based on the assumption that critical thinking is the absolute goal of the educational process, a departure from factual and dogmatic knowledge that does not prepare an individual for living in the world of scattered and fragmented truth. Therefore, the research paper observes critical thinking primarily from the position of contemporary pedagogical theory and practice.

## **KEY WORDS:**

critical thinking, educational process, media, nurture, pedagogy, public knowledge

## **1 Introduction**

The development of critical thinking is the backbone of science and the path to an autonomous, free, and complete personality whose development is nurtured in students from the earliest educational age. Through the implementation of contemporary teaching strategies in the educational process, such as in-depth reading, the INSERT method, reciprocal teaching, etc., critical thinking is being developed with the tendency of expanding the consciousness of a competent individual in a constantly changing environment of socially distributed knowledge and programmed truths. In a time when information is a powerful “weapon”, and the corpus of public knowledge represents a means of controlling and monitoring, only an individual inclined to critical thinking is the answer to the manipulative challenges of media content. In the research paper, the term media is used

in a sociological manner as an institutional and organizational framework of communication: economy, politics, science, nurture etc. All four meanings of media (physiological, technological, physical, and sociological) manifest formal or structural legitimacy to a certain extent, which grants it explicitness. Therefore, with all its vagueness of meaning, the media can be understood more or less as an abstract genealogical or modal category. Biti states that McLuhan presumably had this in mind with his slogan "the medium is the message."<sup>1</sup>

The starting viewpoint of the research paper is that educational tendencies for the development of critical thinking have ceased to be a mere means, but have become the necessity, purpose, and the goal of nurture and teaching today. An individual that has a developed critical (self)-consciousness is able to consume the media selectively and thus distinguish the mediated reality from its representation. Oraić Tolić states there is no belief in an authentic reality in postmodernism. Namely, realistic mimesis and the avant-garde defamiliarization presuppose the existence of an authentic reality. They are based on the belief that artistic representation leads to an authentic reality, despite of where and what it may be. In postmodern culture, virtual realism is a strategy for inquiring about the relationship between the real, the imaginary, and the symbolic, rather than the search for what is real. That is mimesis, the estrangement of the world and the fantastic in which there is no belief in the possibility of reaching reality, and in which the imaginary becomes a newer, more realistic reality (as opposed to another realistic and symbolic world). The simplest definition of virtual realism as a literary technique is that virtual realism is a mimesis in the worlds of simulation and simulacrum, a notion introduced in postmodernity by Jean Baudrillard. It is about creating a reality according to models of no origin and actuality, viz. the so-called hyperreality. Simulacrum represents a fiction that becomes the only reality – surrealism. Respectively, simulacrum is not fiction that is known to be unreal.<sup>2</sup> Therefore, the research paper is based on the assumption that critical thinking is the absolute goal of the educational process, a departure from factual and dogmatic knowledge that does not prepare an individual for living in the world of scattered and fragmented truth. Decision-making is always an act of responsibility that can ultimately, without critical thinking, result in fatal consequences for both the individual and nation as a whole. The research paper interdisciplinarily and methodologically approaches the problematization of critical thinking, primarily from the position of modern pedagogical theory and practice, as well as philosophy, philology,

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1 BITI, V.: *Pojmovnik suvremene književne i kulturne teorije*. Zagreb : Matica hrvatska, 2000, p. 302.

2 ORAIĆ TOLIĆ, D.: *Muška moderna i ženska postmoderna. Rođenje virtualne kulture*. Zagreb : Naklada Ljevak, 2005, p. 216, 217.

and information sciences. With the world becoming more complex and the spreading of democracy, it is increasingly more evident that young people should know how to solve difficult problems, critically examine situations, face alternative opinions, and make calculated decisions. It is equally evident that the ability of critical thinking has to be nurtured and encouraged within a stimulating learning environment.<sup>3</sup>

## 2 The role of media in shaping opinions, attitudes, and values

Firat and Basley claim that the media play an important role in shaping attitudes and values that people consider important.<sup>4</sup> Gavranović claims that the media are main promoters of economic, cultural, and humanistic values.<sup>5</sup> Bardi and Schwartz note that values condition human behavioral patterns to a great extent.<sup>6</sup> Availability, comprehensiveness, diversity, as well as media interactivity of the contemporary world, provide a constant and always equally interesting access to media content tailored to the needs of each individual. According to Cantril, in the early history of research on communication an approach was developed for studying the feeling of satisfaction that attracts the audience to a certain type of media and content that meets their needs.<sup>7</sup> Within the theoretical approach of studying media based on human needs, called *Uses and gratifications theory*, Ruggiero explains that each approach to particular media content is based on one's individual psychosocial need. Accordingly, access to certain media content by frequency classifies the type of media being consumed, but also depicts a psychological map of needs that provide a sense of pleasure when they are satisfied.<sup>8</sup> Pleasure, as a fundamental stimulus that conditions

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3 *Inovativne metode rada, učenja i poučavanja: Čitanje i pisanje za kritičko mišljenje*. Slavonski Brod : Gimnazija Matija Mesić, 2016, p. 1.

4 See: FIRAT, B. R.: Media Usage and Civic Life: The Role of Values. In *Journal of Social and Political Psychology*, 2014, Vol. 2, No. 1, p. 130; BESLEY, J. C.: Media use and human values. In *Journalism & Mass Communication Quarterly*, 2008, Vol. 85, No. 2, p. 311.

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6 BARDI, A., SCHWARTZ, S. H.: Values and behavior: Strength and structure of relations. In *Personality and Social Psychology Bulletin*, 2003, Vol. 29, p. 1207-1220.

7 CANTRIL, H.: Professor quiz: A gratifications study. In LAZARUS, P. F., STANTON, F. (eds.): *Radio research 1941*. New York : Duell, Sloan & Pearce, 1942, p. 34-45.

8 RUGGIERO, T. E.: Uses and Gratifications Theory in the 21<sup>st</sup> Century. In *Mass Communication & Society*, 2000, Vol. 3, No. 1, p. 23-37.

a certain type of behavior within individual choices of consuming media content, plays an extremely important role. In their research called *Defining Media Enjoyment as the Satisfaction of Intrinsic Needs*, Tamborini, Browman, Eden, Grizzard, and Organ present the conceptualization of pleasure in the context of satisfying needs which, accordingly, complements the traditional hedonistic<sup>9</sup> understanding of pleasure on which the entire entertainment industry is founded. The authors argue that people, besides having the need to consume media content for informational purposes, also tend to use media as a way to achieve a pure sense of pleasure, a phenomenon present in various researches and terminologically presented in many ways; either as an attraction, inclination, or joy and pleasure.<sup>10</sup>

However, frequent exposure to pleasure can result in habit formation while accessing specific types of information which, in return, will constantly renew and generate that same feeling. In *The Benefits and Dangers of Enjoyment with Social Networking Websites* study, Turel and Serenko establish a link between behavior, which through a certain approach to media content generates a sense of pleasure, and repetition of equal behavioral patterns that enhance the effect of pleasure and subsequently lead to addiction. The authors state that, apart from the pleasure that can lead to positive outcomes, such as high engagement and development of strong habits, pleasure can equally as much strengthen to the extent when it becomes a “bad habit” and causes the forming of pathological and non-adaptive psychological dependence on using information technology.<sup>11</sup> The basis for the previously mentioned researches derives from the foundations of ancient philosophy. In *Nicomachean Ethics*, Aristotle states that humans are creatures of habit and, in that sense, their actions are substantially conditioned through its development. Within the framework of Aristotle’s ethics, virtues are presented as a notion that encompasses acquired character traits and uses them as dispositions for subjective moral activity and evaluation. In that sense, culturally, historically, and socially defined concept of values encompasses the notion of virtues. According to Aristotle, attaining virtue is conditioned by habits, just like the absence of virtue is due to a lack of practice and knowledge. Therefore, habits can be both bad and good. The reason why people resort to bad habits is due to cravings or tendencies (*δρεξις*), which are explained as an urge to avoid profound thinking. According to Aristotle, people who get carried away with

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9 Gk. *hēdonē* (*δονή*) – pleasure, delight. (Remark by the authors).

10 TAMBORINI, R. et al.: *Defining media enjoyment as the satisfaction of intrinsic needs*. In *Journal of Communication*, 2010, Vol. 60, No. 4, p. 758-777.

11 TUREL, O., SERENKO, A.: *The benefits and dangers of enjoyment with social networking websites*. In *European Journal of Information Systems*, 2012, Vol. 21, No. 5, p. 512-528.

pleasure are incontinent, as they have already become slaves of pleasure.<sup>12</sup> Within the framework of a contemporary understanding, such slavery can be understood as an addiction. Accordingly, the ideal lies in moderation where pleasure is neither excessive nor deficient.<sup>13</sup>

Our modern way of life in the society of corporate consumerism does not rely on critical thinking as a speculative method in accessing media content, but primarily focuses on satisfaction of one's own needs. According to Carr, the computer screen runs over our doubts with its rewards and conveniences like a bulldozer. It is as much our servant as it is our master.<sup>14</sup> Carr states that the Internet as the most widespread media of today, apart from offering almost all forms of content for everyone's individual needs and transforming virtuality into reality and vice versa, is also gradually changing and shaping our ability to contemplate.<sup>15</sup> In this sense, the ability to contemplate is not only substituted for sensual pleasure but also forced out by reducing the totality of thought to a purely logical choice. Contemplation does not represent an act of reflection as a critical expression of self, but is reduced to a pure decision conditioned by a subjective need. The subject, its needs, and interests have become a measure of the overall image of social and cultural values, constituted in a culture dominated by material security and spiritual conformism. Consequently, the development of critical thinking as an attitude towards oneself, the society, and culture gradually decreases because all needs are satisfied and the reality is replaced by virtual reality shaped according to the needs of each individual. This suppresses the individual's spiritual growth as it is based on material values that have substituted spiritual values. Technological development brings a new type of media products whose digitalization and automation enable rapid information transfer and mobility. Their abundance, omnipresence, and accessibility can be seen on a global scale. The digital product, consisting of auditory and visual information, is designed to satisfy even the smallest individual needs and is easily able to find its consumer in a globally connected world of mass media.

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12 PEJOVIĆ, D.: *Aristotel: Nikomahova etika*. Zagreb : Sveučilišna naklada Liber, 1988, p. 1118.

13 PEJOVIĆ, D.: *Aristotel: Nikomahova etika*. Zagreb : Sveučilišna naklada Liber, 1988, p. 1119.

14 CARR, N.: *Plitko. Što internet čini našem mozgu*. Zagreb : Naklada Jesenski i Turk, 2011, p. 10.

15 Lat. *contemplatio* – sensory or spiritual contemplation, observation; gk. *theōria* (*θεωρία*) signifies profound thinking, understanding, and speculating. Kutleša states that, for Pre-Socratic philosophers, it represents observation of the arranged world (cosmic) order through the mind; for Plato it is the supreme ideal; for Aristotle it is the supreme form of moral life. (For more information, see: KUTLEŠA, S. (ed.) et al.: *Filozofski leksikon*. Zagreb : Leksikografski zavod Miroslav Krleža, 2012, p. 616).

Anticipating the technological development and warning about its possible consequences, Marcuse stated that mathematization and automation of work have the power to completely transform society, but also enable those in the position of power to experiment on and control the society.<sup>16</sup> This predicted the dialectical movement of historical materialism and the openness of its manipulative character in relation to the individual. Even Ernest Hemingway in his novel *The Sun Also Rises* stated that the consumer is the king of today, while the manipulators realized that the highest probability for recruiting such an individual is by targeting young people (as the best possible consumers).<sup>17</sup>

The reason why young people are the most vulnerable group is due to the insufficiently developed ability for critical and selective thinking while choosing media content. Exposure to media content with no restrictions and with a complete freedom of choice not only shapes the values and attitudes of young people, but also deceitfully guides them by presenting media content as a necessity. That is how the media enter the territory of manipulation. Choosing media content is only an illusion of free will that is reduced to a mere selection of a particular product. It is important to note that such choices are often imposed because complete freedom implies not only freedom of choice, but also freedom from choice. However, exposure to media content does not imply freedom from choice, but rather imposes and instills freedom of choice through everyday tools of media propaganda. One of the most widespread forms of indoctrination and manipulation of needs through media is advertising. McLuhan states that the advertising text is just a play on words whose sole purpose is to distract, while the image is doing its job of hypnotizing the viewer.<sup>18</sup> Furthermore, he states that each advertisement is carefully constructed on the basis of existing public stereotypes and established attitudes aiming to showcase a tempting, ideal product. Meanwhile, behind the scenes lies an entire industry focused on re researching and testing reactions, presenting their products as magnificent accumulations of material that represent experiences and feelings of the entire community.<sup>19</sup> Therefore, it can be concluded that, besides the image that occupies the main role in a product presentation and the carefully-crafted wording that aims for perfection, pertinence, and memorability, the

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16 MARCUSE, H.: *Kultura i društvo*. Beograd : BIGZ, 1977, p. 9-10.

17 MILIŠA, Z., ČURKO, B.: Odgoj za kritičko mišljenje i medijska manipulacija. In *MediAnali: međunarodni znanstveni časopis za pitanja medija, novinarstva, masovnog komuniciranja i odnosa s javnostima*, 2010, Vol. 4, No. 7, p. 64.

18 McLUHAN, M.: *Razumijevanje medija*. Zagreb : Golden marketing – Tehnička knjiga, 2008, p. 205.

19 McLUHAN, M.: *Razumijevanje medija*. Zagreb : Golden marketing – Tehnička knjiga, 2008, p. 203.

goal of advertising is also to induce personal identification with the product, viz. the need for its consumption. Well-known examples of advertisements with such messages are “L’Oreal - ‘Because You’re Worth It’”, “McDonald’s: I’m Lovin’ It”, and “Lucky Strike cigarettes: Reach for a Lucky Instead of a Sweet.”

Firat claims that “media use is influencing the values important to people, which in turn is shaping the civic activities in which people are involved.”<sup>20</sup> Forcing personal identification with the product aims not only to turn an individual into a consumer, but also to make them identify with the social group that consumes it. Heinzlmaier refers to young people as the *supercool* generation because they are focused on the physical appearance, trends, fashion brands, and consumption.<sup>21</sup> Consequently, in Pepsi’s famous “The Pepsi Generation” advertisement, the consumer identifies with members of a certain generation. Apart from the fact that the previously mentioned advertisement places consumers in the same social group, it also uses famous people (singers, musicians, actors, etc.) to present products and induce personal identification with their promoters. In that sense, the product becomes a status symbol that is simultaneously assigned to its consumer as well. However, in the assessment of the product as a status symbol, it is important to note that the product itself represents the value, while the social evaluation criterion adds or takes away the value depending on who owns the product. A good example is an auction of everyday items which, if owned by famous people, reach astronomical selling prices. Ratzinger, therefore, warns about the crisis of society caused by cultural substitution of the spiritual for the material.<sup>22</sup> Consequently, material values become dominant and serve as a basis for establishing the criteria of social and cultural values. Nietzsche, however, notes that everything that has a price is of little value.<sup>23</sup>

In that sense, he warns that value can not be attributed to an object because it alone does not possess it. Rather, an object’s value is established only through its relation to an individual. Namely, an individual determines an object’s value, not vice versa. However, the manipulative side of aggressive media propaganda has made its goal to convince us in the exact opposite, transforming and reducing the concept of values to material and transitory goods which are limited, exhaustible, and consumable. The advantage of material conception and perception of values is built and based on

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20 FIRAT, B. R.: Media Usage and Civic Life: The Role of Values. In *Journal of Social and Political Psychology*, 2014, Vol. 2, No. 1, p. 130.

21 See: HEINZLMAIER, B.: *Generation Supercool*. Wien : Institut für Jugendkulturforschung, 2017.

22 See also: RATZINGER, J.: *O relativizmu i vrjednotama*. Split : Verbum, 2009.

23 NIETZSCHE, F.: *Tako je govorio Zarastustra*. Zagreb : Večernji edicija, 2009, p. 195.

simplicity, effortlessness, and pleasure. In the chapter „*Kritika hedonizma*“, Marcuse states that hedonism is the polar opposite of philosophy of reason. Both movements have, in an abstract way, established opportunities of the existing society that point to a real human society. While philosophy of reason focuses on the development of productive forces, free rational formulation of conditions of life, ruling of nature, and critical autonomy of socialized individuals, hedonism focuses on the versatile development and fulfillment of individual needs, liberation from inhumane labor, and liberation of the world for the purpose of enjoyment.<sup>24</sup> Promoting pleasure without work and twisting values is most prominent in reality shows for teenagers. That which is truly important is reduced to material well-being, entertainment, and adventure without profound content, while great emphasis is put on physical appearance that is often cosmetically altered. Among the world's most famous reality shows that promote such content are *Keeping Up with the Kardashians*, *The Real Housewives of Beverly Hills*, and *My Big Fat Gypsy Wedding*. Aside from promoting material values, leisure, and adventure, they earn millions based on product placement and, therefore, strive to have the highest ratings possible at all cost. In their study of the reality show *Big Brother*, Blagonić, Kovač, and Madžarević say that certain events are highlighted as important to make reality as interesting as possible, despite the show being promoted as authentic and only some scenes from everyday life being shown. Accordingly, it is clear that reality shows, although consisting of the word “*reality*” that tries to instill its authenticity in the viewer and promises to provide unscripted entertainment based on “real” people, are essentially staged and montaged and give meaning to content focused on leisure, entertainment, and adventure, whose main goal is making profit.<sup>25</sup>

### 3 Critical thinking as a necessity and obligation

The previous chapters explained how the media can shape values, attitudes, and behaviors of a certain society and an individual. But when it comes to media, it is necessary to mention that they often influence the shaping of public knowledge, which leads to a conclusion about the necessity of media literacy and nurture in the field of media pedagogy. Information sciences are being established and developed in parallel with the democratization of society. Tudman states that the establishment of information sciences in the sixties of the last century also imposed the task of media pedagogy – to make the unmistakable exponential growth of scientific knowledge available to the public. However, back then it was believed that its subject matter

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24 MARCUSE, H.: *Kultura i društvo*. Beograd : BIGZ, 1977, p. 96.

25 BLAGONIĆ, S., KOVAČ, M., MADŽAREVIĆ, P.: *Big Brother: 100 dana ispred ekrana*. Zagreb : AGM, 2004, p. 47.



is the authentically and objectively publicized knowledge, implying that information sciences only deal with authentic and objective information. The implementation of information systems in all areas of human activity has caused the necessity to redefine its subject matter. The development of new disciplines, knowledge organization, and knowledge management has expanded the areas of knowledge to management skills and the process of gaining experience using the example of tacit knowledge. The Internet, as a type of media, has created a new information space that has strengthened globalization and global integration, but has also created a space for information warfare and spreading of disinformation for the purpose of domination on all levels. Information thus becomes a weapon, while public knowledge becomes a means of control.<sup>26</sup> Carr believes that the Internet is a machine designed to collect, transmit, and manipulate information efficiently and automatically, and the legions of its programmers are working to find “one ultimate way”, viz. the perfect algorithm, the mental movements that we describe as knowledge work.<sup>27</sup>

Living in an ever-changing world in which authentic and objective knowledge becomes questionable imposes a necessity for education for critical thinking. The same author rightfully wonders if we are truly condemned to the loss of truth and understanding by stating that knowledge can only be what is authentic and objective. Namely, Hegel believed that the truth is the measure of all things and that it must be sovereign and independent. That is precisely why the truth ensures autonomy and the right to freedom of action for individuals, and for the nations and national communities the right to self-management.<sup>28</sup> History has proven that lies, one-sided

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26 TUĐMAN, M.: *Programiranje istine. Rasprava o preraspodjelama društvenih zaliha znanja*. Zagreb : Hrvatska sveučilišna naklada, 2012, p. 11.

27 CARR, N.: *Plitko. Što internet čini našem mozgu*. Zagreb : Naklada Jesenski i Turk, 2011, p. 189.

28 Akrap states that the processes of globalization visible at the end of the 20<sup>th</sup> century are not only the result of global information and communication technologies, postulation of new values and goals, and rules of the international order, but also radical changes in doctrines that seek hegemony and world domination. Furthermore, the author states that information policy has become a necessary tool for successful implementation of modern doctrines, domination strategies, and strategies for shaping the public and public knowledge. The media have become a visible battlefield in crisis situations. (For more information, see: AKRAP, G.: *Specijalni rat 1. Sve o spregama politike i tajnih službi u 20. Stoljeću u cilju oblikovanja javnog mišljenja. Od „Protokola Sionskih mudraca“ do rata u Iraku 2003. godine, informacijske operacije u SSSR-u, Istočnoj Njemačkoj, Kini*. Zagreb : Večernji list, 2012, p. 11). It can be concluded that the media become weapons and tools in the programming of public knowledge. An individual must master the skill of critical thinking to be able to recognize the truth from the lies in the corpus of public knowledge. (Remark by the author).

“truths”, and counterfeits are “explosives of each community.” The deeper the truth is repressed, the more violent its burst to the surface will be. The misinformation paradigm builds its persuasiveness and efficiency on a paradox, viz. on the ideology of democracy according to which everyone has the right to information, which is presented as the right of equal opportunity. However, in reality, the ideology colonizes public space and subjugates the public sphere to global interests and corporate benefits. This produces superior knowledge, while behind the public scene the production of knowledge, whether technical, corporate, or scientific, is hidden.<sup>29</sup> In such a world, an individual would have to master critical thinking in order to develop a personal value system and attitudes towards the surrounding events. Miliša and Ćurko state that the amount of information an average student comes into contact with on a daily basis is greater than the amount of information an average person in the Middle Ages came into contact with throughout their entire life. Young people are increasingly exposed to media manipulation which generally provides information with the intent of transforming an independent individual into a consumerist. The authors conclude that media pedagogy is necessary because of the ever-growing media manipulation of information and abuse of information, and, furthermore, a new school curriculum that would contain instructions and methodical suggestions for helping children practice critical reflection of the world around them and for critical processing of information distributed by the media.<sup>30</sup>

Critical thinking plays a key role in the concept of teaching students because it would teach media pedagogy. John Dewey, the first representative of modern critical thinking, defines critical thinking as an active, persistent, and thorough consideration of any belief according to the setting, basis, and evidence that supports it. Dewey’s critical thinking is described as reflective and compared to ordinary thinking that is based on accepting beliefs with little to no proof. Facione defines critical thinking through six core skills: interpretation, analysis, evaluation, inference, explanation, and self-regulation.<sup>31</sup> Lipman states that the goal of critical thinking is also judgment, or rather good judgement, which suggests the necessity to distinguish between judgement and good judgement. Lipman says that good

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29 TUĐMAN, M.: *Programiranje istine. Rasprava o preraspodjelama društvenih zaliha znanja*. Zagreb : Hrvatska sveučilišna naklada, 2012, p. 236-237.

30 MILIŠA, Z., ĆURKO, B.: Odgoj za kritičko mišljenje i medijska manipulacija. In *MediAnali: međunarodni znanstveni časopis za pitanja medija, novinarstva, masovnog komuniciranja i odnosa s javnostima*, 2010, Vol. 4, No. 7, p. 57-72.

31 BUCHBERGER, I., BOLČEVIĆ, V., KOVAČ, V.: Kritičko mišljenje u obrazovanju: dosadašnji doprinosi i otvoreni smjerovi. In *Metodički ogledi*, 2017, Vol. 24, No. 1, p. 112.

judgment takes everything relevant into consideration, including itself as well. Therefore, judgement is a determination of opinions, speech, actions, or creation. Furthermore, our judgement helps us develop high quality thinking and determine what we are going to do or say. This is exactly why it is necessary to have good judgment, which helps us act, speak, and create better. This is the goal of learning and practicing critical thinking. The same author states that critical thinking is the applied thinking. Therefore, it is not merely a process because it strives to develop a product, which involves more than reaching an understanding, namely a production of what to say or do.<sup>32</sup>

In order to implement critical thinking in the educational process, a number of modern teaching strategies can be applied through the ERR framework, viz. a framework for thinking and learning. The implemented ERR framework in teaching encourages the development of critical thinking and active learning. To encourage critical thinking and information processing, teachers can use the ERR (evocation, realization of meaning, and reflection) framework consisting of three phases. By applying this framework, students are given the opportunity to incorporate new knowledge into the existing one, to actively engage in new learning experiences, and to reflect on the way new knowledge affects their understanding. During the evocation phase, the teacher encourages students to use their existing knowledge on a particular topic. The learning process relies on the connection between the existing knowledge and the information that is being acquired. The evocation phase also invokes curiosity and interest in students. During the realization of meaning phase, students come into contact with new information that they ought to learn. This can be done by listening to lectures, reading texts, watching movies, doing experiments, having discussions, and asking questions. In this phase, students have to reflect on their understanding. Reflection is the last phase in which students are asked to think about what they have learned in the previous phase, to internalize the new knowledge, and connect it to the existing knowledge. During this phase, students have the opportunity to discuss with each other about the newly acquired information and compare their thoughts. The ERR framework is exceptionally important because it facilitates critical thinking on all levels of understanding.<sup>33</sup>

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32 ČURKO, B.: *Kritičko mišljenje u nastavi filozofije, logike i etike*. Zagreb : Hrvatsko filozofsko društvo, 2017, p. 183.

33 *Inovativne metode rada, učenja i poučavanja: Čitanje i pisanje za kritičko mišljenje*. Slavonski Brod : Gimnazija Matija Mesić, 2016, p. 3.

## Conclusion

In the educational process based on the ERR framework, the biggest emphasis is placed on application of contemporary teaching strategies that actively include students in the educational process and learning, and the development of critical thinking. To think critically means to be actively involved in the process of thinking. Learning is a lifelong activity and, therefore, it is necessary for all individuals to learn how to learn, viz. to take responsibility for their learning and not rely on others to tell them “what they need to know”, which means developing skills for critical thinking and evaluating information.<sup>34</sup> The development of critical thinking is an essential component of the educational process. However, regardless of the developed modern methods of teaching and learning, critical thinking is often left out of the educational process. The reason for this is excessive focus on meeting educational goals and achieving educational outcomes, while little to no attention is devoted to student needs. Regardless of students being placed at the center of the educational process, their options for choosing content that they want to study within a particular subject are often limited by the curriculum, content knowledge, literature, and the teacher who fails to recognize student needs and interests.

From the critical approach to teaching content knowledge and from the paradigm of dogmatic approach, the process of teaching is directed towards teaching as a paradigm of lifelong learning while placing the emphasis on the development of individual needs and interests for the shaping of one's own integrity. It is important to note that learning represents a two-sided process of developing and broadening of one's own cognition, both for the one who teaches and for the one being taught. In the epistemological sense, knowledge is not seen as a fixed value transferred from a teacher to a student, but as a developmental concept of justified true beliefs, which are constantly expanding through the interactive and dialogic approach to teaching, even though their starting points are fixed values. Therefore, values, attitudes, and opinions refer to fundamentalism rather than relativism. Learning represents a path to the development of human integrity and selfhood as a free and autonomous act of being, which is not conditioned by the changing values and imposed necessities in the world of media propaganda and corporate consumerism. The research paper demonstrates the importance of responsible teaching for facing the phenomena of social and cultural indoctrination that are most visible through media influence. Learning that cultivates critical thinking creates a media literate individual who is ready to think, evaluate, and confront the fast and changeable information of mass

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34 *Inovativne metode rada, učenja i poučavanja: Čitanje i pisanje za kritičko mišljenje*. Slavonski Brod : Gimnazija Matija Mesić, 2016, p. 65.

media culture. A media literate individual, and a teacher in the pedagogical sense, is an individual who masters the skill of critical thinking by teaching and developing it through contemporary teaching strategies. Their application in modern learning and teaching is not merely a quality teaching strategy, but also an educational necessity that enables an individual to cope with cultural and social phenomena of today.

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## EAST GRIMM: CROSS-CULTURE TRANSMEDIA PROJECT

*Jorik Jakubisko*

### **ABSTRACT:**

We are witnessing the emerging of the European single digital market which brings new opportunities for the transmedia and cross-media producers. Although the European media landscape does unite, culture and language boundaries are remaining. “East Grimm” is a cross-cultural transmedia project that is concerned with ancient heritage, old traditions and mythology in popular form. The old mythologic stories are accessible to creative retelling, they are timeless, and they project into our today’s life. This paper describes the “East Grimm” project and its development. The project narrative offers an opportunity to observe cultural specifics in today’s storytelling and the stories themselves.

### **KEY WORDS:**

cross-culture project, EU digital single market, multi-channel communication, transmedia design, transmedia development, transmedia narrative, transmedia practice, transmedia storytelling

## **1 Introduction**

The European media landscape is on the verge of a huge transformation. On 10th May 2017, the European Commission published a mid-term review of the Digital Single Market Strategy.<sup>1</sup> It evaluates the progress in implementing the Digital Single Market Strategy and highlights further actions. That brings new opportunities for the transmedia and cross-media producers. Although the European media landscape does unite, cultural, linguistic and social boundaries remain. Broadcasters, publishers, distributors and producers face a new challenge: the realisation of complex projects with territorial overlap and opportunities for active audience participation with different cultural context. Recent and future trends in media production will focus on transmedia narratives. That involves the use of incoherent narrative experiences delivered through different media and motivates audiences to engage with narratives that come from different social and cultural contexts. Each narrative extension tells a new story in the story world or universe. The subject of transmedia problematics is still a brand-new topic especially in the Central European media landscape and requires more academic research. At the moment, we face a similar situation as during the emergence of media convergence. Janet Kolodzy used a great analogy to describe that

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1 *Shaping the single digital market*. [online]. [2018-04-30]. Available at: <<https://ec.europa.eu/digital-single-market/en/policies/shaping-digital-single-market>>.

era by comparing the time of media convergence to teenage sex, and we are of the opinion that this analogy also fits the current transmedia production:<sup>2</sup>

- No one knows what it is but thinks that it must be great.
- Everyone thinks that everyone else is doing it.
- Those who say they are doing it are probably lying.
- The few who are doing it aren't doing it well.
- Once they start doing it, they realise that it's going to take them a long time to do it right.
- They'll also soon start realising that there is no "right" way to do it.

According to this analogy scholars and researchers have an obligation to explore all possibilities of transmedia production. The project "East Grimm" will explore how the emerging EU single digital market influences transmedia production practice. The main aim of the first project phase is first to develop a cross-cultural narrative, or cross-cultural storytelling in different media spheres, second to observe the involvement of the audience and third follow the distribution of the transmedia narratives in a cross-border context. The project's cross-cultural storytelling in different media spheres depends largely on the old European fairy tales, myths, and legends well-known in all European cultures. On the base of some old European myths and legends, the research team at first constructs transmedia extensions. We plan to establish a transmedia universe that comprises several European cultures. Thereby, we gain some knowledge about structure and shape of the transmedia universe, and we learn details about cultural specifics in storytelling and possibly in the stories themselves.

## 2 Transmedia narrative

Over the past few decades, the process of increasing media convergence caused radical changes in the relationship between audience and media platforms, especially, through the development of collaborative prosumer platforms, such as blogs, and social networks. These environment changes empower the role of transmedia narratives in the fragmented media landscape. In fact, it is not a new process in retroactive perspective. According to Carolyn Miller, we can observe transmedia narratives deep in our history: *"Properties have been adapted from one medium and used in another ever since the days when we had at least one other medium to borrow (or steal) from. The ancient Greeks freely took stories from their myths and oral traditions and turned them into works for the theatre, just as many of today's movies are based on*

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2 *Why convergence is like teenage sex.* [online]. [2018-04-30]. Available at: <[http://www.collegemedia.org/news/innovation\\_in\\_college\\_media/article\\_50029396-eeee-55bd-9e08-d87f4978f4d1.html](http://www.collegemedia.org/news/innovation_in_college_media/article_50029396-eeee-55bd-9e08-d87f4978f4d1.html)>.



earlier source material, such as novels, plays, and comic books.<sup>3</sup> Transmedia narrative represents a process, where integral elements of a given story are systematically scattered across multiple distribution channels or platforms to create unfixed entertainment experience.<sup>4</sup> According to this definition, each story world is fragmented into more media channels and provides opportunities for deep exploration of the narrative. Each medium does what it does in the best way, thereby contributing in a unique way to the expansion of the story.<sup>5</sup> This means that transmedial extensions are an integral part of the overall system, whereas the transmedia narrative is a prerequisite for their establishment. As a work in progress, in 2009 Henry Jenkins issued Seven Core Concepts of Transmedia Storytelling based on his speech at the Futures of Entertainment Conference.<sup>6</sup> Robert Pratten improved this concept and established three transmedia types categories: transmedia franchise, portmanteau transmedia, and complex transmedia experience.<sup>7</sup> Drew Davidson established the terms pro-active and retroactive to identify stories were designed as transmedial right from the beginning and stories that turned to be transmedial in a later phase of their existence.<sup>8</sup> Many other media academics study the transmedia narratives and also work with transmedia projects. For instance, Carlos Alberto Scolari and his Transliteracy project,<sup>9</sup> Helen Zdriluk and her drama education project *Facebooked: Romeo and Juliet*,<sup>10</sup> Zaluckowska and her case study about transmedia production

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- 3 MILLER, C. H.: *Digital storytelling: a creator's guide to interactive entertainment*. Boston : Focal Press, 2004, p. 47.
  - 4 JENKINS, H.: *The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling*. [online]. [2018-04-30]. Available at: <[http://henryjenkins.org/2009/12/the\\_revenge\\_of\\_the\\_origami\\_uni.html](http://henryjenkins.org/2009/12/the_revenge_of_the_origami_uni.html)>.
  - 5 JENKINS, H.: *Convergence culture: where old and new media collide*. New York : New York University Press, 2006, p. 96.
  - 6 JENKINS, H.: *The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling*. [online]. [2018-04-30]. Available at: <[http://henryjenkins.org/2009/12/the\\_revenge\\_of\\_the\\_origami\\_uni.html](http://henryjenkins.org/2009/12/the_revenge_of_the_origami_uni.html)>.
  - 7 See: PRATTEN, R.: *Getting started with transmedia storytelling*. United States : Createspace, 2011.
  - 8 For more information, see: DAVIDSON, D.: *Cross-Media Communications: An Introduction to the Art of Creating Integrated Media Experiences*. Pittsburgh : ETC Press, 2010.
  - 9 *Transmedia Literacy*. [online]. [2018-04-30]. Available at: <<https://transmedialiteracy.org/>>.
  - 10 ZDRILUK, H.: *'Facebooked: Romeo and Juliet' as educational theatre: an improbable fiction?*. [online]. [2018-04-30]. Available at: <<http://dx.doi.org/10.1080/13569783.2016.1189821>>.

in the UK<sup>11</sup>, Renira Rampazo Gambarato and her transmedia methodological approaches<sup>12</sup> and many others.

Transmedia narratives also refer to the idea of the Rhizome.<sup>13</sup> Rhizome is a botanical term representing a limitless structure without any hierarchy. In the context of the classic narrative, it represents the hypertextual model. Each element of a given story can be consumed in any order, and it is liberated from the author's organisational models. Following to transmedia attributes, it is necessary to address the relationship between stories and audience. An interactive project allows the audience to relate somehow to the storytelling, but not to co-create and change the story. According to this fact, we can define stories that are mainly interactive as open systems, in which the audience can act but cannot interfere with the story. On the other hand, closed systems presuppose interaction but not participation.<sup>14</sup> The definition of the theoretical convergence framework refers to some other important features of the new form of entertainment. Currently, an active audience consumes the content of a story and tries to participate as producers of prosumer content in the form of fan fiction and folk art. This type of behaviour refers to a participatory culture defined by Jenkins as "(...) culture in which fans and other consumers are invited to actively participate in the creation and circulation of new content."<sup>15</sup> Transmedia narratives can apply fan-generated extensions into their system. That amplifies audience behaviour, which leads to self-discernment, information seeking, and links media content scattered across cyberspace and the real world.

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- 11 ZALUCZKOWSKA, A.: *Storyworld: the Bigger Picture, investigating the world of multi-platform/transmedia production and its affect on storytelling processes*. [online]. [2018-04-30]. Available at: <[https://www.researchgate.net/publication/233582660\\_Storyworld\\_the\\_Bigger\\_Picture\\_investigating\\_the\\_world\\_of\\_multi-platformtransmedia\\_production\\_and\\_its\\_affect\\_on\\_storytelling\\_processes](https://www.researchgate.net/publication/233582660_Storyworld_the_Bigger_Picture_investigating_the_world_of_multi-platformtransmedia_production_and_its_affect_on_storytelling_processes)>.
- 12 RAMPAZZO GAMBARATO, R.: *Transmedia Project Design: Theoretical and Analytical Considerations*. [online]. [2018-04-30]. Available at: <[http://www.academia.edu/4951620/Transmedia\\_Project\\_Design\\_Theoretical\\_and\\_Analytical\\_Considerations](http://www.academia.edu/4951620/Transmedia_Project_Design_Theoretical_and_Analytical_Considerations)>.
- 13 See: DELEUZE, G., GUATTARI, F.: *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis : University of Minnesota Press, 1987.
- 14 RAMPAZZO GAMBARATO, R.: *Transmedia Project Design: Theoretical and Analytical Considerations*. [online]. [2018-04-30]. Available at: <[http://www.academia.edu/4951620/Transmedia\\_Project\\_Design\\_Theoretical\\_and\\_Analytical\\_Considerations](http://www.academia.edu/4951620/Transmedia_Project_Design_Theoretical_and_Analytical_Considerations)>.
- 15 JENKINS, H.: *Convergence culture: where old and new media collide*. New York : New York University Press, 2006, p. 290.

## 2.1 Transmedia myths

The words transmedia and cross-media became the new buzzwords that have been misused in the last years. Media professionals, scholars and journalists attribute several meanings to these terms. There is a fine line between these two words in the context of media studies. Monique de Haas defines cross-media narrative, as *“communication in which storyline guides the recipient from one medium to another.”*<sup>16</sup> In this case, the user navigates through the different media platforms to obtain any available information about an entertainment content. In my opinion, it is necessary to define the main two terms in the present media discourse. Kevin Moloney provides the following definition:<sup>17</sup>

1. Cross-media = One story, many channels;
2. Transmedia = One story world, many stories, many forms, many channels.

The main difference between Cross-media and Transmedia is that transmedia extensions provide different entry points into the complicated story world that offers a unique way of content consummation. The best examples of established transmedia narratives are Star Wars, Lego or Walking Dead franchises. Each of them provides the rich media content on different media platforms each telling another new story. Also, each extension uniquely expands the narrative and gives the audience the opportunity to explore the affluent story world. In contrast, cross-media extensions do not expand the narrative of a story world, but only redistribute identical story and fan-generated content through the largest possible number of different media platforms. On the other hand, transmedia extensions expand the whole fictional world. The best examples of cross-media extensions are adaptations, soundtracks, user-generated content or compilations of botched film scenes. None of these examples expands the story world but only retells the same story. The transmedia narratives consist of various forms of cross-media extensions, but it is always necessary to include the transmedia extensions in story development.

## 3 East Grimm project

“East Grimm” is a European cross-cultural transmedia project working with ancient heritage, old traditions and mythology in popular form. The project

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16 VEGLIS, A.: *From Cross Media to Transmedia Reporting in Newspaper Articles*. [online]. [2018-04-30]. Available at: <[https://www.academia.edu/2122434/From\\_Cross\\_Media\\_to\\_Transmedia\\_Reporting\\_in\\_Newspaper\\_Articles](https://www.academia.edu/2122434/From_Cross_Media_to_Transmedia_Reporting_in_Newspaper_Articles)>.

17 MALONEY, K.: *Multimedia, crossmedia, transmedia... What's in a name*. [online]. [2018-04-30]. Available at: <<http://transmediajournalism.org/2014/04/21/multimedia-crossmedia-transmedia-whats-in-a-name/>>.

is largely based on the old European fairy tales, myths, and legends well-known in all European cultures. These old stories are accessible to creative retelling, they are timeless, and they project into our today's life. Currently, there exist a lot of materials in archives, specialised literature or scientific research related to the oral traditions, ancient history, and mythology. During the first phase of the project, we will capture and describe all phases necessary for the development and implementation of the complex transmedia experience. The whole research project aims to explore how the emerging EU single digital market influences the transmedia production practice. Especially, the project will focus on cross-cultural storytelling in different media spheres on the base of old European fairy tales, myths, and legends. The project is divided into the following phases:

1. The building of transmedia story world in the local territories. Develop and launch a transmedia and cross-media extension in the Czech Republic, Slovakia and Poland.
2. Transform the transmedia narrative and all extensions to other EU territories. Development of cross-cultural stories and expansion to other territories.
3. Analysis of the distribution results and audience interaction level.

In the beginning, it is necessary to establish and observe transmedia and cross-cultural story worlds in the local territories. Thereby, we gain basic knowledge about structure and shape of the transmedia universe, and we learn something about cultural specifics in storytelling and possibly in the stories themselves. In the first phase, we will develop the complex transmedia experience in Czech, Slovak and Polish media landscape. For this aim, it is necessary to create universal transmedia story world which would be understandable across the whole EU. During this phase, the research and creative teams will record all phases of production issues for the complex transmedia experience, which includes the development, preparation, and implementation (in-depth interviews, research and creative diaries). After launching the first transmedia extensions (Geocaching tour and Instagram fairytale), it is important to facilitate the individual access and work with different media platforms to empower the circulation of the universal story world in EU media landscape. The main aim of this project phase is to explore the involvement of the audience and the distribution factor of transmedia narrative in the context of EU single digital market. The main research questions are:

1. What is the structure and shape of the transmedia universe created by a diverse multi-cultural audience?
2. What are the emerging opportunities of transmedia production practice in the European single digital market?

3. What are the emerging challenges of transmedia production practice in the European single digital market?
4. How can the audience participate in transmedia narratives across European countries in the European single digital market?

### 3.1 The local Grimm project beta test

The young generation is fixed on information stream and visual communication. It is necessary to tell them stories in their common language. We want to use new technologies and immersion experience to transform old narratives into understandable forms. In the first phase, it is necessary to set up the local “Grimm” narratives in the Czech Republic, Slovakia and Poland. “Czech Grimm” project was launched at the beginning of 2017. Our team started the narration arc with a couple of cross-media extensions. It is not a complex transmedia experience yet, but the first phase of the transmedia project development will be completed before the end of 2018. The main goal of the project is to satisfy the passion and interest in Czech mythology, legends, traditions and rituals. The project has already set up a blog,<sup>18</sup> a Facebook page,<sup>19</sup> an Instagram profile<sup>20</sup> and a special quiz: “Explore your inner demon”.<sup>21</sup> We will use these basic tools and platforms for multiplatform distribution of the story world extensions. The project website represents a signpost for future transmedia storytelling in the ramified transmedia world. The first two entry points into the “Czech Grimm” narrative are *Bouquet – The Comic Book*<sup>22</sup> and film *Wildflowers*.<sup>23</sup> Both works are reinterpretations of *Kytice*,<sup>24</sup> a treasure of Czech literature from Karel Jaromír Erben, whose whole work was based on the collecting of oral traditions and folk art. He is known as the “Czech Grimm” and followed in the footsteps of Brothers Grimm’s in Central Europe. The situation in other Central European territories was similar. Each country had its own “Grimm storytellers”.

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18 *Czech Grimm*. [online]. [2018-04-30]. Available at: <<https://www.ceskygrimm.cz/blog>>.

19 *Czech Grimm Facebook*. [online]. [2018-04-30]. Available at: <<https://www.facebook.com/CeskyGrimm/>>.

20 *Czech Grimm Instagram*. [online]. [2018-04-30]. Available at: <[https://www.instagram.com/cesky\\_grimm/](https://www.instagram.com/cesky_grimm/)>.

21 *Explore your inner demon*. [online]. [2018-04-30]. Available at: <<https://quiz.tryinteract.com/#/59ef056c791bdf001271dd8c>>.

22 *Bouquet – The Comic Book*. [online]. [2018-04-30]. Available at: <[https://cs.wikipedia.org/wiki/Komiksov%C3%A1\\_Kytice](https://cs.wikipedia.org/wiki/Komiksov%C3%A1_Kytice)>.

23 *Wild flowers*. [online]. [2018-04-30]. Available at: <[https://en.wikipedia.org/wiki/Wild\\_Flowers\\_\(2000\\_film\)](https://en.wikipedia.org/wiki/Wild_Flowers_(2000_film))>.

24 *Kytice*. [online]. [2018-04-30]. Available at: <<https://en.wikipedia.org/wiki/Kytice>>.

### 3.2 Future project development

The main theoretical framework of the research is taken from media studies and narrative studies. Although the project works on the basis of mythology, semiotics, oral tradition and transmedia narratives, it also affects communication studies in the context of cultural studies. From an ontological point of view, the project deals not only with all available media platforms but also with the interaction between users and the project narrative. The research team has to work not only with social networks, traditional media and immersion experiences in the real world, but also participatory platforms and user-generated content. The project has to follow the basic transmedia design for future cross-culture narrative needs. Moreover, it is especially appropriate in the transmedia project, where innovation and changes are continual, and where processes and outcomes are usually not predictable and often involve subjective human elements. The narrative development will mainly follow first names Jenkins Seven Core Concepts of Transmedia Storytelling,<sup>25</sup> Gambarato's methodological approaches,<sup>26</sup> Pratten's transmedia typology<sup>27</sup> and Ciancia's design framework.<sup>28</sup> The new extensions will help to fulfil all seven concepts of transmedia storytelling to the project. The narrative design of geocaching tour and Instagram fairy tale will use Blake Snyder's 15 Beats.<sup>29</sup> This framework does not use only classical narrative rules for story development but also works with the main peaks of narrative arc. According to that, this concept is suitable for portmanteau transmedia, storytelling.

The extensions aims are to create open and closed transmedia systems. The research team will connect narrative arc of the geocaching tour and Instagram fairy tale by QR codes and possibilities for an active audience to influence the story narrative. After applying and releasing all transmedia extensions (geocaching tour, Instagram fairy tale, blog, quiz, etc.), the

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25 JENKINS, H.: *The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling*. [online]. [2018-04-30]. Available at: <[http://henryjenkins.org/2009/12/the\\_revenge\\_of\\_the\\_origami\\_uni.html](http://henryjenkins.org/2009/12/the_revenge_of_the_origami_uni.html)>.

26 RAMPAZZO GAMBARATO, R.: *Transmedia Project Design: Theoretical and Analytical Considerations*. [online]. [2018-04-30]. Available at: <[http://www.academia.edu/4951620/Transmedia\\_Project\\_Design\\_Theoretical\\_and\\_Analytical\\_Considerations](http://www.academia.edu/4951620/Transmedia_Project_Design_Theoretical_and_Analytical_Considerations)>.

27 See: PRATTEN, R.: *Getting started with transmedia storytelling*. United States : Createspace, 2011.

28 CIANCIA, M.: *Transmedia Design Framework. Design-Oriented Approach to Transmedia Research*. [online]. [2018-04-30]. Available at: <[https://www.researchgate.net/publication/289497151\\_Transmedia\\_Design\\_Framework\\_Design-Oriented\\_Approach\\_to\\_Transmedia\\_Research](https://www.researchgate.net/publication/289497151_Transmedia_Design_Framework_Design-Oriented_Approach_to_Transmedia_Research)>.

29 See: SNYDER, B.: *Save the cat*. Seattle : Michael Wiese Productions, 2007.

research team will analyse data from all channels in order to see how much the audience interacts with open and closed systems. In this phase of research, the team will track the distribution and interaction potential at all available media channels. For the qualitative part, it is necessary to conduct a research diary and creative diary which will capture everything that is essential during the development and implementation of the project. Also, we have to prepare short questionnaire-based surveys for the project subscribers and structure of in-depth interviews with the creative team. The analysis of the data collected during the first phase will derive from short questionnaire-based surveys, In-depth interviews, audience interaction on different levels of depth, distribution factor, research and creative diaries. Conclusion and observations will orientate the development of our future cross-cultural project.

## **Conclusion**

The project combines free time activities with educational overlap in all participating regions. It brings both, entertainment and immersive experience, related to real places in Central Europe. It also opens an intercultural dialogue between Central European countries. The Geocaching tour brings immersive experience related to the real places, collectable values (13 different locations with unique rewards) and encourages to travel for new adventures to another European country. The most academic studies only describe the actual projects or try to find a clue between certain extensions and to give them a transmedia context. Unfortunately, the researchers are only outside observers, and they do not have access to all relevant data. The “East Grimm” project has great potential to fill this gap in transmedia research.

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## DISSEMINATION OF FALSE INFORMATION IN DOMESTIC AND FOREIGN MEDIA

*Eva Odlerová – Katarína Hýľlová*

### **ABSTRACT:**

This report draws attention to problems of medial manipulation, which has been continuously present within the scope of published information whether in traditional (existing), or new media. By means of theoretical bases and subsequent pointing at specific examples of medial manipulation it draws attention at the problems of medialisation of incomplete or false information, publishing of disinformation having the aim of influencing the public opinion. The authors deal with problems of dissemination of false, or distorted information, regarding not only the present courses of events, but also of presentation of historical events having the aim to influence the creation of public opinion. The report points at examples of dissemination of disinformation in Slovakia as well as abroad. In connection with these problems, the authors are dealing also with credibility in our country and in the world.

### **KEY WORDS:**

desinformation, media credibility, media literacy

## **Introduction**

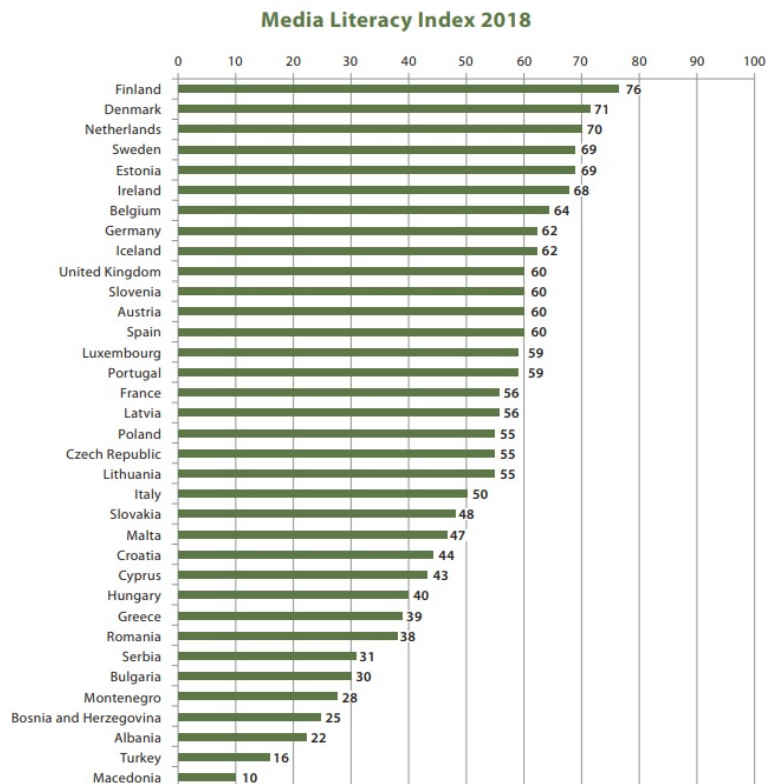
Despite the fact that we live in a highly developed society and have the possibility of a free access to information, we are not absolutely sure whether these information reflect the reality. In media more often appear messages, not being based on the truth, they are misleading, incomplete, or deceptive. Most of these information are created on the base of certain goal defined in advance, whether aimed for drawing attention of the specific media having the intention of attracting higher number of recipients, or by means of such purpose-made information influence the meaning of the general public. Deliberate propagation has been nothing exceptional not only in Slovakia, but we can speak about this growing phenomenon even concerning foreign media. The reality, that propagation of disinformation represents a very negative feature in the contemporary society, confirm also comments of many experts, who are more and more interested in this problem, they declare warnings and present proposals trying to stop such propagation.

More and more experts and institutes are pointing to the problem of propagation of disinformation. The „Institute of Open Society“ in Sofia reacting to dissemination of disinformation compiled the Index of medial literacy having the aim of measuring the ability of evaluating and verifying the truthfulness of information. Based on the performed research, the

Institute published the information, which deals with inclination of European countries to believe the so called „fake news“. The research was aimed on examination of the ability of resisting the disinformation in 35 European countries. In accordance to published index, on the first places were the nordic countries, being the most resisting against propagation and accepting of untruthful information. On the contrary, on the bottom of the statistics there are the Balcan countries. As for ability to resist the disinformation, Slovakia has been placed in the second half of the list. In listing the sequence of the particular countries, the level of the media freedom was evaluated, but also readers' and experts' literacy was taken into account, further confidence into society, number of persons with university education. On the two last positions Turkey and Macedonia are placed. As for Turkey, the purpose was the very restricted freedom of media and in case of Macedonia the reason of such low ranking was the lowest level of education.<sup>1</sup>

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1 RUSNÁKOVÁ, S.: *S postfaktúlnou dobou sa najhoršie vyrovnáva Balkán, Slovensko je v tretej z piatich skupín*. [online]. [2018-04-10]. Available at: <<http://antipropaganda.sk/s-postfaktualnou-dobou-sa-najhorsie-vyrovnavaba-balkan-slovensko-je-v-tretej-z-piatich-skupin/>>.



**Chart 1: Media Literacy Index 2018**

Source: *Resilience to 'post-truth' and its predictors in the new media literacy index 2018*. [online]. [2018-04-28]. Available at: <[http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018\\_publishENG.pdf](http://osi.bg/downloads/File/2018/MediaLiteracyIndex2018_publishENG.pdf)>.

It is obvious that, that the problem of propagation of disinformation appears to be more and more debated global topic and the experts don't take it easy, on the contrary, at present they pay increased attention taking into account the fact the growing ability of forming the opinion of general public by means of propagation of disinformation. In order to be able to propose any changes having in mind the aim of improving the present situation, it appears to be inevitable to examine the actual situation. Especially important are the findings considering the trustworthiness of media against the public and the dimension of medial literacy. Because of the fact that people believe in information being presented by the particular media, they consider to be trustworthy, just such media has by means of spreading information

influence on creating or forming their meaning about the presented facts. On the other hand, only a person having a certain level of medial literacy, has been able to reveal in particular medial contents disinformation and thus prevent its negative influence. Therefore, in the following parts of this article we will be concerned with not only the trustworthiness of media, but also with new possibilities in the field of medial education in connection with the disseminated disinformation and we would like to mention more examples of their publishing.

## 1 Media trustworthiness in our country and worldwide

According to the latest examination of the institute Eurobarometer, in which approx. 26.000 participants took part, people think that within the European Union many false news exist, whereby 83 % of them declare that this phenomenon means a danger for democracy. The results of examination emphasize the meaning of high-quality media. The respondents perceive the media to be the most trustworthy source of information. The radio broadcasting has been considered to be trustworthy by up to 70% , television 66% and the press 63% respondents. In accordance to examination, the most untrustworthy appear to be the online sources of the news websites and approx. 27% asked respondents believe them. The respondents also hold the opinion, that propagation of disinformation by means of social media has been simple, because such information exert influence on the respondents' emotional aspect. The half of the asked respondents suppose, that publishing of facts following the initial information was published are not the correct solution, because they need not reach the majority of people who initially came into contact with false information.<sup>2</sup> Therefore we can see, that phenomena of propagation of disinformation has been not only by expert, but also in the public very intensely perceived and depreciate, but despite of this, we cannot say that the situation would improve. Worldwide, increased attention has been given to examination of media trustworthiness. Within the EU countries an examination of media trustworthiness had been carried out. The results of the Eurobarometer agency, being published in 2016 in Brussels have shown, that only 53% of European citizens, consider information, reached them by means of media, for trustworthy. It has been proved that people with lower level of education tend to believe the media more than higher educated people.<sup>3</sup>

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2 *Tackling disinformation online: Expert Group advocates for more transparency among online platforms.* [online]. [2018-04-15]. Available at: <[http://europa.eu/rapid/press-release\\_IP-18-1746\\_en.htm](http://europa.eu/rapid/press-release_IP-18-1746_en.htm)>.

3 *Viac ako polovica Európanov neverí v nezávislosť médií.* [online]. [2018-01-03]. Available at: <<https://ekonomika.sme.sk/c/20386935/dovera-v-media-priamo-umerna-vyske-vzdelania-ukazal-prieskum-eurobarometer.html>>.

Also in December 2017 there was a closer research of media trustworthiness. The research in question was carried out by means of an online questionnaire and 1252 people, over 18 years, took part in it. The results of the research were published in the daily paper *Libération*, according to which it is possible to state that it was the most important research carried out in France, as for spreading of conspiracy theories. The result of this study pointed out at the fact that up to 4 from 5 Frenchmen believe at least in one of generally widened conspiracy theories. For instance, every third Frenchman has been convinced, that the illness AIDS originated in laboratory. One of ten suppose that the Earth has been not spheric, but flat and one of five thinks that the official version of the attack to the magazine *Charlie Hebdo* is not truthful. It was proved that among people there is a significant disbelief against media, whereby only 250 of French people hold the opinion that media present undistorted information, are able to accept possible fault and to publish a correction. Bewildering is, however, that one of ten has been convinced that principally the task of journalists has been spreading a misleading propaganda having the aim of maintaining the existing „system“.<sup>4</sup> In the first part of the article we have pointed at the Index of Medial Literacy which, based on the study carried out, ranked European countries depending on inclination of their citizens to believe in so called „fake news“. Within this ranking France was placed on the 16th position. According to the index, it means that this is a country, where the citizens should well resist spreading disinformation. However, based on the study, being carried out in France, it appears, that in the public there is a significant disbelief and rather great part of the population believes in conspiracy theories, based on misleading and false information. Thus, comparing the results of both studies carried out, we find out that it is not possible to formulate a clear conclusion. Therefore, we assume that it is inevitable to devote a large space for examining this problem.

Determination of the fact, which media people consider to be trustworthy, are essential in examining of the fact, what influence particular media can exert on the public. In case the recipient considers a particular media to be trustworthy, there is a greater chance, that this media, in comparison with the other ones there is a greater chance on creating his/her opinions, attitudes or thinking, because the person believes in that, being mediated by contrast to a media, being untrustworthy for him/her. Thus, based on this general assumption, then disinformation being disseminated by media enjoying trustworthiness in the public, they have more significant influence on creating a tendency to believe in them in comparison with information,

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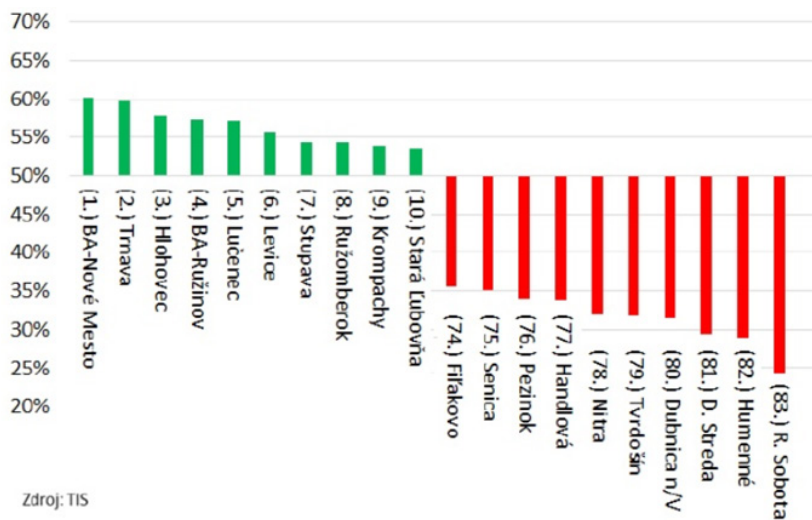
4 *Zem je plochá a Charlie Hebdo nebol. Väčšina Francúzov verí na konšpirácie.* [online]. [2018-04-15]. Available at: <<https://svet.sme.sk/c/20733097/zem-je-plocha-a-charlie-hebdo-nebol-vacsina-francuzov-veri-na-konspiracie.html>>.

obtained from media, considered to be untrustworthy. Thus, one can consider the problem of spreading disinformation by means of traditional media for extraordinary serious.

However, the problem of publishing of untruthful, incomplete and unbalanced information doesn't regard only media having the national competence. It appears necessary to consider also influence and activity having the local activity. Also the local, or community newspapers being published in many towns and villages are often being criticised for purpose-edited and serving especially for positive propaganda of the established town or village management. Within the scope of greater examination there is not given too wide space to the newspapers with local activity, but we decided to outline also this problem and point at the tendency to use the local newspapers for positive image of the given town, or village whereby the information are often published in a distorted form. The non-governmental, non-profit organisation Transparency International focused closer onto this problem within of which they carried out a project of examining the level of local newspapers, being published in Slovakia. They started from a similar project being carried out by the Czech association „Oživení“ („Revival“). They followed their methods and in detail evaluated usefulness, objectivity and statutory character of the newspaper and they focused on newspapers published in 100 biggest towns in Slovakia. Finally, 83 self-governments (self-managements) were chosen, which fulfilled the condition of financing and publishing during the last years at least five issues of the self-management's newspapers. The results of the detailed analysis of the particular published contents were published in 2017. It was found that up to three quarter of the number of municipal newspapers are more or less propaganda, because they include publicity of mayors and course of events in the town as well as decisions of the town hall were depicted only in „pink colours“.<sup>5</sup> Thus by means of particular local newspapers the public comes into touch with a reality picture, being distorted, incomplete and misleading. According to acquired results in many cases the aim of such articles has been influencing the general public trying to building a positive perceiving of the actual management of the particular town or municipality. Based on results of the research, being carried out by the Transparency International Slovakia published a scale, compiled according to contribution of particular municipality newspapers. The most beneficial newspaper has been published by the Bratislava town part Nové mesto and adversely, the least beneficial newspapers has been the newspaper published in Rimavská Sobota.

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5 *Transparency International Slovensko: Až tri štvrtiny mestských novín sú skôr propagandou.* [online]. [2018-04-13]. Available at: <[https://www.scribd.com/document/338640183/TIS-hlasne-Truby-2016-Tla%C4%8Dova-Sprava#from\\_embed](https://www.scribd.com/document/338640183/TIS-hlasne-Truby-2016-Tla%C4%8Dova-Sprava#from_embed)>.



**Chart 2: The contribution of local newspapers**

Source: *Transparency International Slovensko: Až tri štvrtiny mestských novín sú skôr propagandou.* [online]. [2018-04-13]. Available at: <[https://www.scribd.com/document/338640183/TIS-hlasne-Truby-2016-Tla%C4%8Dova-Sprava#from\\_embed](https://www.scribd.com/document/338640183/TIS-hlasne-Truby-2016-Tla%C4%8Dova-Sprava#from_embed)>.

## 2 Disinformation abroad

Information, we receive from media, participate on creating of our image whether regarding the reality, or past, or recent history. Also in this case, however, very often a manipulation by media themselves by means of published disinformation takes place. One of examples of dissemination disinformation by Russia, is the question of turbulencies in Ukraine and the following annexation of Crimea to Russia. In the Russian media are repeatedly appearing information according to which the events in Ukraine were initiated by the West. According to statements of experts, however, the demonstrations which started in Kiev in November 2013 were not initiated from outside, but they were the result of frustration of Ukrainian nation, because the president Janukovyč after seven years of negotiations, as a result of Russian pressure, refused to sign the agreement with the European Union.<sup>6</sup> Thus Russia media are trying repeatedly by means of dissemination of disinformation to depict the Kremlin in positive light. We want to draw the attention also to some examples from abroad, where by means of media

<sup>6</sup> *Ukraine: The perennial disinformation target.* [online]. [2018-04-10]. Available at: <<https://euvsdisinfo.eu/ukraine-the-perennial-disinformation-target/>>.



there are efforts to influence by means of media the public's look on the history and thus it comes to so called history falsification.

Also several disinformation are spread regarding the invasion of the forces of the Warsaw Pact to Czechoslovakia in 1968. According to experts this event represented violation of the international law, it stopped the revival process, caused lack of freedom and the basic human rights were suppressed. Though under the leadership of the Soviet regime the sovereignty of Czechoslovakia was destroyed. In the last years in Russia views are spreading that it was a very accurate decision and basically Russia helped Czechoslovakia at that time. The state Russian television channel Rossiya 1 broadcasted in May 2015 a documentary film, showing the events of 1968. The events mentioned in this film are presented as the socialistic internationalism, according to which it was a commitment to grant a help to a friend (i.e. to Czechoslovakia) in case of jeopardising the achievements of socialism. Just such situation according to the aired film occurred in 1968 and the film informs the viewer the information that NATO planned to invade Czechoslovakia and to occupy the country.<sup>7</sup> Here the attempts to influence the opinion of the public about the historic events by means of false, misleading information can be clearly seen. This is however not only this single example. In connection with the events of 1968 the Russian media are spreading several disinformation.

The article under the title „Czechoslovakia should be thankful the Soviet Union for the year 1968; history of the Prague Spring“ was published on the portal of the TV channel Zvezda, belonging to the Ministry of defence of the Russian Federation. According to the author of the article, Leonid Maslovskij, Czechoslovakia should be thankful to the Soviet Union, because according to Maslovskij „*entering of Soviet army to Czechoslovakia (in 1968) prevented the West in performing the state revolution according to the technology carried out in velvet revolutions and for more than 20 years preserved the life in peace with consent of all nations of the Warsaw pact*“<sup>8</sup> This article was published in November 2017 and the Ministry of foreign affairs of the Slovak Republic reacted on it immediately, refusing in its point of view efforts of the Russian media to falsify the historical events regarding the invasion of the Warsaw pact armed forces into Czechoslovakia in 1968.<sup>9</sup> However in its statement the

7 *V Rusku sa šíria kľamstvá o okupácii Československa*. [online]. [2018-04-10]. Available at: <<http://antipropaganda.sk/v-rusku-sa-siria-klamstva-o-okupacii-ceskoslovenska/>>.

8 *MZV sa ostro ohradilo proti pokusom ruských médií falšovať našu históriu o roku 1968*. [online]. [2018-01-07]. Available at: <<https://www.omediach.com/tlac/item/12095-mzv-sa-ostro-ohradilo-proti-pokusom-ruskych-medii-falsovati-nasu-historiu-o-roku-1968>>.

9 *MZV sa ostro ohradilo proti pokusom ruských médií falšovať našu históriu o roku 1968*. [online]. [2018-01-07]. Available at: <<https://www.omediach.com/tlac/>>

Ministry of foreign affair of the Slovak Republic points out at further problem connected with dissemination of information and interpretation of history by means of media. „*For more serious problem we consider manipulation of the history regarding the occupation of Czechoslovakia in the magazine „Na bojovom postu“ („On fighting position“) which published a propagandistic article by colonel Safronov and lieutenant-colonel Makajev. It is bewildering, that even in the official pressmedia of the Federal service of the National Guard of the Russian Federation purpose-built disinformation are published. We sharply condemn all efforts of rewriting of the past and distortion of the historical truth about this dark chapter of the Slovak-Russian relations.*“<sup>10</sup> Therefore, one can see that the problem of dissemination and interpretation of historic events has been topical also abroad, whereby we are witnesses of several published disinformation. In the following part of this work we would like to focus at dissemination of disinformation by means of Slovak media, regarding actual course of events, but we will also deal with interpretation of the national history by means of the Slovak media. We will also mention interpretation of historical events, being connected with one of our most important personalities – Ľudovít Štúr.

### 3 Disinformation in our country

In connection with media we are able to meet more often terms like disinformation, manipulation, propaganda, distorted information. Despite the fact, that the knowing public, especially in last years, points out at these negative aspects, appearing rather often, general public is unable in many cases to identify particular techniques of medial manipulation they come in touch with. More often also the media itself, being designated to be „traditional“, try to emphasize the problems of media manipulation and publish articles, in which they call attention to growing phenomenon of dissemination of disinformation, whereby they especially point at alternative media, where several disinformation appear. The newspaper „Denník N“ in 2017 signalized some examples, pointing especially at disinformation being disseminated by alternative media. In January 2017 one of the biggest Slovak alternative portals „Hlavné správy“ an article, where they quote the Russian Ministry of Defense and inform the readers that the Americans are

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item/12095-mzv-sa-ostro-ohradilo-proti-pokusom-ruskych-medii-falšovav-nasu-historiu-o-roku-1968>.

10 *Reakcia MZVaEZ SR napokusy niektorých ruských médií falšovať históriu o roku 1968.* [online]. [2018-01-07]. Available at: <[https://www.mzv.sk/aktuality/detail/-/asset\\_publisher/lw1ppvnScIPx/content/reakcia-mzvaez-sr-na-pokusy-niektorých-ruských-medii-falšovav-historiu-o-roku-1968?p\\_p\\_auth=JaAaUu3B&\\_101\\_INSTANCE\\_lw1ppvnScIPx\\_redirect=%2Faktuality%2Fvyhlasenia\\_a\\_stanoviska](https://www.mzv.sk/aktuality/detail/-/asset_publisher/lw1ppvnScIPx/content/reakcia-mzvaez-sr-na-pokusy-niektorých-ruských-medii-falšovav-historiu-o-roku-1968?p_p_auth=JaAaUu3B&_101_INSTANCE_lw1ppvnScIPx_redirect=%2Faktuality%2Fvyhlasenia_a_stanoviska)>.

supporting the terrorists.<sup>11</sup> Regarding this topic more articles disseminated positive picture of Russia. „*If it were not Russia, Syria would finish in hands of terrorists, a French politician states.*“<sup>12</sup> The article with this headline informs the readers how the Russians are taking part in saving Syria from terrorists and providing humanitarian help.<sup>13</sup>

The mentioned portal published also an interview with the advisor of the Syrian president Bashar Assad, Busajna Šaaban, where following question appears: „What reason had the West for starting the war against Syria?“ and also informs about reasons what plan had the West for destroying Syria, but also about the reason why the European Union is disintegrating and means only a puppet in the hands of the United states. The article brings statement of Busajna Šaaban, and according to her „*The Russians behave agains other countries with respect and more like towards partners,*“<sup>14</sup> protests of civilians in Syria were based on deception and the Americans supply terrorists with weapons and provide air support to them.<sup>15</sup> By means of such articles dissemination of incomplete, single-sided information are spread, what finally creates distorted and incomplete image about presented facts. Dissemination of disinformation interfere not only the present and up-to-date topics. This phenomenon can be seen even regarding the interpretation of historical events. Distorted information are spread also about the personality of our national history – Ľudovít Štúr. At present, his name has been mentioned in the society rather often, whether in effort to attract the attention and to use it for one’s own propaganda, or increasing credibility and estimation of one’s own statements. Ľudovít Štúr is the name

- 11 PAŠKA, J.: *Američania ušetrili ropné polia islamistov, ruské ministerstvo obrany obviňuje Američanov, že teroristom úmyselne nechávali veľké zisky z ropy.* [online]. [2018-04-10]. Available at: <<https://www.hlavnespravy.sk/americania-ušetrili-ropne-polia-islamistov-ruske-ministerstvo-obrany-obviňuje-americanov-ze-teroristom-umyselne-nechávali-velke-zisky-z-ropy/880759>>.
- 12 ZAUJEC, B.: *Keby niet Ruska, Sýria by skončila v rukách teroristov, tvrdí francúzsky politik.* [online]. [2018-04-20]. Available at: <<https://www.hlavnespravy.sk/keby-niet-ruska-syria-by-skoncila-v-rukach-teroristov-tvrdi-francuzsky-politik/883236>>.
- 13 *Monitor informačnej vojny: január 2017.* [online]. [2018-04-20]. Available at: <<https://dennikn.sk/blog/668277/monitor-informacnej-vojny-januar-2017/>>.
- 14 SPENCEROVÁ, T.: *Poradkyňa sýrskeho prezidenta Assada: Európskym politikom sa už len smežeme, pripadajú nám ako blázni. Konajú proti záujmom vlastných národov.* [online]. [2018-04-21]. Available at: <<https://www.hlavnespravy.sk/poradkyňa-sýrskeho-prezidenta-assada-europskym-politikom-sa-uz-len-smežeme-pripadajú-nam-ako-blazni-konajú-proti-zaujmom-vlastnych-narodov/881654>>.
- 15 *Monitor informačnej vojny: január 2017.* [online]. [2018-04-20]. Available at: <<https://dennikn.sk/blog/668277/monitor-informacnej-vojny-januar-2017/>>.

which is able even today to attract the attention. Just in this connection it has been mentioned in media, where many authors refer to him in their statements. However, we can affirm that misusing the name of Ľudovít Štúr occurs in effort to underthrust one's own ideas to the public, referring to Štúr. Arguments, used in such statements however, are distorted, incomplete and taken out of context, thus disseminating untrue information.

Let's present some examples. The author Ms. Dzurdzíková mentions problems regarding dissemination of disinformation, whereby the personality of Ľudovít Štúr has been used. According to her, „*If somebody in Slovakia argues by means of history and uses in this occasion the personalities like Ľudovít Štúr, the father of our language, and his face has been used by doubtful information webs...*“<sup>16</sup> In the following part of the article we would like to refer to several examples of this kind. On the server Hlavné správy („Main news“) in January 2017 there was published the title: „*Raper Excellent: Ľudovít Štúr and his troops fought against people like Kiska, Kaščák, Smatana, Hvorecký, Benčík*“.<sup>17</sup> This particular title relates to published interview with a rapper, where he reacted on the question regarding awarding decoration by the Order of Ľudovít Štúr of II. Class. „*Ľudovít Štúr and his armed troops fought not only ideologically but also on the battlefield by muskets and guns for years, just against people like Kiska, Kaščák, Smatana, Hvorecký, Benčík and many of such perverse persons. They devoted their lives, in order that we, as a nation would be able to exist in that style, as we now exist. At present Ľudovít and his allies would be identified as extremists and deviants and Russian agents. This a masquerade*“.<sup>18</sup> These statements are in the particular article presented as facts, despite the facts, that they are proofless and a journalist who published the mentioned interview, did not react to these statements, even there were not asked additional questions, explaining these declarations. Thus, by means of the portal Hlavné správy („Main News“) are spread such misleading information, contributing to creating a distorted picture about the personality of our history.

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16 DZURDŽÍKOVÁ, Z.: *Dezinformácie a konšpirácie sa šíria, ale dá sa proti nim brániť?*. [online]. [2018-04-10]. Available at: <<http://www.munimedia.cz/prispevek/dezinformacie-a-konspiracie-sa-siria-ale-da-sa-proti-nim-branit-10721/>>.

17 *Raper Ekcelent: Ľudovít Štúr a jeho oddiely bojovali proti ľuďom, ako sú Kiska, Kaščák, Smatana, Hvorecký, Benčík*. [online]. [2018-04-20]. Available at: <<https://www.hlavnespravy.sk/reper-ekcelent-ludovit-stur-a-jeho-oddiely-bojovali-proti-ludom-ako-su-kiska-kascak-smatana-hvorecky-bencik/886791>>.

18 *Raper Ekcelent: Ľudovít Štúr a jeho oddiely bojovali proti ľuďom, ako sú Kiska, Kaščák, Smatana, Hvorecký, Benčík*. [online]. [2018-04-20]. Available at: <<https://www.hlavnespravy.sk/reper-ekcelent-ludovit-stur-a-jeho-oddiely-bojovali-proti-ludom-ako-su-kiska-kascak-smatana-hvorecky-bencik/886791>>.

In the magazine *Zem a Vek* („The Earth and Era“) which has been considered to be an alternative medium, in May 2017 there was published an article under the title *THE JEWISH WEDGE BETWEEN THE SLAVS*. Author of this article is Tibor Eliot Rostas, who describes methods, how to subjugate a nation and adds: „Also the Štúr's people describe, that everlasting masters of this art were the Jews“.<sup>19</sup> Rostas refers to Jews, who – according to him – are able to subjugate, destroy the culture of other nation and to take the best of it. He mentions here statements of historical personalities of our history, by which he supports his statements and condemns the Jews. These quotations of important personalities of our history are, however, out of context and purposively joined together in order to be in line with the author's statement, that the Jews are responsible for the breakdown of the society. By means of this, he contributes to creation of a distorted image not only about Jews, but also regarding the perception of particular national personalities. In connection with this problem also Ľudovít Štúr was mentioned in the article. Rostas quotes extensive parts from the Štúr's work „*Slovanstvo a svet budúcnosti*“ („Slavs and the World of Future“) by means of which he intends to support his statements about the Jews. „*In order the yeomanry would have the possibility to exploit the folk in more excessive way and to pan it out for their own benefit, they used for this purpose the Jews, to whom they rented their farmstead. The torments and torture were endless. This strange nation unfused with our nation by any link, nation which basically renounced the christianity and therefore did not know the fellow feeling, in terrible manner stewarded among our tribes. Recklessly exploited the poor folk for their own benefit and tried to decompose the people morally, recklessly and with support of yeomanry they stole their property. From there originate our aversion of our tribes against this by God forgotten nation*“.<sup>20</sup>

However, the author quotes Štúr, but he draws out of context his quotations and thus he tries deliberately to create a distorted picture. Despite the fact that this work of Štúr was from the beginning on a source of several disputes, according to experts his influence was overestimated. In reality it was one of contributions for discussion, regarding to actual atmosphere, when dissatisfaction from post-revolutionary development in Europe prevailed. In the revolutionary years 1848 – 1849 the Slavic question was not solved. The Slavic intellectuals presented considerations, in which neither Hungary nor Austrian monarchy did not manage to fulfill their historic mission. This was the reason, why they searched for new, more radical ways for the Slaves having the aim of securing the future for them.<sup>21</sup>

19 ROSTAS, T. E.: *Klin židov medzi Slovanmi*. [online]. [2018-04-24]. Available at: <<http://www.rostas.news/klin-zidov-medzi-slovanmi/>>.

20 ROSTAS, T. E.: *Klin židov medzi Slovanmi*. [online]. [2018-04-24]. Available at: <<http://www.rostas.news/klin-zidov-medzi-slovanmi/>>.

21 ŠKVARNA, D., MIHALKOVIČOVÁ, B.: *Ľudovít Štúr a moderné Slovensko*. Modra : SNM-Múzeum Ľ. Štúra, 2015, p. 173.

In his last work, from which Mr. Rostas quoted the above fragment, Ľudovít Štúr summarized them. The Štúr's statements therefore, must be perceived in the context of era, in which he lived. In this particular article, however, are his statements deliberately garbled, consequently joined and presented in a way, creating deceptive and untrue image about attitude and opinions of Ľ.Štúr. In connection with publishing this article, director of foundation „Stop the corruption“ laid an indictment for defamation of the nation, because he assumes that by his article Rostas encourages hatred against the Jews. In addition, we could add that he tries to create an untrue, distorted picture of perceiving of our national personalities and thus contributes to dissemination of disinformation.

Despite the fact that we presented several examples where by disseminated information by means of alternative media a medial manipulation, dissemination took place, we cannot and don't want to declare, that all alternative media publish information with this aim. The alternative media are not the main subject of our interest within the particular problem of this article therefore we will not focus at them more in detail, thus we can't formulate in this field general conclusions. Our intention was to point out to particular examples of published information.

#### **4 Possibilities how to fight with disinformation**

At present time when we can state that internet became dominant over other media, it is just the internet which represents the space, by means of which a great amount of information has been disseminated. Even many experts focused their attention to this fact. In March 2018 they handed over to the Commissary for digital economy and society proposals of how it would be possible to solve the problems of dissemination of „fake news“, or in other words, disinformation. Within the European Union there were 39 experts appointed who concentrate on resolving this problem. Experts recommend that online platforms and social networks should commit themselves to keep up to respect the proposed Code of Principles. The submitted report includes also the results of Eurobarometer. Based on determined facts, particular proposals will be elaborated having the aim of solving the question of spreading of disinformation within the online environment. According to the statement of the Commissary, these conclusions will be published during the spring 2018. Until now the submitted report focuses on definition of the term disinformation, whereby this term defines as false, inaccurate, or misleading information, which are proposed, presented and popularized having the aim to achieve profit, or deliberately cause public damage. This can endanger democratic processes or values. Experts, who elaborated the report, recommend to apply selfregulation within the frame of the particular online platforms. Further kind how it is possible to fight against

disinformation has been development of medial literacy, achieve variety and sustainability of European news media. One of the recommendation has been to continue in research of influence of disinformation in Europe.<sup>22</sup>

In connection with the problem of dissemination of disinformation, one of the most popular social networks, Facebook, has committed themselves that until the end of 2018 they will employ 20 000 people, the task of whom will be monitoring the content being published on Facebook. Until present this work had been done by approx. 10 000 employees, but due to growing pressure under which Facebook came in connection with requests for withdrawal of trolls, robots, disinformation and hateful expressions, they decided to resolve the situation more intensively and to double the number of people monitoring the published content<sup>23</sup> and will safeguard removal of maximum number of disinformation on this social net. There are possibilities and ways of preventing the presentation of disinformation. One of the most frequent recommendation has been the development of medial education. Only the one, who is able to reveal untrue, misleading information, would be able to protect oneself against their effects. But, however, to reveal, whether it is disinformation or not, has been in many cases very demanding and therefore it appears inevitable to develop continually the medial literacy. The experts, devoted to this problem, come with a new way, how to teach people to resist disinformation by means of a game.

According to reserachers from Cambridge, poeple are able to identify easier false news, if they get knowledge how it is possible to create such news and to disseminate them. They conceived a game under the title „Bad News“ which intends to teach people, how to create their own false news, furthermore, accomplished by false followers and supporters. This game, being created by scientific workers at the University of Cambridge in cooperation with medial groug Drog, appeals to the gamers to achieve for their published false news achieved possibly best impact and for every success the gamer collect starlets. According to them who tried this game, this is really amusing. The basic idea, however, is to educate people and to help them to recognize disinformation when they encounter them. The gamer learn about real strategies, being used in disseminating disinformation in a way, that they have to use these strategies in a possible best manner, in order to achieve the higher score in the game. If they are not successful, the game itself will

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22 *Tackling disinformation online: Expert Group advocates for more transparency among online platforms.* [online]. [2018-04-15]. Available at: <[http://europa.eu/rapid/press-release\\_IP-18-1746\\_en.htm](http://europa.eu/rapid/press-release_IP-18-1746_en.htm)>.

23 *Figure of the Week: 20 000.* [online]. [2018-04-15]. Available at: <<https://euvsdisinfo.eu/figure-of-the-week-20-000/>>.



propose them solutions, they could make use of.<sup>24</sup> What is for playing this game necessary, is only internet connection and browser, what means that the game has been accessible for general public. Even by means of such way, i.e. by playing the game, it is possible to educate people, carry out medial education and to develop medial literacy of wide public. By trying, how easily it is possible to create and propagate disinformation, people will have a more critical view on the medial contents they come in touch with and will be able to identify such contents more easily. Only people who are able to reveal untrue, false, information will be able not to come under their influence.

## Conclusion

The presence of several elements of manipulation in medial outputs in traditional as well as new media cannot be denied, whereby the basic problem represents especially spreading of disinformation. The ways of dissemination of disinformation are more and more sophisticated and so, especially less experienced recipients, are able to reveal them only hardly. At present it is given an increased attention to the problem of dissemination of disinformation, regarding the extent of their negative influence on the opinion of the public and creating the public opinion. In the frame of 36 European countries a research had been carried out, being focused on inclination of particular countries to resist the so called „fake news“, whereby first positions acquired the nordic countries, what means, that just the citizens of these countries are able to cope with the best way with information, reaching them. Within examining of the problem continually spreading disinformation, it has been important to pay attention also to the trustworthiness of media. If people consider the medium to be trustworthy, they believe information, they come to know by it. Thus it is possible to assume that disinformation, disseminated by media, people consider to be trustworthy, are able to influence the opinions and perception of the public, which will believe such information and to consider them to be truthful. Adversely, lower scale of influence can be supposed regarding disinformation, being spread by media, considered not to be truthful.

Based on this general assumption we can say, that trustworthiness of media has been very essential in examination of problems disseminated disinformation. The fact, that this topic has been very actual, can be demonstrated on several examples, mentioned in this report, whereby publishing of untrue, misleading information concern not only Slovak

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24 CAREY-SIMOS, G.: *This Online Game Teaches You How To Create Effective 'Fake News'*. [online]. [2018-04-25]. Available at: <<https://wersm.com/this-online-game-teaches-you-how-to-create-effective-fake-news/>>.



media, but the tendency of dissemination of disinformation can be seen also in foreign media. Several experts gradually start to deal more intensely with these problems and propose how to relieve this negative phenomenon. In addition with recommendations, including development of medial education, medial literacy having the aim of educating in preventing against unexpected influence of disseminated disinformation, to build and develop critical thinking of the public, there are also issued recommendations for the media. Because of the fact that we live in the era of information, in the world of technologies and internet, at present people pay their attention to what they are interested in. The researchers introduced a new method how to stop disinformation – paradoxically by means of their creation. They introduced an online game, by means of which the gamers create their own disinformation and consequently try to achieve as much points as possible as a result of the number of recipients being affected. Thus, by an amusing form they are persuaded how simple the dissemination of untrue, deceptive or fabricated information and will be able reveal such information and to resist them. In our opinion, the mentioned new method of education by means of a game has been a very suitable accomplishment of traditional methods. It is necessary to stress the need of research, which would deal more in detail with the problem of disseminating of disinformation on national as well as international level.

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*Zem je plochá a Charlie Hebdo nebol. Väčšina Francúzov verí na konšpirácie.* [online]. [2018-04-15]. Available at: <<https://svet.sme.sk/c/20733097/zem-je-plocha-a-charlie-hebdo-nebol-vacsina-francuzov-veri-na-konspiracie.html>>.

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## EDMODO AS A COMMUNICATION TOOL IN TEACHING ENGLISH

*František Rigo*

### **ABSTRACT:**

The ongoing technological development in the society connected with the rising power of the Internet and social media needs to be reflected in education, especially when we realize that the growing generation is a generation of digital natives. The paper introduces Edmodo – a social media site for education. It deals with the site's main features and their exploitation within teaching English as a foreign language, and possibly any other subjects. Focus is placed on using Edmodo as a safe classroom management system used mostly as an information channel and assessment tool, stressing its communication capabilities and security features.

### **KEY WORDS:**

Edmodo, language, social networks, students, teachers

### **Introduction**

Social networks have become a phenomenon of the beginning of the 21<sup>st</sup> century and have changed the way we communicate. Even though their critics may argue that they bring people together only virtually and that they are to blame for fading real interpersonal communication, their power and omnipresence need to be reflected in education, too. Any development and changes in society have always required adjustments to the way the rising generations are educated, now more than ever, considering the impact the rise of technologies and the Internet as a hub of worldwide media communication has had on our culture and society. Today's students (from primary school pupils to university students) have been growing up surrounded by and using computers, videogames, smart phones, tablets and all the other digital gadgets and therefore must be approached as 'digital natives' who think and process information fundamentally differently from their predecessors and whose thinking patterns have changed.<sup>1</sup> Millennial teens are the first generation who have no memory of life before the Internet and cell phones. They can spend as many as seventeen hours a day with technical devices and most of their online time is spent on social sites and applications.<sup>2</sup> Furthermore, according to Macedo, the popular press and

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1 PRENSKY, M.: Digital Natives, Digital Immigrants. In *On the Horizon*, 2001, Vol. 9, No. 5, p. 1.

2 *Millenial Teens Digital Explorer*. [online]. [2017-11-05]. Available at: <<http://research.refuelagency.com/reports/millennial-teens-digital-explorer/>>.

media educate more people about issues related to our society and the world than all other sources of education. More public education is carried out by the media than teachers.<sup>3</sup> This situation poses a challenge to all people involved in education, especially teachers. They could and should embrace social media and make them work for the benefits of all the parties involved in education. Edmodo is a specific social network that could be useful in the process. The paper attempts to introduce this platform and its main features to educators who would like to incorporate social media into their teaching. Even though it focuses on utilising Edmodo in EFL (English as a Foreign Language) classes, it might be helpful to teachers of other subjects, too.

## 1 What is Edmodo

Edmodo is a free social networking and microblogging service designed specifically for education.<sup>4</sup> It was founded in 2008 in San Mateo, California, USA by Nic Borg, Jeff O'Hara and Crystal Hutter with the intention to bridge the gap between how students live their lives and how they learn in school. It was created to bring education into a 21st century environment.<sup>5</sup> At present time, it has about 90.2 million users, out whom 10% are teachers, from 190 countries and it is used by 350,000 schools.<sup>6</sup> It is not the only social network designed for education purposes, however, it deserves our attention as it the number one K-12 social learning network in the world.<sup>7</sup> It can briefly be described as a system for classroom and lesson management and organisation that benefits from the fact that it operates also as an application for mobile devices, thus bringing learning also outside the classroom and possibly becoming a part of learners' online lives. In the article we are going to explore its safety features allowing its use as a safe communication and educational tool, its possibility to serve as an information channel and communication and assessment tool making the work of teachers easier and embracing the way learners perceive and learn about the world.

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3 MACEDO, D.: Deconstructing the Corporate Media/Government Nexus. In MACEDO, D., STEINBERG, S. (eds.): *Media Literacy. A Reader*. New York : Peter Lang Publishing, 2009, p. 19.

4 WANKEL, C.: *Educating Educators with Social Media*. Bingley : Emerald, 2011, p. 24-27.

5 GARNER, G.: *Edmodo – A Platform Redifing Learning*. [online]. [2018-04-20]. Available at: <<http://www.gettingsmart.com/2015/06/edmodo-a-platform-redefining-learning/>>.

6 SMITH, C.: *Interesting Edmodo Facts and Statistics (March 2018)*. [online]. [2018-04-20]. Available at: <<https://expandedramblings.com/index.php/edmodo-facts-statistics/>>.

7 *Crystal Hutter's Bio*. [online]. [2018-04-19]. Available at: <<https://www.projectliteracy.com/lab/portfolio/crystal-hutter/>>.

## 2 Safety Features on Edmodo

One of the reasons, probably the most significant one, why the public does not always agree with the underaged using social networks, are the potential threats social networks pose on young users in the online world of social media. To avoid possible threats, Edmodo uses some safety features that make it a closed environment that is free from spammers and internet predators in which teachers can create groups for each of their classes which are self-contained and no one without access may view the group's content.<sup>8</sup> First of all, before entering a study group, each student is given a unique group code enabling them to enter a particular group. No other user is able to enter the group unless given the code. Another feature strengthening the safety of the social network is the fact that it is also open to students' parents who might wish to be informed about what is going on in their children's study groups. As a result, parents can not only see what topics and tasks are dealt with within a certain group, they also have a chance to help their children with learning certain subjects and check the tasks, homework and assignments. This way Edmodo invites parents to the learning and educational process and help them take a certain amount of responsibility for students' progress. The code allowing parents to view activities going on Edmodo is unique for each individual student so parents can only access activities that are common for the whole study group and their child. They do not have access to information concerning other members of the study group. Finally, the safety of using Edmodo is ensured by the fact that teachers operate as administrators of study groups. It means they can not only control the content posted by members of study groups, they can also modify or even remove inappropriate content, if necessary.

## 3 Edmodo as an Information Channel

Edmodo can serve as an information channel, or hub, in which all the activities happening within a study group can be posted and accessed. This feature of the social network can be particularly beneficial especially for the students of foreign languages, English in our case. It allows both teachers and group members to post videos or podcasts on the site that can be further explored either during the lesson or later at home. The platform enables teachers to choose and post the material appropriate for students' language proficiency level. It is crucial for students of foreign languages to be exposed to as much target language as possible to progress. This does not necessarily need to be in the form of text or audio. Using images and videos has proven to be effective in the process of acquiring a language as it, apart

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8 WANKEL, C.: *Educating Educators with Social Media*. Bingley : Emerald, 2011, p. 26.

from being captivating and entertaining, can be thought provoking and lead to follow-up discussions in which desired target language can be addressed and practiced. At the same time, it might help students acquire more abstract content, frequently confused words, false friends or words that are hard to remember.<sup>9</sup> There is a lot of various material accessible on the Internet. What places using Edmodo into an advantageous position, is the fact that teachers can select particular material targeting given topics, vocabulary or grammar, compared to students choosing the material themselves. With English being a global language, it has also become important for the language learners to be given a chance to be exposed to various forms of English spoken around the world. However, those varieties might be confusing for learners, and therefore the role of a language professional is crucial in the process of a foreign language acquisition.

Furthermore, teachers may wish to post links to other Internet websites on Edmodo, for example, websites providing learners a chance to practice grammar. These website, if carefully selected by teachers, provide an opportunity for grammar drill, or any other desired activities. Once again, it is up to teachers' decision whether those are to be dealt with during the lesson or at home. As previously mentioned, Edmodo enables learning to be brought outside the classroom. However, one of its features that students find beneficial is the fact that it serves as a channel in which all the activities happening in the classroom can be stored for later reference. These may be posted in the form of a Word file, captured image of a whiteboard with some notes from the lesson, or an external link to the website the content of which has been dealt with during a lesson. This way, students have an immediate access to all the material they need to focus on when, for example, preparing for a revision test.

Based on the feedback on an English language course using Edmodo as a communication tool given by the students of mass media communication and marketing communication at the Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava (summer term, academic year 2017-18), the above-mentioned feature of Edmodo was highly appreciated. Out of 102 students asked to give their feedback on the English course, 78 percent mentioned Edmodo. 97.5 percent of those who referred to Edmodo in the course feedback had found it a useful tool for learning, either for the fact they could refer to the social network whenever in doubt about what their home assignments had been or for the chance to practice target language features, or both. Even though the students were not directly asked about Edmodo and they were supposed to give a general feedback on the

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9 BAKER, J., RINVOLUCRI, M.: *Unlocking Self-expression through NLP*. Peaslake : Delta Publishing, 2005, p. 79.

course, the vast majority of them expressed themselves about the platform and considered it an integral part of the course, thus included it in the course evaluation. It needs to be added that throughout the course the students were supposed to write a short revision test at the beginning of each lesson. Thus, Edmodo has proven to be a useful tool in continuous and regular language learning for university students. Another feature of Edmodo beneficial particularly to teachers is the Library of sources. Here educators can store material they wish to use in the classroom or material that has already been used and the teachers want to keep it for later use with other groups. The material can be in form of images, videos, audio recordings, presentations, external links, Word files, quizzes, tests. The library facilitates the work of teachers as all their digital portfolio is stored in one place and is accessible at any time. On top of that, there is a library feature for students as well, allowing them to save their work/files in so called Backpack which can be linked to students' Google Drives and later attached to posts or assignments.

#### **4 Edmodo and its Interactivity**

What makes social networks such a significant communication platform in modern world is their interactivity, which plays an important role in acquiring a foreign language within the communicative approach, that is currently most often used in foreign language teaching practice.<sup>10</sup> The communicative approach places emphasis on productive skills and employs culture, maximum exposure to target language, guessing, intonation, students' personal experience and situations relevant for the learner and for the interaction with other learners. Students are really engaged into the process of learning which makes it easier for them to keep their attention and store new knowledge into long-term memory.<sup>11</sup> Similarly to other major social networks, Edmodo also provides a possibility to comment on each post. Posts or comments can be 'liked', shared. Each post can ignite further discussion, in the target language, of course, which gives teachers an opportunity to observe students' language skills and decide which language features to focus on. They get feedback on which topics students find interesting, boring, important or controversial. Even students who prefer to remain silent during spoken conversations in the classroom might be given a chance to express themselves this way, as this type of communication has

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10 ZÁRUBOVÁ, H.: Súčasný prístup a metódy vo výučbe cudzích jazykov. In *Perspektívy výučby cudzích jazykov pre 21. storočí. Conference Proceedings*. Trnava : UCM in Trnava, 2010, p. 123.

11 OSSA, M. P.: *What is the difference between communicative language teaching approach and the traditional approach?*. [online]. [2017-05-30]. Available at: <<https://www.enotes.com/homework-help/what-difference-between-communicative-language-171617>>.



become absolutely natural for digital natives (Note: unlike with other major social networks, the choice of emoticons is rather limited on Edmodo).

Another feature of Edmodo is direct messaging; however, it is limited only to sending messages from teachers to students, or vice versa. Students, or group members, are not able to direct message one another. Still, teachers and parents are able to direct message each other and parents can view the direct messages between their child and the teacher, still, they cannot reply to them, they can only read them. Naturally, as a fully functional social network, Edmodo notifies its users about each activity within a study group, even though students are not notified about all the activities teachers are notified about. The notifications will help users to keep track of and manage everything going on in their Edmodo accounts. All Notifications will be stored for three months, keeping teachers/students updated about the newest activity, while also allowing them to review past activity.<sup>12</sup> A notification can be sent either as an e-mail notification, a mobile application notification or a text message, depending on the way users wish to receive them. They decide which notification to activate or hide.

## 5 Edmodo as an Assessment Tool

As assessment is an integral and inseparable part of a learning process, Edmodo offers a choice of evaluation tools that make the work of teachers easier and help students be aware of their tasks and progress. Assessment can be carried out by means of assignments, quizzes or polls and, based on the results, students can be given evaluation in the form of badges or grades. Depending on the desired form of the assignment, students can be asked to provide an essay, seminar paper, presentation, recording, image or even a video. The platform allows students to create the desired outcome directly within Edmodo in the form of a text response, Word Document, Powerpoint Presentation or Excel Worksheet or the work can be attached as a link from web or a file from computer, Backpack or Google Drive. Each of the assignments is set a due date and teachers can decide to lock it after the due date runs out. Once the assignment is turned in by the student, the teacher can view it, download it, if they wish to, comment on it and grade it or request the assignment's resubmission, if necessary. This way, all the assignments that need to be assessed are stored in one place available to the teacher at any time. Another assessment feature provided by Edmodo is the possibility to create quizzes that students complete online. Time for completion can be set for each quiz, making sure students will not take

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12 *What Information Do Notifications Show?*. [online]. [2018-04-21]. Available at: <<https://support.edmodo.com/hc/en-us/articles/205005104-What-Information-Do-Notifications-Show->>.

more time to complete the quiz than necessary. Quiz creators can choose multiple choice, true/false, short answer, fill in the blank or matching type of questions, or their combinations. Once a quiz is created, it can be saved in the library for later use. When the quiz is completed and submitted by an individual student, the system automatically evaluates it and provides the teacher with the final score in percent. Thus, teachers do not need to correct each student's quiz themselves, which can save them a lot of time. Of course, should teachers wish to view or edit quizzes, either the 'blank' or completed ones, Edmodo allows them to do so.

The system stores the results of all the quizzes and assignments' evaluations for all students and provides an overview of their performance and progress. Teachers might wish to motivate, especially younger students, by awarding them badges, e.g. Hard Worker, Homework Helper, Star Performer, Perfect Attendance or Student of the Month. Students' activities, grades, scores and/or badges are visible to parents, as well, thus keeping them informed about their children's progress and allowing them to assist or intervene if needed. It may take some time for teachers to become familiar with all the assessment features Edmodo offers, but once they master them, they can save a lot of their time in the future, i.e. correcting tests or keeping record of grades. The network not only provides teachers with feedback on their students' performance, by means of Edmodo's Poll feature teachers can be given feedback on their own performance and choice of activities, as well. Moreover, polls can be designed to survey a wide variety of topics, depending on students' age, knowledge and abilities, so they help adjust the teaching/learning process to meet the needs of 21<sup>st</sup> century's learners.

## Conclusion

Edmodo is a safe and free, specifically designed social networking platform that can serve as a communication and assessment tool in education. It is a system for classroom and lesson management and organisation providing a number of features that make the work of teachers easier. Edmodo brings learning closer to the nature of digital natives and helps them take more responsibility for their own learning progress and it helps include parents into the educational process. Even though it can be used with children and young learners (hence the access to study groups for parents), it is ideal for the education of young adults. However, using it effectively may pose a number of challenges. Not all the schools have the necessary material equipment to incorporate social networks into teaching process and not all the learners have the access to the Internet or technological devices required to utilise this kind of learning. Another challenge is the preparedness and willingness

of teachers themselves to incorporate social networks into their teaching. The lack of seminars and trainings for teachers, together with inadequate didactic material and technological equipment still places an obstacle on the way to successful inclusion of social media into the educational system. Still, if educators cannot keep pace with digital natives, it is crucial that they do not fall too much behind them. According to Lojová, 21<sup>st</sup> century teachers should continuously improve in mastering computer technology to be able to use information-communication technologies in teaching.<sup>13</sup> Apart from what students learn, social media might help them realise and understand how they learn. Social media, and media in general, however, cannot replace teachers. Teachers are the alpha and the omega, they are the bridge between information and knowledge, they are the go-betweens upon whom it depends whether pupils will love or hate a particular school subject.<sup>14</sup>

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13 LOJOVÁ, G.: Od funkcií jazyka ku komunikatívne mu vyučovaniu. In *Cizí jazyky*, 1998, Vol. 42, No. 1/2, p. 31-32.

14 PETRANOVÁ, D.: *Mediálna výchova a kritické myslenie*. Trnava : FMK UCM in Trnava, 2013, p. 77.

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## **FUTURE PROSPECTS OF THE JOURNALISTIC PROFESSION. JOURNALIST PROFESSION IN THE FUTURE**

*Michaela Satkeová*

### **ABSTRACT:**

The work of journalist in Slovakia has undergone many changes. Behind them we can see not only social, or political climate, but also the development of new technologies. In this thesis we point out, that even the journalist profession has changed through years, the principles and the codex still remain the same. Base on this information we can say, that is important for the media in the future to bring information and control the government. Without their work, society could become a victim of propaganda and manipulative PR articles.

### **KEY WORDS:**

competence, future development, journalism, journalist

### **Introduction**

Whether abroad or in Slovakia, the process of journalistic work is not immutable. Years of innovation, globalisation or varied political situations both at home and abroad keep changing the demands placed on this profession. This is one of the reasons why we could say today that what journalists used to do in the past is now considered outdated. While in the past it was normal to conduct an interview with paper and pen, today's respondents would look at this with incredulity or amusement. The evolution of recording devices, however, is only a little example of the many innovations that have found a place in journalistic work over time. Probably the biggest boom was prompted by the still-expanding internet-based media. The evolution of the online environment and provision of information through news websites or social media networks have introduced completely new methods into the world of the media. At the same time, this changed the expectations placed on journalists. Many contemporary journalists would certainly agree that the developments in the virtual environment have brought more stress and possibly some counterproductive competition into journalism. The thing is that the evolution of online news is a phenomenon that has made it imperative for all the media to be first to bring information. These novelties provide much more comfort for the audience for whom news have become increasingly easier and above all faster to obtain. While in the past, one had to wait several days for news from abroad to arrive, today this does not even take hours or minutes, but literally seconds.

*"Internet publishing is the youngest field within journalistic practice. Despite this, paradoxically, it is one of the most influential. Its arrival was historically short and enormously fast. This brought into being and continues to create a whole set of side effects."*<sup>1</sup> There are two sides to every coin. According to many experts, however, the new age and new approach to journalistic work has also taken away the nobleness this profession once had. That is because a large part of the society no longer views journalism as a profession requiring certain specific prerequisites, such as education or other capabilities, but instead as a common occupation that can be performed by almost anyone with a grasp of basic grammar. This may be due to the aforementioned phenomenon, where internet news reporting is increasingly widespread and the number of websites offering information keeps growing. Unfortunately, this often comes at the expense of quality and, in the online environment, articles or other media items are published even by those who would not have been given access to this profession before since they would not have fulfilled the prerequisites and requirements for this job. As a result, journalism is currently in an uncertain position. At the same time, the political climate and the rise of conspiratorial media is not helping the situation either. That is one of the reasons why we can see that fewer and fewer people trust journalists and the media in general.

Therefore, in the future, we may well see the phenomenon of people no longer reading, listening to, or watching journalists' reports and hankering only for information coming directly from the mouths of experts instead. This kind of information is also ever more accessible to them, thanks mostly to the fact that the media make more and more use of live feeds of press conferences, interviews or statements to transmit information, both on their websites and their social media sites. In fact, this method of informing the public is being increasingly used even by government officials or other opinion-makers who feel the need to express their opinion regarding an event. For this reason, we can see these personalities using the social media more frequently to express their views and communicate with their audience directly, either through videos, posts or other means. This is one of the reasons why journalists will have a difficult job to defend their important position on the media market. If they disappear from the scene and politicians and the personalities become the only ones informing us about events, it may become very difficult for the audience to determine who is actually right and which opinion is the correct one. The problem is that in such a situation, these information providers can be expected to present only a one-sided view of the issues at hand. Yet we know that when creating their media contributions, professional journalists should abide by the code of ethics which downright prohibits them from taking a one-sided approach in their work. Therefore, journalists are

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1 BEDNÁŘ, V.: *Internet journalism*. Praha : Grada Publishing, 2011, p. 9.

obligated to bring information having spoken to all parties involved. Even though following this rule does not always necessarily guarantee that the submitted piece is completely objective and true, this rule is the main means of ensuring that the piece comes as close to the truth as possible. This is precisely the reason why the work of a journalist is extremely important and it will be crucial to continue to maintain professional journalism at a high standard in the future, regardless of the new methods that the next period will bring into journalism.

## 1 Transformations of journalism

In his book from the last millennium, Weiser states that journalism is one-sided sharing of information. In his opinion, journalists describe something that they themselves captured with their own senses and pass on information previously received from someone else. Although the essence of reporters' work has remained unchanged, Weiser's definition is no longer relevant today.<sup>2</sup> Nowadays, we can no longer claim that media communication is inherently one-sided. The arrival of the modern era, which has brought about the increasingly expanding internet, has introduced unprecedented parameters into this profession. Whereas in the past, the audience could only react to published media content by writing letters or making phone calls to the editorial office, things are different now and it is possible to respond almost instantaneously. Indeed, the on-line audience can just write comments that can be posted on the website of the particular news outlet or on the social media. Media companies are more and more frequently starting to respond and provide feedback to the comments of their readers, listeners or viewers. This may take the form of a direct response to a comment, correction of the headline or content, or alternatively complete deletion of the given article. However, the latter happens exceptionally, mostly only when a news item provokes a large number of negative responses.

From the perspective of reactions to published contributions, direct monitoring by the rival media may also represent an interesting aspect of the transformation of journalism. In 2017, it has become common in the journalistic world that articles of a specific news outlet attract reactions not only from viewers, listeners or readers, but also from other media companies. That is why media outlets directly describing how other media companies work came into existence in Slovakia. Websites such as [www.medialne.etrend.sk](http://www.medialne.etrend.sk), [www.omediach.com](http://www.omediach.com) or [www.strategie.hnonline.sk](http://www.strategie.hnonline.sk) can be mentioned as examples. The last-mentioned website also has a printed monthly magazine. Another result of the era of the online environment are rival media incessantly

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2 See: WEISER, J., JISL, V., NOLČ, M.: *Journalists' notebooks*. Praha : Vydavatelství Československý novinář, 1967.

monitoring each other. Therefore, precisely thanks to the online environment in which journalists are literally racing with one another to publish information on their websites, it is common for the Slovak media to take information from each other and subsequently quote each other as the source of their information. As Bednář writes in his publication 'Internet journalism', from their beginnings up to the present day, the mass media have been going through a dynamic development characterised by new means emerging in essence to outdo those available before. However, according to him, everything had to come gradually, thanks to the development of new technologies. The invention of the printing press opened the way for the print media passing on information to, and entertaining, their readers.

However, it needs to be added that hundreds of years passed between the invention of the printing press and the time when newspapers conquered the world. Later, radio and sound transmission through the air were inventions that cleared the way for radio broadcasting. Once again, it took decades until radio receivers became common and the world started to use them to their full potential. A similar story, but within a shorter time span and a little bit later of course, unfolded in the case of television broadcasting. That was first known in the form of monochromatic, i.e. black-and-white, broadcasting and only later came broadcasting in colour to mirror the reality as much as possible. Bednář points out that even though each type of media needed a certain period of time for the invention to enjoy its biggest fame and scale of use, this period kept getting shorter. However, the aforementioned statement does not apply to the internet, since its beginnings date back to the end of the 1960s. This may be due, among other things, to the fact that the internet is the farthest-reaching media tool in history. Yet, to this date, this sophisticated model still has not reached its full potential. We can expect that, in the future, the internet will bring innovations that we are not used to even today.<sup>3</sup> The evolution of the internet is irrefragably linked with the evolution of journalism itself.

### 1.1 Concept of journalism in the past

*"Today, it is difficult to imagine anyone wishing to stay for a certain period of time without any of the information normally provided by the press, radio and television. Everyone feels the need to be constantly informed about current events, whether in their immediate vicinity or in the world in general. Therefore, the basic role of the press, which came as the first means of mass communication, was and still is to pass on information, i.e. news reporting."<sup>4</sup>*

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3 See: BEDNÁŘ, V.: *Internet journalism*. Praha : Grada Publishing, 2011.

4 ŠPRYSLOVÁ, J.: *Journalistic genres*. Praha : Vydavatelství a nakladatelství Novinář, 1973, p. 16.



On the basis of this quote, we can sense that despite the changes brought about in journalism by the modern day and age, the mission of journalistic work and the media remains unchanged. *"As a general rule, it must be stated that no individual, enterprise, institution or even specific ministries have the right to hide certain facts from the public, for example because any of them find the reasons why these facts exit uncomfortable."*<sup>5</sup> Even though Weiser was referring to this principle back in the last millennium, we are aware of the fact that the era prior to 1989 was not all that positive for Czechoslovak journalism. In that period, journalism was affected by a number of negative factors. This continued until the fall of the totalitarian regime in 1989. Until that time, newspaper articles, radio reporting and interviews and news reporting on television were affected by censorship. As an example, we can mention how the emergency situation that occurred on 26 April 1986, when a nuclear power plant exploded in the Soviet town of Chernobyl, i.e. in today's Ukraine, was reported. It took three days for the media to get hold of this information. Instead of a massive explosion, the top officials of the largest country in the world only spoke about an accident that killed three people. Instead of providing information about the threats posed by this event, the news on Czechoslovak Television only reported that this event had no impact on the then Czechoslovakia. *"We are continuously measuring air currents over the territory of the Czechoslovak Socialist Republic. No increase in radioactivity has been detected during the entire time of performing the measurements."*<sup>6</sup>

A lot has been written in Slovakia and elsewhere in the world in connection with this tragedy and censorship of journalism at that time. The media express their surprise over the situation when, despite the repeatedly scientifically proven threat to health of the population, the then regime kept trying to downplay the situation in the media. The explosion caused terror among the people in Czechoslovakia. Especially horrified were those who learnt, through family or friends abroad, that the Western media had responded to this incident differently and, instead of offering reassurances of no ill effects, alerted that these events could cause great dangers. Thus, they warned their viewers of potential contamination of the soil. However, the censorship in the then Czechoslovakia was so strong that the media in turn informed people that the bourgeois news providing opposite information about the event were only trying to discredit the Soviet Union.

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5 WEISER, J., JISL, V., NOLČ, M.: *Journalists' notebooks*. Praha : Vydavatelství Československý novinář, 1967, p. 85.

6 *Chernobyl – as a regime in 1986, reported the crash day by day. Czechoslovak Television. (Full HD Video)*. [online]. [2017-12-19]. Available at: <[http://www.mojevideo.sk/video/195d2/cernobyl\\_ako\\_rezim\\_v\\_roku\\_1986\\_informoval\\_o\\_havarii\\_den\\_p.html](http://www.mojevideo.sk/video/195d2/cernobyl_ako_rezim_v_roku_1986_informoval_o_havarii_den_p.html)>.

Therefore, Czechoslovak Television and other media outlets reported that the Western media were needlessly and without justification exaggerating the situation and propagating nonsense. Later, however, it was revealed that the residents of Slovakia were in fact exposed to the effects of radioactive substances, especially during the first few weeks after the accident as the major air currents were likely to have passed over the territory of the then Czechoslovakia between 30 April and 7 May 1986. Still, people were advised to eat meat from animals fed with hay mowed during the period of the highest radioactivity. Thus, the population learnt the truth too late.<sup>7</sup> The world of the media did not change until after the fall of the totalitarian regime. For the media in Slovakia, a new situation arose, especially as a consequence of the establishment of the new Slovak Republic in January 1993. Even though since this date the course of events has not always been completely favourable to Slovak journalism, the media can no longer speak about censorship.

## 1.2 Concept of journalism today

Nowadays, journalists can enjoy more freedom in their work than they could before 1989. *“In addition to fundamental changes in content, the changes in the social situation sped up and widened the use of communication technologies in processing and spreading of information. Legal prerequisites for systemic changes were also created. At the same time, the ties of the media to political institutions have loosened.”*<sup>8</sup> According to global surveys, journalistic work in Slovakia and the general status of journalists is better than ever before. In 2016, Slovakia came 12<sup>th</sup> in the global ranking compiled by the Reporters Without Borders organisation, coming ahead even of the neighbouring Czech Republic, which ranked 21<sup>st</sup>. With regard to Slovakia, this organisation noted especially the strict legislation that allows slander or defamation of character to be penalised by imprisonment for up to eight years, the harshest punishment imposed in Europe. According to Reporters Without Borders, Slovakia’s major shortcoming are the overly frequent litigations between large corporations and the Slovak media, as well as the charges pressed by the government itself. The Slovak parliament’s order limiting movement of journalists around the building of the National Council of the Slovak Republic is also perceived very negatively since this global organisation sees such measures as a certain hint of censorship. The ranking is topped by Finland,

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7 KEROVÁ, M.: *A demonstration of how the television concealed and facilitated information about Chernobyl. (Full HD Video)*. [online]. [2017-12-19]. Available at: <<http://www.omediach.com/tv/item/4989-ukazka-ako-televizia-zatajovala-a-zlahcovala-informacie-o-chernobyle>>.

8 HOLINA, V.: *Changed Journalistic Profession in Slovakia*. In *Otázky žurnalistiky*, 1997, Vol. 4, No. 2, p. 103. [online]. [2017-12-17]. Available at: <<https://www.sav.sk/journals/zurnal/full/oz0297c.pdf>>.

the opposite end is occupied by journalists from North Korea, Turkmenistan and Syria.<sup>9</sup>

Despite the significant shift undergone by Slovak journalism since the era of closed borders, global organisations are drawing attention to the less than positive developments with regard to media companies in terms of the pressure exerted by prominent government officials of multiple states. It is no different in Slovakia, where politicians often try to discredit the media with their remarks and by suggesting that the news put out by the media may not actually be true. In any case, this is definitely not a problem concerning just one political party and these things are not currently happening only in Slovakia, but also elsewhere in Europe or other countries around the world. This is one of the reasons why an increasing apathy towards the media is starting to emerge. A large number of people who used to be part of the regular audience of mainstream media are starting to seek out alternative sources for information. This situation is primarily due to the boundless nature and increasingly widespread adoption of the internet. Literally, a new phenomenon is entering the media world. This is the emergence of conspiratorial media that often bring purposefully skewed or downright false information. People often accept such manipulative information without verifying it. Therefore, at the same time, the current situation shows that media legislation is inadequate. Whereas today, the print media are under scrutiny coming from their informants, the government, or the Slovak Press Council, and radio and television are subject to control by of the Council for Broadcasting and Retransmission, online media are often not subject to any control. The emergence of blogging was the first hint that the spreading of unverified information through the internet is unstoppable. Perhaps every internet user can create a blog these days. Blog authors have gotten used to the fact that it is their space in which they can write about anything they want and in any way they see fit. This is often happening without any control whatsoever. This format often enabled people to walk in the shoes of a journalist, do something similar to the work of a journalist without actually being one and without actually having the necessary qualifications, education or skills.

*“Visual similarity between blogs, coupled with the fact that some authors were publishing quite a large amount of content, often left parts of the audience with the impression that blogs represented a new form of journalistic communicators, i.e. that blogging was in fact a new type of journalism. At the beginning of the 21<sup>st</sup> century, the number of blogs was on the rise. Some of them were*

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9 2016 World Press Freedom Index – leaders paranoid about journalists. [online]. [2017-12-12]. Available at: <<https://rsf.org/en/2016-world-press-freedom-index-leaders-paranoid-about-journalists>>.

even able to offer truly exclusive content not found in any of the conventional media.”<sup>10</sup> The aforementioned facts brought such popularity to many of the blogs that their content started to be quoted by the media themselves. In Slovakia, one example of such a blog is [www.omediach.com](http://www.omediach.com) focusing on providing information from the media environment. However, the problem was that not every blog was truly of good quality or a recommended source of information. It was very difficult to verify the accuracy of the information, especially if the blog authors did not provide references to their sources. However, over the years, the phenomenon of information provided by non-journalists has reached another level. Unlike in the past, today it is common for news websites to emerge and provide information without having signed a contract with a press agency. The audience often know almost nothing about the authors contributing to the website. Unfortunately, the audience often have no problem accepting and sharing the content further without verifying its origin.

Currently, the increasingly widespread English term “hoax” is characteristic of an increasing number of media items. It denotes manipulative news which are untrue. In 2016, Facebook, the most widely used social networking site in our country, initiated a campaign aimed against the rise of conspiratorial media and spreading of their false information. In doing so, it joined forces directly with foreign journalists to fight the increasing threat posed by internet propaganda. *“The verification process will work in such a way that if Facebook users spot a piece of information that in their opinion may not be true, they can send it to a portal through which it will find its way to our partner media that will subsequently verify its accuracy.”*<sup>11</sup> This effort was also joined by Google. However, the truth is that this effort has received various reactions from many media outlets and on-line audiences. As a matter of fact, it is very unlikely that the people deciding on whether a piece of information is true or not will enjoy the same level of confidence from all members of the audience.

### 1.3 Visions for the future of journalism

Paradoxically, the future of journalism is currently under threat from ever newer technology being developed. Discussions with journalists and the general public about the media in 2017 often mention that new technological possibilities that used to help the media in the past can eventually get

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10 BEDNÁŘ, V.: *Internet journalism*. Praha : Grada Publishing, 2011, p. 165.

11 *Google and Facebook have teamed up with French media, fighting „fake news“* [online]. [2017-12-12]. Available at: <<https://www.aktuality.sk/clanok/413200/google-a-facebook-sa-spojili-sa-s-francuzskymi-mediami-bojuju-proti-fake-news/>>.

ahead of their time to the point that they may in fact start to pose a danger to journalism. With regard to the future, perhaps the most important aspect of journalism is to ensure that people continue to believe that it is indispensable. The fact is that the growth of the internet and social media networks brings situations where the audience is oftentimes informed about events by government officials themselves or other people affected by the given event. If we were to imagine that people would disseminate among themselves only opinions coming from informants, without obtaining reactions from the other parties involved, social media networks could very well become a new important tool of propaganda. Thus, going into the future, journalism should continue to exist and be perceived by the audience as a certain control authority whose role will be to not only judge the events happening in Slovakia, but also provide information about them from all available sources to maintain the highest possible degree of impartiality and objectivity.

## 2 Demands placed on journalists

Different times – different customs. This phrase could also be applied to the evolution of journalistic work. However, it needs to be noted that this aspect does not apply only to Slovakia, but the human society in general. At the same time, it cannot be said that this rule applies exclusively to journalistic work. Rather, it concerns the overall evolution of professions and is also affected by the situation on the labour market. According to the NOLČ publication, journalists active in the 1970s wanting to familiarise themselves with salary scales or conditions for promotion could find all the necessary information strictly specified in salary tables.<sup>12</sup> Thus, only a person with at least fifteen years of professional experience and speaking two foreign languages could become the editor-in-chief of a news outlet. The demands placed on journalists were determined by the editorial office in which they worked. This means that the conditions applied to journalists working in a political editorial office could be different to those applied in a foreign affairs editorial office, etc. For the most part, table salaries are used only in the public media today. As the situation in the society became more relaxed, the access to many professions became more relaxed, too. Particularly the 1990s, when our independent republic started to develop anew, are known for the conditions being so relaxed that many positions requiring certain manners, knowledge or education were filled with individuals that did not meet the requirements. According to Holina, this development also caused that many more people could become journalists compared to the 1980s or earlier. However, the trends in journalism show that people clearly

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12 See: NOLČ, M. et al.: *Journalist's Handle*. Brno : Vydavatelství a nakladatelství Novinář, 1979.

do not need university-educated journalists today. This is confirmed, for example, by the sales figures for daily newspapers in Slovakia. The first two places are regularly taken by the *Nový čas* and *Plus JEDEN DEŇ* dailies. Yet Holina's words about less strict requirements for journalistic work hold true even more for the tabloid media than for the specialised ones. However, the truth is that the tabloid media, in part thanks to their high sales figures, are often able to pay their employees better than respectable media companies which often place much higher demands on candidates in job interviews.<sup>13</sup>

Nevertheless, the changes in job requirements for journalists in Slovakia were gradual. The emergence of democracy in our society made the overall climate more relaxed and brought less favourable conditions for following strict legislative rules. Simply put, today, the position of a journalist can be filled even by a person who not only does not have a university degree in journalism, but who has no university education at all. Still, less strict requirements for access to this profession do not necessarily mean less strict requirements placed on journalistic work. As a matter of fact, today's journalists frequently discuss the fact that the work of a journalist has been undergoing an enormous change in recent years and it is now often more demanding than ever before. This fact can be illustrated on the example of a journalist working for a daily newspaper. In the past, a journalist could have an entire day to write an article. Of course, it needs to be noted that information was collected differently than it is today. Whereas today, journalists constantly use information from the internet, in the past they had to obtain it from their informants, books or other media. Today's journalists consider their job to be more complex in part precisely because of the development of the internet. For them, its existence does not only mean an easier way to collect information, but also more stressful moments. If we return to the example of our daily newspaper journalist, whereas in the past he was required to write a newspaper article about a certain event, today the editorial office wants him to also pass on the information through the periodical's website as soon as possible. Therefore, during a press conference, it is common for this journalist to hear his phone ring repeatedly with the editorial office waiting to hear what the news is so that it can be promptly posted on the internet before other websites.

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13 KERNOVÁ, M.: *About the owners just the best: This is what journalism looks like in Plus JEDEN DEŇ*. [online]. [2017-12-15]. Available at: <<http://www.omeiach.com/blog/item/9544-o-majitelovi-len-to-najlepsie-takto-vyzera-zurnalistika-v-plus-jeden-de%25%88>>.

## 2.1 Journalist in the past

If we compare the daily routine of a journalist in 2017 with the work habits of a journalist after the establishment of the independent Slovak Republic in 1993, we will most definitely find huge differences. These aspects are strongly influenced by technological developments in particular. Just imagine a media company functioning without the internet today. If that were the case, journalists would simply need to search for and verify their information in another way. However, what is considered impossible today used to be common practice. Of course, this is a double-edged sword. Just as journalists can verify their information using the internet, this information can also be verified by other people, including the journalists' audience. In any case, if we were to imagine that for every single article a journalist would need to visit an archive, library or look for other sources of information without access to what today's technology makes possible, we would need to realise that it would also take much longer to share the information than it does today. The fact that in the past journalistic work used to take more time was apparent simply from the interview process. Everything that a journalist records today on a dictaphone or a mobile phone used to be recorded on paper by pen. Still, it needs to be noted that the same technology that really makes journalists' job easier today also creates new responsibilities for them.

Apart from different technological possibilities, journalists were also influenced by a different political climate in the past. Besides censorship prior to 1989, the 1990s era was not very favourable to journalists either. To this date, the period during which Vladimír Mečiar served as the prime minister of the Slovak Republic is considered to be the least favourable in terms of the journalistic environment. Even though during the first term of the next prime minister, Mikuláš Dzurinda, the climate for journalistic work was considered to have improved, during his second term, the situation took a turn for the worse again. However, it needs to be noted that after asking uncomfortable questions, journalists in Slovakia experienced many truly escalated situations. As a particular example, we can mention the situation from 14 September 2002, when Vladimír Mečiar, the party leader of the then parliamentary Movement for a Democratic Slovakia, lost his temper and verbally and physically attacked JOJ TV reporter Luboslav Choluj. When the SME daily described what happened, it said that the TV reporter asked Mečiar about how his Electra residence had been financed. At first, Mečiar did not respond to the reporter's questions about the origin of the money. Subsequently, when the reporter asked this question again, Mečiar reportedly grabbed him by his throat while uttering derogatory words against him.<sup>14</sup>

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14 *Mečiar attacked the journalist*. [online]. [2017-12-14]. Available at: <<https://www.sme.sk/c/662268/meciar-zautocil-na-novinara.html>>.



Even though Slovakia was officially considered to be a democratic country after 1989, it is evident that there continued to be a lack of respect for free access to information from public officials, which is incidentally regarded to be one of the fundamental principles of democracy.

## 2.2 Journalist today

We have repeatedly stated that journalism as such and journalists' work in general are linked with the internet today. All the mainstream media have their online versions. Therefore, nowadays, there are only very few journalists who do not publish information through the internet as part of their work. This is precisely the aspect that brings along a brand-new phenomenon which, apart from exceptional events, was missing in the media prior to the emergence of the internet. According to Bednář, it is evident that the factor common to reporting or other journalistic work in the print, radio and audiovisual media, does not apply to internet news items. The factor is periodicity. In the case of the first three versions of the media, the audience can know exactly when certain information will be published in newspapers or magazines, or when it will be broadcast on the radio or in TV news. However, the internet reacts to information as the events are happening. Therefore, with the exception of regularly published videos or articles, the audience does not visit on-line pages at a specific time, but any time.<sup>15</sup> *"In this regard, the internet media completely changed the concept of time. On the web, there are no technical limitations requiring batch preparation of information and communicators, as is the case with newspapers. Unlike television or radio broadcasting, the internet functions non-sequentially."*<sup>16</sup>

Naturally, this factor impacts not only the audience, but also the journalists themselves. The race between the individual media outlets to bring a given piece of information first has introduced tension and stress into journalistic work. This can also be blamed for the deteriorating quality of some internet news items. As Hudíková says, this consequence is natural since journalism can be characterised as a type of creative work. However, according to her, creativity is influenced by a number of outside factors. What's most important is the authors' perception of this environment and the atmosphere influencing them. Of course, this atmosphere may affect everyone differently. Thus, Hudíková also mentions the fact that not all the significant creators in the past worked in an ideal environment.<sup>17</sup> However, it definitely needs to be noted that stress in the workplace harms rather than helps the journalistic profession.

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15 BEDNÁŘ, V.: *Internet journalism*. Praha : Grada Publishing, 2011, p. 15.

16 BEDNÁŘ, V.: *Internet journalism*. Praha : Grada Publishing, 2011, p. 16.

17 See: HUDÍKOVÁ, Z.: *The value of the creator – Portrait of the composer of Milan Ferko*. Novy Sad, Srbsko : Novinovo-izdatel'ska ustanovizeň Hlas ľudu, 2014.



Yet nowadays, we can see more and more frequently that journalists are required to keep taking on new responsibilities. Oftentimes, it is not enough for journalists to simply be a journalist; they also need to be presenters, photographers or camera operators. Simply put, today's journalists take on new roles which, perhaps only ten years ago, were taken care of by specialised employees. The truth is that, unlike in the past, even the characteristics of a journalist are changing over time. Whereas in the past, journalists were almost always university-educated individuals with a degree in journalism or another specific field in which they specialised as journalists, the times were these criteria were imperative are long gone. *"To evaluate certain trends, it is necessary to look at the relationship between the length of professional practice and education. More than half (51.4 percent) of journalists who have not completed university education joined their editorial office within the last six years. By contrast, those with specialised education in journalism account for only 15.1 percent and journalists with specialised university education for 30.4 percent of such employees. As a result of the opening of the profession to new applicants, professional qualifications significantly decreased, especially with regard to journalistic education."*<sup>18</sup> The truth is that many journalists who have not completed university education lack basic knowledge about the profession. Alas, their mistakes often cause the audience to start seeing journalists as people who act unprofessionally and do not necessarily write the truth. This perception also poses a threat to those media companies and those journalists who carry out their jobs in a professional manner.

### 2.3 Journalist in the future

Recent developments indicate that editorial offices are starting to find it much more important to have technologically savvy staff than staff with a journalistic or mass media education background. As a matter of fact, the requirements that could be characterised as typical professional requirements for journalists, i.e. university degree in the field, knowledge of grammar, writing and composition, are in decline. On the other hand, requirements such as the ability to operate a camera or video camera grow in importance. As we can see, it is often the case nowadays that a print media journalist is not only a person writing the news or articles, but also the one taking pictures or making videos during press conferences, using either a video camera or mobile phone. Today, the position of a journalist often represents a complex profession in which much is expected from the employee. If the media continue to develop at this pace and advance in the direction they have chosen today, it is likely that the professions of a journalist, photographer, camera operator and driver will

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18 HOLINA, V.: Changed Journalistic Profession in Slovakia. In *Otázky žurnalistiky*, 1997, Vol. 4, No. 2, p. 108. [online]. [2017-12-17]. Available at: <<https://www.sav.sk/journals/zurnal/full/oz0297c.pdf>>.

eventually be performed by the same person. In any case, it is also important to keep in mind that too many responsibilities may result in less quality news items in the future. Even though the media may save money by paying fewer employees, they will pay in the form of decreased professional quality of their news items. This is one of the reasons why media companies should decide whether they as companies only want to make profit and hence base all their decisions on how these decisions affect corporate profits, or they care about the strength and market position of their brand, and the quality of their news reports. It goes without saying that especially in the past, journalistic work was considered to be a mission, not a routine job. Pressure and excessively high expectations placed on an employee, coupled with stress, may result in an uncomfortable work environment. In such a case, the outcome may be that, instead of being able to grow in their work environment, journalists will start to consider their job to be just a routine habit and they will not put any extra value or effort into it. This may happen not only because they do not want to, but simply because they are no longer be able to do so.

## **Conclusion**

Significant differences can be found between journalists in the previous century and those active today. The emergence of the internet gave rise to a real revolution in this field. From the journalists' point of view, the changes lie mainly in completely new dimensions of searching and verifying information. At the same time, the monitoring of rival media or informants has become easier. From the audience's point of view, the changes are clear: The internet introduced online news websites into the world of the media. For the audience, these new kinds of media mean an enormous speed and opportunities to get to information almost immediately after the event takes place, or alternatively, thanks to live broadcasts, watch events live. Naturally, this brings new responsibilities to be taken on by journalists and changes the way they work. Whereas in the past, the content and quality of information were paramount, in the case of the internet, the main criterion is time. Therefore, journalists have started to rush and compete with one another to bring the information first. Oftentimes, this "journalistic sport" also has negative aspects linked with errors for which the audience punish today's journalists by accusing them of unprofessionalism and, to an extent, losing trust in their work. At the same time, these developments brought along conspiratorial websites into the media environment which were not previously part of it. It is difficult for the audience to verify their authenticity and, as a result, the audience often accept information from these websites even though it may be fabricated. These websites are driven especially by yet another product of modern technology – social media networks. The thing is that, at present, it is common

for information to be shared by virtual groups of people. Even though they are not at the same place, they can meet and share information on the internet. In recent years, we encounter with increasing frequency the propagation of hoaxes, i.e. false information. The threat that popular social media networks could become a significant tool for black propaganda in the future has recently led Google and Facebook to trying to filter this kind of information and point out which information is untrue.

Apart from technological changes, the significant differences between journalistic work in the past and what the profession is today are a consequence of the overall climate in the society. We are well aware that the position of a journalist is crucial for the formation of a democratic society. Thus, we are also aware that the role of a journalist is not only to ensure the flow information, but also serve as a certain extra-governmental control of the state power or other institutions influencing the society. Even though Slovak politicians quite frequently criticise the work of Slovak journalists, global media rankings show that journalistic work in Slovakia has never been more free and independent than it is today. However, this in no way means that journalists currently face no threats. The threats are the aforementioned verbal attacks of government officials and representatives of other political parties against journalists. The thing is that if we reach the point where ordinary people no longer trust the media, who will they trust when they seek information? On the other hand, the criticism from government institutions and parliamentary political parties against journalists also indicates that the media in Slovakia really are free since in most cases, the criticism coming from politicians is a reaction to journalists criticising their work and decisions. If we look at journalism prior to 1989, we can see that journalists did not have this power in the past and, due to censorship, could not afford to openly criticise the government for its decisions. Therefore, in the future, it is imperative to maintain maximum freedom for journalists. What is also important is that journalists can distance themselves not only from the pressure from the government, but also from the pressure coming from owners of media companies. As the recent cases demonstrated, powerful oligarchs are interested in owning the media because these are opinion-making establishments with a specific and extremely powerful position within the society. Therefore, it is imperative to maintain independence and objectivity of journalists and journalism in general so that news items do not become tools of black propaganda or represent a source of regular deceptive PR articles.

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## IDENTITIES AND LIFESTYLES IN THE AGE OF MEDIATISATION: AN APPROACH OF UNIVERSAL PRAGMATICS FOR COMPERATIVE ANALYSIS OF MAGAZINE PAGES FROM USA AND TURKEY

*Mehmet Selahattin Okuroğlu*

### **ABSTRACT:**

As the communication apparatus of modern system, mass media is still determinative for forming and disseminating life-styles. Since the emergence of welfare societies, presentation of life-styles in media has been considered as a tool to make use of working masses' leisure to gain profit and consent. However, from the viewpoint of critical theory, situation is more complex, relating to every aspects of modern life and shaping the ways of socialisation worldwide. The theoretical approach can be offered as a frame for utilizing pragmatics which has been used relatively rare in media studies. Based on this approach, any selected texts or the meanings of texts are not significant, unless they are connected to actions in the society. Therefore, the subject of consideration should be the arguments to be presented to individuals prior to personal actions. To transfer the focus of analyse from the texts to the arguments and to the persuasion, as a linguistic and cognitive process experienced in social level, thematic units in media texts were identified and counted. These groups of symbols or words are the units motivating individuals to choose consumption agendas or life-styles. The method of analysis in this essay had been offered in a former essay of the author, in a theoretical level. In this study, the application of method was demonstrated on magazine contents. Along with the application, theoretical approach has been modified with the help of the author's doctoral thesis, as the theory of critical media literacy. The essay's problem is the examination of magazine contents as argumentation units of instrumentalist system. Accommodating instrumental rationality within the mediated communication, similar journalistic codes can be adopted by media organizations in different countries. Therefore, in the context of globalization, celebrities page of *CNN* news site from USA and magazine page (*Kelebek*) of *Hürriyet* news site from Turkey were analysed. These sites could be approved for any studies because of their outstanding roles in monopolistic media groups. In addition to this, CNN has a global recognition due to the central position of USA for the system. In this case, magazine content themes, which use to construct schemas of perception and coverage at all, has been analysed as indicators of a global process persisting from the centre to the periphery. Results supported such a common process with some local differences. The method of the study can be considered a tool to describe mediatization as a global process.

### **KEY WORDS:**

celebrities, journalism, Kantian schematism, media monopolies, mediatization, system and lifeworld, universal pragmatics

## Introduction

In the age of late-modernity, quantity of information has been increasing continuously, however the same thing cannot be said for the quality. False information or distortion make societies subject to political extremism and it always enhances inequity. However, the main problem can be the unconcern for the falsities or the consent to the situation. In some cases, the form of human consciousness which is shaped during its socialisation could perceive false or distorted information as “normal”. Even individuals may demand distorted information or fiction more than reality. Magazine contents is critical to construct such perception disregarding reality or truth. The situation is the reification of consciousness, shaping the human character to be a factor of production. In social dimension, the key concept is mediatisation and it has been particularly conducted by organized communication media nearly for two centuries. Life-styles are in fact, outputs of the situation operated by the whole system pervading all the societies of the world. From liberal and some post-modern perceptions, it is globalisation. However, from the viewpoint of this essay, it is the colonization of human lifeworlds. This cognitive colonisation is the most comprehensive part of the system processes, even over the mediatisation. All the processes of the system are depended on the distortion of the meanings and information, then finally distortion of the language and the disintegration of the lifeworld, leaving lifeworld vulnerable for the massive colonization.

Mediatisation produces reified consciousness in personal level; however, the results are common, even it changes the perception about normal. The totalizing effect of the “culture” and news as commodities of the system, societies of late-modernity are still far from being literate of the reality which they live in. Some criticisms consider these conditions produced by the society itself, but such a monist perception can be inadequate or even a part of the general problem. Criticisms within post-modern approaches could be considered in a similar position too. For this essay rational analysis is still the comprehensive way to describe the truth. Critic of modern-industrial societies elaborated by Frankfurt School can provide a base for the analysis.<sup>1</sup> In addition to this, the studies of C.W. Mills should be mentioned here.<sup>2</sup> His reflections of cultural/political illiteracies can be a critical frame to study cognition and consciousness in modern societies. Furthermore, Mills was the vanguard with his conceptualisation about celebrities and defining their functions in the reproduction of power. However, the theory of communicative

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1 HORKHEIMER, M., ADORNO, T. W.: *Dialectic of Enlightenment: Philosophical Fragments*. Stanford, CA : Stanford University Press, 2002, p. 8, 14, 63.

2 MILLS, C. W.: *The Power Elites*. New York : Oxford University Press, 2000, p 289-300.

action is the main base for this study.<sup>3</sup> Therefore, within a dualist perception, the processes over the human cognition through culture and languages have been operated by a subject against an object, both distinguished easily. If the societies could read critically the strategic communication conducted, it would lead the lifeworld to take its independence against the system and relieve human consciousness from being a mere factor of production.

## **1 Actions, Deontology and Universal Pragmatics: The Cause to Judge Media and the Contents under Intentions**

It is harder to analyse the system as a single unit; therefore, contents of organized communication sphere could be considered as subject of analysis, prior to any other topics. For academic research, a method concordant with the theoretical base should be elaborated first. Any strategies of communication are adopted by media organizations in different countries, within the context of globalization. With examination of magazine content uniformities, descriptive data can be obtained about the strategies conducted through the language, at the same time about the commercial organisations managing these strategies. For pragmatics, especially in case of formal pragmatics, meanings are not significant unless they are connected to actions in society. In accordance with this, any proposed action must give rise to responsibility and justification by morally good is required. Universal pragmatics supplies such an epistemological base for a method, analysing action schemas and criticizing media. Opposite to the main stream pragmatism, it is based on deontology as the study of intentions behind the practice. Mediatisation and social steering processes, through communication and control on information are not the concepts to be blind on. If the results of communication are clear with their biased character in reproducing some uneven distributions, the intentions can be defined with organized structures to produce them. So, texts are produced with intentions and these intentions are decided within hierarchical management. In case of real or credible information supplied in the news, media could change the order of importance, estranging people from the political and publicly critical reality, so with time, people could draw away from the important and from their own reality. For such people who are distant from the important, still the agenda could be same, but it would not be important enough. Life styles as a steering factor or cognitive mediator with the aim of reproducing people as units of fragmented consumption communities. It is very similar to the re-feudalization of bourgeois public sphere. This can be suggested to be the reason for the extensive disability, impeding to utilize information and inability to improve critical capacity arisen with internet.

3 See: HABERMAS, J.: *The Theory of Communicative Action: Reason and the Rationalization of Society*. Boston, MA : Beacon Press, 1984.

## 2 Purpose and Methodology: Themes for Actions

Media organizations can merge each other; they cooperate and make contracts for joint operations. However, assumed the system as the common organizational behaviours of the late-modern societies and operational logic or a cognitive state behind these behaviours, media organizations don't have to make agreements to operate together. Communication media of the system is made up of the organizations and they can easily adopt any ways of operations, disciplines, journalistic codes. The purpose and the significance of this study is to offer a tool identifying and analysing the orientation, which is governed by the system logic without any formal connections between the organizations. The processes by media, such as selection, production and distribution of texts, occur in a context of social relations; only they are significant if they are frames of proposals or argumentations. In this case, the main problematic is not the meaning, but it is the connections included by the concept. Accordingly, an analysis of any linguistic units, not only as texts of language but also signs and visuals involved in communication, must deal with the linkages which tie concepts to the criteria for decision making. These are the criteria to decide about desirability, feasibility, convenience or legality of any situation and/or action.

Produced and distributed through mediated communication, texts in magazine pages express situations and offer criteria about them. So, it is critical to identify thematic units in media texts which orientate individuals to decide or choose. In case of magazine or celebrity pages, the situations can be generally identified within consumption-based life styles. This gives magazine contents special importance, because life-styles are adopted by persons as the parts of personal identities. So, people can identify themselves as consumers without hesitation. Although the opinions about relative decrease in the importance of mass media against new media, still many aspects of socialization are shaped by mass media contents. The processes of socialization are subjugated by the system of modernity, or many aspects of modern societies can be defined within system processes, especially mediatisation. After description of the processes initiated by media organizations, pre-action schemas can be observed within their usage through interactive media forms as well. Upon a theoretical frame based on Jürgen Habermas's theory of communicative action, the strategic communication processes initiated by magazine news sites have been evaluated in this essay. Magazine themes are considered to be cognitive units carrying argumentations for system processes, directed to the colonization of lifeworld. The themes proposed in this study are based on Kantian categories of understanding.<sup>4</sup> Based on the categories, a schema or schemata

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4 KANT, I.: *Critique of Pure Reason*. Penguin Classics – Revised Edition. New York : Penguin Books, 2008, p. 97-99.



is a concept of pure reason. Kant has never drawn the shape of a schema and his descriptions are hard to summarize. However, some definitions can be offered to show their importance for pragmatics.

A schema can be defined as a frame built upon *a priori* structures in the human mind.<sup>5</sup> A schema consists one or several words, could be depicted as a frame, holding connections between a concept and the categories of understanding.<sup>6</sup> Also, schemas can be offered as units of understanding which connects concepts to the categories of understanding. The categories propose about the value of a concept and its probable worthiness for any actions. This point is important to give schemas a place in the formal pragmatics, and in a context of universal pragmatics. Magazine themes are the tools of defining system practices upon language, because they are constructed deliberately by producing agents with system-oriented intentions behind them. Within the methodology of descriptive analysis, countable themes and their distributions has been evaluated as a qualitative study, in this essay.

### 3 The Study

The subject of the study is defining the concepts which reproduce actions concordant with the system. In other words, magazine themes are media concepts to be perceived by individuals prior to actions. The concepts or the words, composing the concepts as themes; the linguistic units are used by communication media to conduct social actions compatible with the system's rationality. This overall process is related to schemas, because it orientates the ways of understanding and perception. In case of modern socialization, any linguistic units included in the mediated communication must be flexible and convenient, as a part of the system strategies. In this study, the themes of narration contains many words and they are variable to be integrated with other linguistic units. Accordingly, inserting the perceptual schemas into the context and constructing texts are processes that operates based on the themes of narration.<sup>7</sup>

Celebrities and Magazine news contents chosen from two media groups located in the USA and Turkey have been analysed for the study. The internet site hurriyet.com.tr is the online form of Hürriyet. Hürriyet had been the main medium of Doğan Corporation for decades. However, recently in 2018,

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5 KANT, I.: *Logic*. New York : Dover Publications, 1988, p. 43, 67.

6 OKUROĞLU, M. S.: *Eleştirel Medya Okuryazarlığı Kuramı*. [Unpublished Doctoral Thesis]. Eskişehir, TR : Anadolu University, 2016, p. 206.

7 OKUROĞLU, M. S.: *Eleştirel Medya Okuryazarlığı Kuramı*. [Unpublished Doctoral Thesis]. Eskişehir, TR : Anadolu University, 2016, p. 203, 254.

after the negotiations concealed from public, it became a part of Demirören Group, a new monopolistic actor in Turkish market. Rather than a single medium CNN is a network and us.cnn.com is its internet news site. CNN is the most valuable asset of the Turner Broadcasting Systems, a division of Time-Warner company. Although its headquarters is located in the United States, CNN has got numerous media companies and partners abroad. Themes for building magazine/celebrity content had been counted in a research about free magazine issues, supplied by the Turkish newspapers in weekends.<sup>8</sup> However, magazine themes or any themes of narration in media should be considered within the contexts of Kantian schematism<sup>9</sup> Within this context, the process of motivating system-oriented actions with the use of themes, can be clarified in a consistent way. The themes are frames including meanings and the logical connections, forming claims around the life-style representations in the texts. In this study, only the themes intending to offer new people as celebrities and presenting their lifestyles as desirable or curious models. According to this general processing of themes in cognitive levels, all the themes can be subdivisions of one parental system theme, or meta-schema  $\alpha$ .

$\alpha$ : Indirect lifestyle presentations through the production of fame/celebrities and the presentations/selling of these private lives to the cultural market. Parental theme  $\alpha$ , is divided into five schematic themes then:

- A. Manufacturing celebrities and exposure of their lives.
- B. Reification of sex as a steering factor: Love and sexuality within consumerism.
- C. Presentation of human bodies as mediums of pleasure: gender, sexual identities and nudity.
- D. Gossips, rumors and sensational reports.
- E. Cultural industries: Music, movie, fashion /popular clothing, sport games.

Every theme is a system mediator inserting perceptual schemas into the texts. For example, in case of  $\alpha A$ , schemes of '(being) celebrity' and 'desirable life' are offered to a reader's perception categories of understanding, with the connections about goodness, utility, winner, popularity loveliness etc. For this study, online pages were chosen for every Monday during 2018 April. Total number of the days was 5. During five days chosen for the study, total number of the news counted in magazine pages of Hürriyet internet

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8 DAĞTAŞ, E.: *Türkiye'de Magazin Basını*. Ankara, TR : Ütopya Yayınevi, 2006, p. 216.

9 DAĞTAŞ, E., OKUROĞLU, M. S.: Consideration of Magazine Contents and Celebrities as a Cognitive Category Reproduced by Media Monopolies: A Theoretical Approach for Applying Formal Pragmatics in the Globalization of The Late Modernism. In *Journal of Globalization Studies*, 2012, Vol. 3, No. 2, p. 119, 124.

site ([www.hurriyet.com.tr/kelebek-magazin](http://www.hurriyet.com.tr/kelebek-magazin)) was 293.<sup>10</sup> The number of the different news covered in the [us.cnn.com/entertainment](http://us.cnn.com/entertainment) was 308.<sup>11</sup> CNN Entertainment has got five divisions (Stars, Screen, Binge, Culture, Media) accessible from the main entertainment page ([us.cnn.com/entertainment](http://us.cnn.com/entertainment)). Hürriyet Kelebek has got similar sub-pages. For analysis, pre-action themes have been counted for every single news, with their written and picture coverages. Every magazine news, as the units for system argumentations, includes several themes in its content. The theme  $\alpha A$ , as the main frame of reproducing celebrities, has been counted in every magazine news, in direct meaning or indirectly in a connotative way. Other themes have not been counted in all of the news.

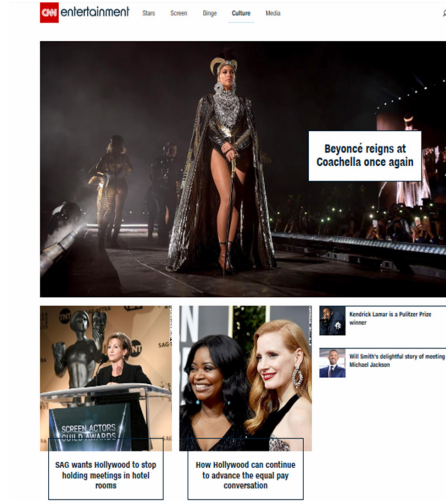
**Table 1: Frequencies of  $\alpha$  categories based on the counts in, Hürriyet Magazin and CNN Entertainment news -as percent**

$\alpha$ Category News Site	A	B	C	D	E
<b>Hürriyet Magazin</b>	293 (r=%100)	221 (r=%76)	208 (r=%71)	167 (r=%57)	202 (r=%69)
<b>CNN Entertainment</b>	308 (r=%100)	182 (r=%59)	95 (r=%31)	102 (r=%33)	280 (r=%91)

Source: own processing

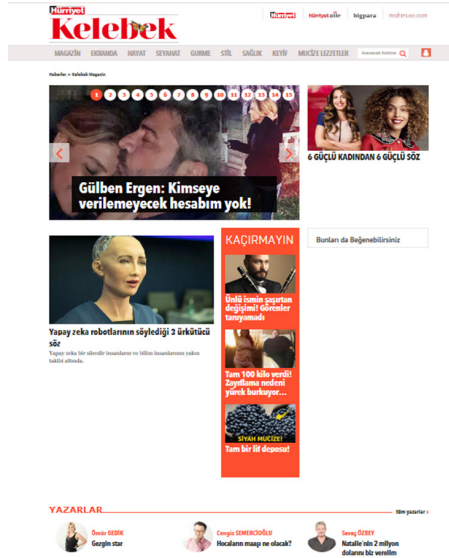
10 *Hürriyet-Kelebek main page*. [online]. [2018-04-24]. Available at: <[www.hurriyet.com.tr/kelebek-magazin](http://www.hurriyet.com.tr/kelebek-magazin)>

11 *CNN Entertainment page main page*. [online]. [2018-24-04]. Available at: <[us.cnn.com/entertainment](http://us.cnn.com/entertainment)>.



**Figure 1: CNN Entertainment page main page**

Source: *CNN Entertainment page main page*. [online]. [2018-24-04]. Available at: <us.cnn.com/entertainment>.



**Figure 2: Hürriyet Kelebek main page**

Source: *Hürriyet Kelebek main page*. [online]. [2018-24-04]. Available at: <www.hurriyet.com.tr/kelebek-magazin>.

The themes to be used for reproducing system-oriented actions and lifestyles grounding the actions are common, for the both news sites. However, distribution ratios are quite different between Hürriyet and CNN. Disseminating its communication strategies from the center of the system of late-modern societies, CNN uses the themes in a more mature way. Its more conservative discourse can be a cover for presenting its partner products in American cultural industries. The differences between ratios can not be explained only with the different types of business. In fact the ratios can be the indicators of cultural difference and distinct types of readers. In two separate countries, beside the similarities of the strategies of system organizations there are different forms of lifeworlds and as a result, there are different types of consent, argumentation and resistance.

## Conclusion

In this proceeding essay, to access global *language-cognitive practices* of the system, through communication media, overall cultural production in the sample magazine contents was briefly evaluated first. Then the themes, as frames to include system schemas have been described. Based on the studies and the philosophy of Kant, the concept of schema for its importance has poorly detected within communication studies. It could be caused of the universal characteristic of the schemata, so their potential for explaining any system processes were not been realized before. This problem may be one of the reasons the inefficiency of utilizing Habermas's communicative sociology and formal pragmatics in communication studies. Media schemas are constructed based on the values suitable for the system, and they are supported through reasoning accordant with instrumental reason. Then, within the context which is produced by the system, schemas give way to argumentation process with their functions in entire texts. For the theoretical approach of this study, which considers the linguistic processes by the system in the cognitional space of audiences; all visible contents of the news have been counted. Modern societies are dependent to the system because of the overall relations of production are controlled by the corporations, organized based on the system's rationality. The very similarity of the schematic themes used by two different news groups, is the important result of this study. This can be an obvious proof for a common system of modernity worldwide, based on a specific way of human rationality and reproducing itself through the processes over languages. However, the percentages of the usages of the themes are quite different and such differences should be evaluated qualitatively. In this case, the differences in the common perception in American and Turkish societies should be elaborated. The societies are different according to their histories during modernity. Their

capacities to negotiate with and to debate against the system are different. It means distinct features of the lifeworlds in case of cognitional colonization or resistance. Further research is needed, with the observation of more themes operating in other dimensions and consideration of lifeworlds with their potentials to be independent from the system.

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# **AUDIOVISUAL PORTRAIT AS A SECRET CIPHER – LIFE LICENSE, ALTER EGO, ICONOGRAPHY VS. CREATIVE INTERPRETATION ALIAS DISINTERPRETATION, THE 3RD MILLENNIUM HERO AND PATTERN**

*Yvonne Vavrová*

## **ABSTRACT:**

The film portrait has always been and still remains the instrument of strong propaganda and agitation. The author of the work explores significant, historical and cultural differences in the representation of people in film portraits. The audiovisual portrait is the bearer of hidden and encrypted cipher, messages and ideological links. It reveals the complexity of ethics and psychology in portraying people and personalities. It points to the legal aspects of copyright to life, so called „ a life and personal protection license“ , as well as the director’s morale and ethic. The article addresses the ambivalence of the holy truth and the hermeneutic explanation of protagonists’ biography and manipulative overhead techniques.

## **KEY WORDS:**

agitation, biography, biopics, cipher, film portrait, hero, interpretation, license, narration, propaganda

## **1 Film portrait as a Secret Cipher**

In the past, in particular in communist and fascist times, the film portrait worked as a tool of propaganda and agitation. Currently, the audio-visual portrait performs other important functions and is the holder of secret hidden encryption, messages and marketing links. From the legal and ethical points of view, the right to give life must be followed by the subsequent award of the so called life license. The audiovisual portrait of a personality must deal with the ambivalence of historical truth and the hermeneutic interpretation of life. The current absence of morality and ethics supports and feeds harsh manipulative overhead techniques. Portrait is a depiction of a particular individual, usually one person or the whole group of people. Metaphorically speaking, it means any capturing of a particular individual in the form of an art work, i.e., sculpture, drama, literature, film or music. Portrait is an artistic representation of a person where the face and its expression prevail. The intention is to display the appearance, the personality, and even the mood of the person. A human being is a very rewarding subject for audiovisual art, whether it is a documentary or a feature film. The lives, fates and stories of people of the most diverse social groups, age, and sex have become a very popular subject throughout the history of film and television. The

reason is the fact that movie and television actors are interested in other people's stories. One needs to confront their peers, identify himself with their contemporaries but one also wants to understand the authorities, personalities, celebrities and politicians.

It is understandable that cinematography extends to such areas where very strong human stories often occur with very strong and dramatic fates, whether they are singers, actors, politicians, artists, musicians, directors or writers. It is more than certain that the portrayed people have always been exceptional, just as those portrayed in fine arts or photography. Although they have not always been an example of the best human qualities, virtues, and unbreakable character. Many of them have committed unfair and unacceptable things, but they have matured and successfully won the battle. Such were, for example, the English Prime Minister Margaret Thatcher, Princess Lady Diana, the politician Gandhi, the mathematician Stephen Hawking, President J.F. Kennedy, the actress Marilyn Monroe, the fashion designer Coco Chanel, and many other portraits made by the best Hollywood directors (The Iron Lady, Lady Di, Gandhi, Theory of Everything, Coco before Chanel). It is not just the famous celebrities who have their dramatic stories. Also the painters or, even, their paintings that were created by portraying other people do, similarly as in the films: *Girl with a Pearl* by the painter Jan Vermeer, *Goya's Ghosts*, a film by Miloš Forman, *Vincent and Theo* about the painter Vincent van Gogh, *Pollock* about Jackson Pollock or *Frida* about the famous and troubled Mexican female painter Frida Kahlo.

When considering a feature or a documentary film about an exceptional personality, i.e., an audiovisual portrait, the first thing the screenwriter and the director have to do is to ask themselves some serious questions. The basic premise is: Is the portrayed person so attractive that he or she can attract audiences and viewers? Is his or her life story so dramatic that it will be able to cover full-length film minutes space? Is it a model for the current audience? What message can it send? What is positive or negative about the story? Does he want to be faithful to the real life of the character being shown in detail, or is it only a point of departure for his own reflection? Can he, so to speak, „steal“ the image of his or her life and give it his own interpretation? What section of the person's life is he going to select? How much space will be devoted to the so-called external life and how much to the person's state of mind, or the mapping of the time in which the personality lived? How much space will be devoted to the props that characterized his or her life?

*„Get to know (understand) a man and you will know(understand) the whole universe.“*

A Tibetan proverb



It is commonly said that the portrait tells more about the painter himself than about the portrait. A careful analysis of the artist's work can reveal the most hidden corners of his soul. The artist chooses, from a myriad of the most diverse themes that surround him, those which resonate best with his interior. If he chooses a person as his object, it shows his attempt to penetrate the soul of the individual so that he can better understand himself.

### 1.1 Robert Wilson's video portraits

The most avant-garde creative artist of the third millennium is the American experimental artist Robert Wilson. Wilson is not only a prominent artist but also a great businessman who can successfully sell his video portraits. His best „pieces“ rotate round the world's art galleries but he does not even stop at installing them in private collections of wealthy people. His video portraits have entered into various mobile applications background images. We can also find them in public spaces as advertising light boxes. In this spirit, Robert Wilson imitates every artist in a very characteristic and stylized manner. These are surrealistic, absurd portraits where fantasy is sometimes mixed with extravagance, or even kitsch. Their beauty draws on all the arts: theater, music, film, and especially visual art and, of course, mainly on audiovisual art. Wilson enjoys the absolute technical sophistication of his portraits which must be at the highest HD (high definition) resolution. He uses snapshot techniques in combination with digital video effects.



**Picture 1: An Anatomy Lesson from Robert Wilson's video portrait series**

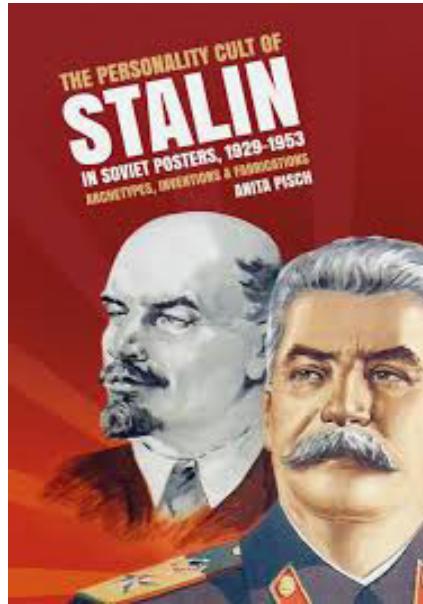
Source: *An Anatomy Lesson from Robert Wilson's Video Portrait Series*. [online]. [2018-04-11]. Available at: <<http://www.kpbs.org/news/2011/mar/01/robert-wilsons-portraits-timken/>>.

## 2 Hero

We all want to look like someone...At least, a large majority of people. We look for patterns, idols, examples, fetishes. Someone is looking for them in spiritual religious icons, someone, on the contrary, in current living stars of the showbusiness. Each period of time has its own idea about its great example, a model worthy to follow. Every social interest group has its own patterns. The notion of a hero has shaped us in childhood fairy tales. The fairy tales taught us honesty, diligence, truthfulness and tenacity. If a fairy-tale hero had all these qualities, he earned his reward. The current reality has other heroes: bullies, cheaters, crafty people and wise guys. They are receiving fat bonuses without all the above-mentioned moral principles. Movie idols and heroes rarely fight with weapons like honesty, kindness, empathy and hard work. Who's the hero then? The one who knows how to stun the masses and gain glory and success? Or the one who leaves a lasting value? Is the hero the one who only fights for his personal benefit? Or is it someone who does not look for material goods and advocates timeless spiritual values? Haven't such ideal heroes died out yet? There have always been patterns and always will be. The question remains whether their material materialization should always dominate, and man will not change to a being desiring only power, money and glory.

### 2.1 How to create a hero or an enemy

The film portrait and personality portrayal has always been subjected and subject to period, religious, and political pressures. Thanks to all proven but also new, hitherto unused, methods of media manipulation, it is possible to create portraits of people who display all the features of perfect people. The hero always serves to become a model for viewers, readers, and consumers. Creating the right hero to be a model is the crucial role of the institution, ideology, or business. Creating a hero or an enemy can be done with several manipulative methods. To grasp the backstage, or what is going on behind the scenes of media manipulation practices, is very difficult for ordinary citizens. Media manipulative practices are becoming increasingly sophisticated and mass-exploited. The film portrait or biopic film is not just a portrait of a real-life person. A portrait can very visually create a virtual person representing a portrait, for example, of a successful doctor, a gifted artist, a bona fide politician, or a well-established scientist. The socialist cultural ideology was based on these imaginative inanimate portraits. Screenwriters were forced to create an image of the hero of socialist work and artistic methods to bring it to life.



**Picture 2: Stalin and Lenin in Soviet Posters**

Source: *Stalin and Lenin in Soviet Posters*. [online]. [2018-04-11]. Available at: <http://www.kpbs.org/news/2011/mar/01/robert-wilsons-portraits-timken/>.

Today, nobody can deny that we are being manipulated at all levels of the government. The most obvious and, indeed, the most active and most sophisticated manipulators are the media. After the velvet revolution, citizens of post-communist countries were freed from the propagandistic pressure and ideology imbued with pictures of a world that was either black or white. This one in our country – in former Czechoslovakia – was always rosy and the one westward of us was always black. The same was true for people displayed in audiovisual works. Officials, political leaders showed signs of perfect people, while those capitalists were a collection of the worst evil that we can imagine. Of course, if such a display of people was too obvious, it would be doubtful and would not work as it should. Therefore, more sophisticated methods had been used over the time to improve and improve year after year. A typical socialist hero of work from the 1950's would hardly attract viewers in the eighties of the last century. Viewers would dismiss it as a cartoon or a media caricature. Spectators began to be very sensitive to the fact that scholars, functionaries and secretaries are also made of meat and bone, so that they can identify with them.

### 3 Lack of reviewing

In the past, we were used to seeing reviews and ratings by renowned publicists and reviewers of any new film or series presented. Of course, they were people who were subject to the ideology of the regime but in professional matters they could easily identify the sore spots of the production, the play or the series. There were well-known critics who helped the authors to move forward. Nowadays, serious magazines dealing with the reviewing of the media and their content have completely disappeared from newspaper stalls. As in all democratic countries journals and magazines are owned by various financial groups which are under the influence of TV channels, or respectively, they themselves create their own TV stations. It is understandable that they will not foul their own nests. These mega-corporations, which are growing from day to day, do not have to do anything to prevent any criticism of their own audiovisual production in their own newspapers and magazines, because they only hire such loyal journalists who are happy to have a job at all. Unfortunately, the practices of some American mass media are in no way different from ours. "The journalist's confrontation with the owner of a given mass media, especially the conflict that results from the breach of the owner's ethical rules, ends in the United States as a matter of social condemnation. And that's what corporations are most worried about, as a journalist supported by other journalists and public opinion in such a conflict usually wins."<sup>1</sup>

#### 3.1 Invectives and definitions

„They are very close to insinuations but much weaker. Journalists often make use of varied definitions and attributes with the knowledge that they are easy to remember and can stick to the individual or institution, whether or not the label is fair and correct, or such that it may be deemed unacceptable. Invectives work on feelings like some drastic scenes – honest journalists are supposed to avoid influencing emotions, at least they should limit the effects. The other side of the coin is that recipients like the invectives and cruelty and journalists who have a sharp tongue are considered credible. Again, there is a difference between the invective aimed at a private person and a prominent one. The latter can easily be offended without consequences – in 1997, for example, the European Court of Human Rights in Strasbourg declared that a politician could be called an idiot during a political debate. Nicknames, invectives and abuses have a long tradition. The dictionary of political abuses, made in the 1970's in France, had over 70 large format pages and contained only authentic invectives from that country. For example, the well-known

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1 ILOWIECKI, M., ZASEPA, T.: *Moc a nemoc médií*. Bratislava : Vydavateľstvo Typi Universitatis Tyrnaviensis, Veda, 2003, p. 84.

writer Leon Daudet called the French President Poincar a cowardly bastard and the Prime Minister Aristide Briand a pimp, a procurer and a habitual criminal. Mind you, at that time the attacked politicians rarely took the insult to the court and today such a drastic accusation is almost impossible, we have finer methods.<sup>2</sup>

## 4 Manipulation using captions and headlines

Naming things was the basic starting point for the emergence of any language. Without finding common words and a common „speech“, we would not be able to agree on what we are actually talking about. And so to make the speech faster and more comprehensible, the content is represented by a specific name, a naming. In our fast-paced times of the Internet, television, radio and print media there is no time to make our own opinion on the people around us. We prefer express and abbreviated evaluations that will not steal our time with a lengthy analysis of multiple sources. This is what modern media count on and even offer ready-made solutions. In case of portrayed people, a proxy word is chosen, an attribute that will quickly and clearly name the person we are currently displaying. For example: *Modest Billionaire Babiš*, *Difficult Kamila Magálová*, *Demagogue Fico*, *Sex Bomb Dara Rolinc*, *Jury Executioner Habera*, *Sexy Pocisková*, etc. So the title itself, whether it be a medallion, a portrait, a tabloid spot, or a simple TV report, instantly raises a sticker for the person in the listener's brain. He will not be able to get rid of it so quickly. It will never be re-evaluated, even worse, on the basis of it further attributes and „juicy“ ratings will be piled up. „We all know that many people will remember just the title (the content of the article will soon be forgotten, or it will be overshadowed by the title itself) and read only the lead paragraph. Thus, in the title, in the lead paragraph or in the announcement, a content can be given which will confuse or falsify altogether, with the intention of consolidating the same assessment in the consciousness of the recipient.“<sup>3</sup>

### 4.1 The red herring method alias the method of the so-called overlaying

We, humans, are so different. We have our stronger and weaker sides. None of us is either white or black. We are like a block of glass that looks different from each side. It's just a question which side we just choose. We, people, are in the habit of observing other people most frequently from the side where

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2 ILOWIECKI, M., ZASEPA, T.: *Moc a nemoc médií*. Bratislava : Vydavateľstvo Typi Universitatis Tyrnaviensis, Veda, 2003, p. 89.

3 ILOWIECKI, M., ZASEPA, T.: *Moc a nemoc médií*. Bratislava : Vydavateľstvo Typi Universitatis Tyrnaviensis, Veda, 2003, p. 91.

the person is most similar to us. Unless we find an aspect that resonates with us, or reflects our light, we reject the person. He or she, no longer, has our sympathy. And although he or she might have some glaring brighter sides, we choose the method of covering the „block“ with a black cloth. And just as a parent would do when the child is crying and is unmanageable, we shout: „Look, what a nice flower!“ By drawing the attention away from a toy that we neither intend nor wish to buy, by overlaying, we point to something more colorful and livelier. And there is no problem any longer. This is also the way of directors, editors, journalists and publicists who manipulate the information and the facts in our media. Is someone multi-coloured? It doesn't suit us, so how about focusing on those brown, gray-to-black corners of his soul? Don't they also belong to his colour spectrum? This practice extends over the entire history of mankind. Political and public figures have always been in the limelight. To meet a person of an absolutely impeccable character and crystal-clear summary is more than impossible. It's not that the world is full of villains but one, inevitably, makes mistakes and missteps on his way. And that is exactly the breeding ground for our so-called „red herring“. Who cares that someone has been working for the benefit of society, family, community all his life. Now he has made a mistake that will forever clear his honest past from the hard disk.

„The red herring“ is a misleading trail that is used in fiction as a secret and in rhetoric to distract the listener's attention. The origin of the red herring is not known. It is said that originally red smoked and heavily salted herrings were used to train dogs to follow the trail of a rabbit. Another explanation is that the dogs were diverted from the correct route when subjected to a severely stinking red herring. But the principle of the red herring does not work only when abusing honest people. It works the other way around too. The whole socialist history gives us great testimonies of it. The haughty portraits of political officials emphasized their love of children, culture, nature, and so on. Never mind that they were sending innocent citizens, whose only fault was that they had a clear-cut, uncompromising civic attitude, to prison. Never mind that these inmates will not be able to recover from it decades after the revolution. It is shocking how people's opinions can be manipulated. Hitler and Stalin are clear evidences of it. Many years, even decades, had to go by for millions of people to open their eyes. There had to be a lot of bloodshed and a huge number of innocent people had to die and be buried in mass graves. When the war economy in Germany started failing during the Second World War, the so-called „red herring“ appeared again in the form of false information that German troops are conquering one territory after another. Of course, that was not true. Although, it had triggered off the energy and the enthusiasm of the enslaved people. Another problem solved. When the five-year plans in the Soviet Union could not be fulfilled, Stalin declared the

absolute dominance of the socialist economy over the capitalists. Although people didn't quite believe it, the principle that the media cannot lie persuaded them to trust this horrendous deceit. And they worked even harder, as slaves, for the well-being of the socialist economy. Today, the situation is a bit more complicated, as the sources of information are multiple and the audiences can confront the facts by comparing private and public media, Slovak and foreign press, or searching for facts on the Internet. But let's be honest. Who has so much time to do this? The low standard of living forces people in post-communist countries to earn their living in two to three occupations to support the family and pay all the mortgages and loans. Who will sit in front of the TV and click to the various stations to find the truth. Who will take the trouble of googling up a word and wait to get a million of responses to that single issue or a personality. Nobody, or rather, only a few.

## 5 Visible authors methods

Authorities have always been, and always will be, very important to society. They are indicators of public opinion. They show us the light in the fog of information and facts. Authorities can be natural, i.e., informal and formal, and deserve our attention only because of their status in society. This obedience to authority can be enforced by force. We always oppose such authorities when the esteem and respect do not stem from our inner conviction. The media have already abandoned the presentation of these formal authorities because they have discredited themselves in the public. A much more convenient way is to create a new artificial authority in the form of celebrities, mostly from the showbusiness, who will send out a message the commissioner needs. Turning attention to insignificant things, mostly to material things and fun. Pseudo-authorities do not bring up issues that might jeopardize their own position, while the genuine authorities, such as literature, film, art, are sitting helplessly „in the dark“ because they have been denied the right to communicate their attitudes. Slowly, it's becoming worse than censorship. The previous society knew exactly who was on the black list, who was a dissident or an enemy of the people. Nowadays no one knows who remains silent because they have been overcome by these pseudo-authorities. The only means left is the Internet but it also has its limits to reach a certain age group (seniors). *„The society (public opinion) is confused by the concepts of who is a moral authority, or an intellectual, or even a well-known person – such as an expert, a manager, a politician, or at least a famous actor and singer. The Idol of the Young. Anyway, we have to deal with a situation in which the mass media have the position of a determining board that decides who is to be the authority and who is not. Similarly, it is the same with the authority of values, institutions, traditions. Everything can*



*be challenged today, destroyed, or sent to the top by favouring some against others.*<sup>4</sup>

Every regime has its own specific methods. Whether socialist or capitalist, the methods are identical in some areas and different in others. While the socialist series preferred heroism, bravery and determination of the main heroes, the so-called capitalist series do just the opposite. The more splendid, the sexier, the calmer (the series *Californication*), the more perceptive (the series *Bones*, *Dr. House*), the more exciting (*Sex in the City* series), the more popular the series is. The practice of introducing the so-called „ideological series“ in prime time, (where we also include the so-called „capitalist“ ones, because they promote their clearly economic consumer ideology), does the same. Irrespective of country, nationality, or gender the mainstream viewer is fed with serial stories of this or that ideology just at this time. The tactic of manipulation in the form of authorities is always the same. In the socialist series, there are heroes of socialist work, in the capitalist ones there is a turn-out of different pseudocelebrities. However, these tactics are different. While the practices of socialist culture were clearly defined and easily readable, coming out from a centre, i.e., the Central Committee of the Communist Party, the current capitalist practices have grown, as exuberant cancer, and penetrated into all spheres of human beings. We are already lost in a tangle of techniques that penetrate into each other, as the Polish sociologist Zygmunt Bauman has just named it.

### 5.1 Creative interpretation – the Right of Interpretation

Each person's life is a long or shorter story. A story that can be interpreted in different ways, just as the past can be elucidated. The author takes historical facts and important dates and begins to process them creatively. History is as much a creative matter as art. It's a hermeneutic matter. But can any author, whether a writer, director or actor interpret or present the life of another person in his/her own way? Does he/she have the right to choose from the whole-life cake only those raisins that will serve him to create a dramatic arc? What or who authorizes it?

### 5.2 License for life

Can one say that the biographer can do anything with the biography of another person? Even assuming that there is a flash saying „*my own fantasy*“? What entitles him/her to the so-called „stealing“ of another person's life and

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4 ILOWIECKI, M., ZASEPA, T.: *Moc a nemoc médií*. Bratislava : Vydavateľstvo Typi Universitatis Tyrnaviensis, Veda, 2003, p. 95.



creating his/her own artistic monument upon it? Where are we to take the license and the right to use the life of another person?

## 6 Protection of personality

The Copyright Act addresses many copyright issues in terms of property and personality rights in this regard but there are not many cases where the personality's offspring would take to court a biographer who made a biographical film about his/her ancestor and misinterpreted it. Can you buy a license for the life of another person? Can we own the copyright on our own life? From the ethical and philosophical points of view, it is questionable whether someone has the right to interfere with someone else's life and publish the facts. We have to think about this dilemma, especially now when TV companies are competing in the number of biographical films and documentary magazines. According to the words of many featured actors, it is more acceptable if a film is made during his/her lifetime, because after his/her death no one has any control of what would happen with it. It is even possible to buy a license to life during a celebrity's life, as was the case with the black vocalist Ray Charles. His life story was filmed in 2004 by director Taylor Hackford under the title *Ray*. The director had secured the rights to Charles's life story back in 1987, but could not find a studio to fund the work. He decided to put his own money into the film production. Only in the last stage, the Universal Pictures film studios had decided to participate financially in the project. Later it had turned out to be a thoughtful and good move. In this way, no one else could misinterpret the facts, either during the life, or after the death of Ray Charles. Interestingly, the collection of the material lasted 17 years and the film was shot in 2004. Ray Charles did not live long enough to see the premiere. He died on the last day of the shooting. In order to approve all the details of the scenario in preparation and during the shooting itself, the director and scriptwriter in one person had to have it rewritten in Braille. So he avoided any misunderstandings and reservations. The copyright for a work created by artists lasts 70 years after the author's death. It means that the descendants of historical figures, whose death date has already gone beyond the imagined seventy, have a very limited right of redress.

## 7 Alter ego

The life of famous personalities and their display in the artwork has one more catch. Willingly or not, the interpreters take on the gloriolate of the person being displayed. They become Emmy Destinn, Ray Charles, Queen Elizabeth, El Cid, Chief Surgeon Sova overnight. To step out of their shadows is often very difficult. The *alter ego* will become a natural part of an actor's life and

he/she must learn to live with it. It was also the case of The Divine Emmy. The actress Božidara Turzonovová had worn Emmy's gloriole for many years and the viewers had fully identified themselves with her interpretation. To such an extent that the other characters she played were just „unwanted children“ which did not fit into her filmography. „Later I got an offer to play in the movie *Angel in a Devil's Body*. And since the film was a success, the second part followed. I was given the part of a brothel madam. After the first night, I met the actor Gustav Valach who frowned at me and said: „Did you really have to do it? Accept the role of a brothel madam?“ I replied: „Look, I'm a professional. An actress! I have to play everything! The Divine Emmy just as a brothel madam.“

### **7.1 Eternity and immortality**

Portrait has one important dimension in itself. Eternity and immortality. While our bodies age and deteriorate, artistic portraits gain in value with the time. An artist stops the time. An artist can oppose the merciless ticking of man's final hours. The artist laughs in the face of the peril that is inscribed in our faces by time. And no matter whether it is a painting, a photograph, a statue, or an audiovisual work. It is a tin-can which will outlast us. It will keep us such as we can no longer be. Although we would probably sincerely wish it. It is not surprising then that out of ten most expensive works of art ever sold at international auctions eight were portraits. Their auctioned price went up to several hundred million dollars. It wasn't still lives, landscapes, or abstract images. They were portraits of man in a variety of forms, at different times and mental movements. It seems that even the arrival of new media and their ability to realistically visualize every detail of the human face has not harmed the attractiveness of fine art or photography. Portrait is a phenomenon that will probably never go out of fashion. At least, until the life of man is controlled by man and not by robots or computers.

## **Conclusion**

We have come to the conclusion that making a quality artistic film portrait is an art which is analytical, synthetic and conceptual. It requires a deep understanding of film history, an excellent orientation in the syntax of the film language and the ability to work with respondents and performers. The film portrait must be capable of abstraction, must control the forms of narration, the *mise-en-scène*, the physiology of perception, apply both denotative and connotative meanings, and, of course, master the film technology, the cutting-edge craftsmanship and a combination of digital and analogue creation principles.

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## **ONLINE IDENTITY AND REPUTATION IN CYBERSPACE: NEW TRENDS, STRATEGIES AND TOOLS TO PREVENT AND ADDRESS CRISIS COMMUNICATION SITUATIONS**

*Norbert Vrabec – Juliána Odziomková*

### **ABSTRACT:**

The development of cyberspace communication has enabled individuals, groups and organizations to have brand new ways of presenting. Information content in various formats spreads in the Internet environment at a flash speed and in all directions, which can quickly damage the positive reputation and identity in a crisis situation. The online identity and reputation of an individual, group or organization is an increasingly valuable commodity, and any attempts to disturb or discredit it can be very dangerous. The disclosure and dissemination of actual, distorted or fully-fledged information may have fatal consequences for the subject. Such practice is already an effective tool of political struggle. It is also used by media organizations, companies seeking to discredit competition, as well as various organizations and individuals trying to deliberately harm the opponent's good name. In this context, it is becoming increasingly important to use effective online reputation and online identity management tools. The aim of this study is to clarify the basic characteristics and attributes of this phenomenon, and then to find out what trends, strategies, procedures and tools are used in this field.

### **KEY WORDS:**

OIRM, online identity management, online reputation management, platforms OIRM, reputation, strategies, trends

## **Introduction**

The development of Cyberspace and Web 2.0 has enabled all its users to create content that creates a virtual world. With the advent of social media and networks, individuals have begun to share their personal data and lives in this environment, to which companies that have begun to propel their name, products and services offered through the Internet have responded. By creating communication networks in virtuality, new strategies and data acquisition capacities have emerged for individuals, groups and different types of organizations. The cyberspace technical properties allow content to be shared in all directions in an extremely fast time, making the appropriate response time to resolve the crisis significantly reduced. A new part of reputable management has emerged – an online reputation management, which also includes online identity management, focused on the individual. In the first part of this study, we deal with terminological definitions of reputation, online reputation management, and online identity management.

In the following section, we focus on strategies and methods of functioning and online reputation management, with the current trends in Internet space development and reputable management platforms that offer different forms and ways of managing OIRM. The main objective of the study is to clarify the basic characteristics and attributes of the OIRM phenomenon, and to analyze what trends, strategies, processes and tools are currently being used in OIRM.

## 1 Reputation – „OIRM“ in online space

Web 2.0 transformation of Web 2.0 has enabled the interactivity of all Internet users, regardless of the level of their technical computer knowledge. In the last decade, Web 2.0 has become the basic platform for social media in particular – a collective concept for platforms through which users can exchange information.<sup>1</sup> Social media is a rapidly growing phenomenon, with worth more than one trillion dollars.<sup>2</sup> In terms of the number of users, we are talking about tens of millions of individuals. We can therefore confirm, as A. M. Kaplan and M. Haenlein, that social media have become a revolutionary trend that is of interest to companies or organizations.<sup>3</sup> This fact supports the importance of social media as the communication tools of companies or organizations, but there are also possible threats in addition to opportunities.<sup>4</sup> There are a number of cases where the speed of communication in the cyberspace environment has negatively compromised the reputation of a company that has not been able to defend itself in a fast enough time or with a sufficiently rapid formulation of a suitable response. The need to preserve positive reputation and true identity occurs not only in companies but also in individuals. Maintaining good reputation or „deleting the digital past“ deals with two interrelated phenomena: Online Identity Management (OIN) (also called PRM) and online reputation management.

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- 1 See: DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente, 2014. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.
  - 2 Remark by the authors: TRUSOV, M., BODAPATI, A., BUCKLIN, R.: Determining influential users in internet social networks. In DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente, 2014, p. 24. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.
  - 3 KAPLAN, A., HAENLEIN, M.: Users of the world, unite! The challenges and opportunities of Social Media. In *Business Horizons*, 2013, Vol. 53, No. 1, p. 59. [online]. [2018-01-07]. Available at: <<https://www.slideshare.net/escpexchange/kaplan-haenlein-users-of-the-world-unite-the-challenges-and-opportunities-of-social-media>>.
  - 4 See: DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente, 2014. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.

(ORM). Definitions of both phenomena are not precisely defined because of their deep intercolation and therefore only minimal differences in their understanding can be considered. The Internet space creates platforms specifically dedicated to online reputation and identity management offered by professional OIRM management.

### 1.1 Reputation

The multidisciplinary definition of reputation has not yet been accepted. The main reason is that reputation is a social construct made by people, but despite the differences in definitions there is a certain similarity: „*Reputation is based on people and involves their judgment and expressing assesment.*“<sup>5</sup> Getting a reputation immediately is almost impossible. It is gained over time and is based on characters, words, and actions. Good reputation is difficult to build and easy to lose, which can endanger both company and the individual. Organizations can not fully control their reputation. We can perceive it as a group's social assessment against an individual or organization. Reputation is the result of what someone does and says, and what others say about them, and is influenced mainly by the perception of others.<sup>6</sup> It can not be „*enforced instrumentally but only confidentially obtained*“.<sup>7</sup> Reputation is made up of two main components: perception (how the company is perceived by the parties) and reality (truth about company, its practices, procedures ...). Reputation can also be defined as consisting of three elements: *images* (what stakeholders mean about company), *identity* (what a company claims) and *personality* (what company is about).<sup>8</sup> Reputation tries to create

- 5 Remark by the authors: PETERS, P.: Reputations management in social web. In PORTMANN, E.: *A fuzzy grassroots ontology for online reputation management*. [Dissertation Thesis]. Switzerland : University of Fribourg, 2012, p. 65. [online]. [2018-01-07]. Available at: <<http://libgen.ioget.phpmd5=5E78FBBDABC5A9E660B93C52EC4962E0&key=9A8V0MDVPREKKY01>>.
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- 7 Remark by the authors: ZERFASS, A.: Unternehmensfuhung und Öffentlichkeitsarbeit. Grundlegung einer Theorie der Unternehmenskommunikation und Public Relations. In PORTMANN, E.: *A fuzzy grassroots ontology for online reputation management*. [Dissertation Thesis]. Switzerland : University of Fribourg, 2012, p. 65. [online]. [2018-01-07]. Available at: <<http://libgen.ioget.phpmd5=5E78FBBDABC5A9E660B93C52EC4962E0&key=9A8V0MDVPREKKY01>>.
- 8 SCHULTZ, H. B., WERNER, A.: *Reputation management*. [online]. [2018-01-10]. Available at: <<https://www.academia.edu/4540410/>>.

consciousness for the company or individuals, but the outcome is mostly influenced by the perception of recipients. In the cyberspace, the use of OIM and ORM methods is appropriate (often necessary) for maintaining good reputation, enhancing reach and avoiding negative impacts.

## 1.2 Online identity management (OIM)

N. Bilton mentions M. Fertik, executive director of reputation.com, who argues that the high speed of Web 2.0 changes causes an inability to understand the possible negative impact of shared content on individuals (the content may not be negative after some time has elapsed). It also states that even if the person is trying to avoid online space, it is not possible to keep their online identity unharmed. It takes just someone else to share, for example, a photograph of another person he tagged on it.<sup>9</sup> In his next post, N. Bilton gives examples of his clients, whose „digital past“ has had a negative impact on their work and personal lives. They have tried to remove negative content manually, but this is not entirely possible. The metadata of these contents is written into algorithms and hypertext links. That is why a new, online form of reputation management has emerged.<sup>10</sup> Social media offer access to individuals' personal data, their history and preferences. Such information is called „web presence“ and creates the online identity of a person. The basic role and functional value of this identity is determined by OIM, a set of methods to generate and find the presence of any person on the web. OIM is also known as a personal reputation management, utilizing a set of methods and web operations to build a personal web presence and to prevent a negative reputation in the cyberspace. Thus, OIM offers companies the ability to control the information and content associated with their brand.

In the recent past, Cambridge Analytica has been exposed through a secretly recorded interview, with their director admitting in the interview that Facebook's social networking data has been intentionally used to manipulate and influence voter preferences in the US presidential election. Director A. Nix further mentions in the video the specific ways and methods by which they used the existing data on voters. In this context, investigations into Facebook itself and its level of protection of personal data have begun, with M. Zuckerberg saying that the company has made bad decisions and

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9 BILTON, N.: *The growing business of Online Reputation Management*. Released on the 4<sup>th</sup> of April 2011. [online]. [2018-01-08]. Available at: <<https://bits.blogs.nytimes.com/2011/04/04/the-growing-business-of-online-reputation-management/>>.

10 BILTON, N.: *Erasing the digital past*. Released on the 1<sup>st</sup> of April 2011. [online]. [2018-01-13]. Available at: <<http://www.nytimes.com/2011/04/03/fashion/03reputation.html>>.

promised to the public the modification of the network, namely changing the setting of third party access to information.<sup>11</sup> This scandal also sparked a great deal of mistrust on the social networks and the internet in the public's consciousness, with many users starting to actively look for ways to save their personal data.

### 1.3 Online reputation management (ORM)

Online reputation management consists of monitoring, resolving or correcting unwanted SERPs (website search results via an internet search engine) or changes in online media. The objective of ORM is to maintain a positive view of the company by achieving positive online sentiment. The ORM strategy tracks online noise and sentiment about the company through positive engagement of stakeholders.<sup>12</sup> Companies need programs and processes to actively manage and maintain good reputation. The goal of ORM is:

- to maintain a favorable reputation (both on the market and the workplace);
- to improve and build a reputation;
- implement procedures and standards to prevent damage of reputation;
- establish guidelines and ways to address situations where the reputation is defamatory;
- Prepare a management team for managing the reputation of the company.<sup>13</sup>

## 2 Strategies and trends of OIRM

Online Identity / Reputation Management as one of the fastest growing parts of crisis management and PR requires specific strategic procedures for prevention and resolution of undesirable situations. With regard to the continuous development of online communication and access to information, it is necessary to create new ways and methods of OIRM solutions. The identity of an individual or a company becomes a lucrative asset, goods, and efforts to discredit it become more and more important, therefore OIRM is one of the most important parts of the positive reputation and general communication of company or individual in the cyberspace.

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11 *Zuckerberg pripustil, že Facebook pochybil.* [online]. [2018-05-20]. Available at: <<http://www.teraz.sk/zahranicie/zuckerberg-pripustil-ze-facebook-pochy/315183-clanok.html>>.

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13 SCHULTZ, H. B., WERNER, A.: *Reputation management.* [online]. [2018-01-10]. Available at: <<https://www.academia.edu/4540410/>>.



## 2.1 Strategies OIRM

R. Dolle states in his study the division of OIRM strategies into three stages, depending on the position of the attack within the strategic battle:

1. Pre-attack phase – prevention against possible attack on company.
2. Phase during the attack – the company's reaction to the attack by the customers.
3. Phase after attack – lesson and post-attack status evaluation.<sup>14</sup>

**The first phase** is the most important phase of online reputation management. There are several ways to prevent customer attacks:

- *value prevention*: consists in firstly tracking customer interests and demands, and then creating content that matches these findings, building a loyal base, providing high-quality services, innovation, and building a strong customer service.<sup>15</sup>
- *organization of social media*: the company's activity on every relevant social network based on the occurrence of customers, it is necessary to create a group of responsible employees able to manage content and communication on social networks.<sup>16</sup>
- *social network behavior*: first of all, it is important to understand how the selected network works, and then track the preferences of shared content by customers; communication must be open and transparent in communication;<sup>17</sup> contents on different networks must have a unified, clear to understand and up-to-date meaning.<sup>18</sup>

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18 Remark by the authors: KAPLAN, A., HAENLEIN, M.: Users of the world, unite! The challenges and opportunities of Social Media. In DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente,

- *simulation prevention*: creating a simulated crisis situation with sufficient analysis and knowledge of the market, customers and service offered; such „testing“ is appropriate for identifying and refining the tasks of employees and for concretizing the tasks and communication strategies of individual social networks.<sup>19</sup>
- *prevention of social media screening*: the need for constant active scanning of network environments to determine speed and ways of disseminating information;<sup>20</sup> this is also related to the method of social media assessment tools, which aims to analyze the positive / negative impact of communication and the name of company in the social media.<sup>21</sup>

Strong and well-built attack prevention strategy is the best way to maintain a positive reputation. The prevention of attacks or their stopping at an early stage also promotes the branding and reputation of the brand, as it is a hallmark of a high level of employees and a high-quality communication strategy for the company. If the attack occurs, a crisis response strategy is needed. In a crisis situation, it is essential to promote the reputation of the company through press releases and to disseminate content across other types of media. **The second phase** methods include:

- *disabling customer responses*: On social networks, companies may prohibit customers from adding customer responses, thereby creating an attempt to prevent the spread of other negative attacks, but generally this method is not recommended due to the long-term creation of a negative name for company; there are now many other channels of communication that critics are able to spread their negative messages through.<sup>22</sup>

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2014, p. 6. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.

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- *non-response to the crisis*: due to the deterioration of the crisis situation, the company can take ignorant approach and do not respond, it is the worst possible approach; In crisis, customers need to hear and feel the striking power of company.<sup>23</sup>
- *erase reactions*: the customer may feel ignored, not taken seriously, which can lead to frustration and sharing reactions with other communication channels and permanent damage to the name.<sup>24</sup>
- *negotiation*: communicating with the customer, hearing the situation and trying to find a solution; the company must show interest in the opinion of ordinary people;<sup>25</sup> there is a need for equal communication with each customer, even in cases where the reason for the attack is meaningless, customers react unreasonably or disproportionately, while it is most important to maintain human access.<sup>26</sup>
- *recognition of problems*: a method based on the ability to admit an error and on the effort to correct the situation; it is important to determine the appropriate time and method of justification and the pursuit of change; too early or not completely transparent response in such a form can cause even more mistrust and anger.<sup>27</sup>
- *countermeasure*: the most risky method, the company has to keep facts and resist the counter-attack, this method works only in the case of undisputed evidence of an unjustified or misleading reason for the attack.<sup>28</sup>

The second phase is a complexly risky phase when the company defends a partially damaged name, where the secondary effort is to minimize further damage to the name through inappropriately chosen methods of responding to a crisis situation. The crisis spreads through social media very quickly,

23 DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente, 2014, p. 7. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.

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26 DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente, 2014, p. 8. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.

27 DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente, 2014, p. 8. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.

28 DOLLE, R.: *Online reputation management*. [Bachelor Thesis]. Enschede : University of Twente, 2014, p. 8. [online]. [2017-04-20]. Available at: <<https://pdfs.semanticscholar.org/df9c/df8760fb7a80db1f78ede27ee052f5c735ca.pdf>>.

so company must be flexible enough to be able to respond to a constantly changing situation. In **the third phase** – after the attack, the objective is to assess the crisis situation and to identify the first and second phase errors. There is an inevitable correction of weaknesses in online reputation management to prevent possible future attacks.<sup>29</sup> By building and redressing OIRM, the company is able to build a stronger position and brand name than it had before the attack. The online reputation management strategy is primarily based on the prevention of attacks and damage to the reputation of goodwill. Social information is spreading at a fast pace, so it is essential to monitor the situation and re-evaluate strategic actions almost continuously, tracking as much communication channels as possible, disseminating information about the company to minimize possible negative impacts.

## 2.2 OIRM Trends

Online reputational management needs an increasingly advanced and user-friendly form of maintaining a positive reputation at the current stage of rapid development of online communications and new information channels. One of the most commonly used OIRM forms is user reviews. In 2017, Google introduced a new way to get customer-verified customer reviews. Google has introduced reviews to the public, but important changes have been made to reviews from verified individuals – customers who purchased the service or product on the reviewed site. Through Merchant Center, the company can obtain verified reviews of its services and merchandise, based on a purchase questionnaire, which can then be viewed directly on the seller's site and in the other AdWords online advertising space.<sup>30</sup> The long-term trend in OIRM is to create „mobile-friendly“ content, due to the constantly growing users who use the Internet primarily on their mobile phone.<sup>31</sup> Sites and content are technically tailored to the mobile environment, given the high interactivity and smartphone control capabilities. An important part of creating a positive reputation in this area is, in particular, the speed of web page rendering, its clarity and a user-friendly environment. A highly probable trend for the next years is the social importance of company. The need for sustainable development and an environmental and ecological approach is increasing.

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30 ASOUTHERN, M.: *Google introduces verified customer reviews, retires trusted stores program*. Released on the 4<sup>th</sup> of April 2017. [online]. [2018-01-13]. Available at: <<https://www.searchenginejournal.com/google-introduces-verified-customer-reviews-retires-trusted-stores-program/193141/>>.

31 *What are online reputation management trends?*. [online]. [2018-01-25]. Available at: <<https://www.quora.com/What-are-online-reputation-management-trends>>.

The level of social importance will be an important factor in customer decision making, which will force companies to reassess communication strategies and, in many cases, manufacturing technologies.<sup>32</sup> From the point of view of media literacy of the company in the Internet environment, it is increasingly important to maintain the authenticity and transparency, the truth of the data. People are able to better differentiate and perceive the relevance of information provided through the Internet and the social media, and so the possibility of misleading forms of brand presentation sharply declines.

From the point of view of identity reputation management, the turnaround in the use of personal identity in online space is expected. Companies use their customers' personal data to create statistics, promote their brand. In the future, however, it is possible that the identity of an individual becomes a commodity, the goods that an individual will offer to companies for financial or material reward. Identities are currently benefiting mainly from social networks, but in the future, information can also be used in offline space.<sup>33</sup> The protection of personal data is also rooted in the state's legal order. In his contribution, J. Varga quotes the definition of the right to privacy by J. Q. Whitman: „*a set of rights providing for a comprehensive protection of the individual's individual identity. The identity of an individual in this sense includes the whole image of his personality as he presents it to the outside world. The protection of its good name, reputation, dignity and honor stems from the general right of control over what information it informs of the public.*“<sup>34</sup> The legal „trend“ or change in recent years is therefore, in particular, the right of forgiveness or the right to wipe out. In 2014, this right was established and decided by the European Court of Justice, whereas from 25.05.2018 the regulation is lawful in all EU countries without exception.<sup>35</sup> Right of deletion or General Data Protection Regulation – Regulation (EU) 2016/679 of the European Parliament and of the Council on the protection of individuals with regard to the processing of personal data and on the free movement of such data – contains the rights and conditions of natural and legal persons,

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32 *10 Reputation Management Trends Place Branding Pros Need to Know*. Released on the 27<sup>th</sup> of May 2015. [online]. [2018-01-25]. Available at: <<https://placebrandobserver.com/10-reputation-management-trends/>>.

33 SCHMIDT, E., COHEN, J.: *Nová doba digitální. Jak se pretváří budoucnost lidí, národu a obchodu*. Tetčice : Impossible, 2015, p. 43.

34 For more information, see: VARGA, J.: Právo jednotlivca na zmazanie digitálnej stopy „právo na zabudnutie“. In *Visegrad Journal of Human Rights*, 2016, Vol. 4, No. 1, p. 49; WHITMAN, J. Q.: The Two Western Cultures of Privacy: Dignity versus Liberty. In *The Yale Law Journal*, 2004, Vol. 6, No. 113, p. 1167.

35 PLIEŠOVSKÝ, R.: *Európska únia pripomína: nezabudnite, že máte právo na zabudnutie*. [online]. [2018-05-17]. Available at: <<https://techbox.dennikn.sk/nezabudnite-ze-mate-pravo-na-zabudnutie/>>.

ie anyone who collects and processes the personal data of EU citizens. In Slovakia, the GDPR has replaced the Personal Data Protection Act with the aim of protecting the digital rights of all citizens. In particular, the method of consent to the processing of personal data, the modification of the relevant documentation under the new legislation is being modified. Under this right, an individual may freely ask the website / network operator, to delete its personal data, whether it be a name, address, photo or other.<sup>36</sup> Trends in online and identity-based reputation management reflect the sharp changes in the internet environment, the increase in media literacy and the number of online users. The need for good ORM and OIM is growing, and therefore trends in these areas arise not only concurrently, but are formed for a few years in advance, based on the expected changes in the Internet space.

### 2.3 Digital Platforms – Tools for OIRM

Online reputation and identity management can create and control a company to a certain extent through specific web platforms. There is currently a large number of platforms for OIRM, and it is possible to find complex ones that can manage all OIRM components but also specific one-zone ones. One of the largest platforms for OIRM is [www.reputation.com](http://www.reputation.com), a company founded in 2006, which is currently the market leader. The Web platform works as a space for OIRM awareness, including scientific research and studies. A specific platform dealing with one of the OIRM components, specifically customer reviews of a product or brand, is [www.reviewtrackers.com](http://www.reviewtrackers.com). By tracking over 80 websites, it can collect user reviews and analyze the company's reputation level. The client automatically receives new review notifications and can thoroughly monitor all reviews through one page, increasing the chance of creating a positive reputation by simplifying access and shortening the reaction time of the company. The platform works on the current trends of using the Internet space, the client is able to perform all the tasks through a mobile application.<sup>37</sup> A similar platform for scrutinizing customer reviews is Reputology. Another specific (free) platform is Talkwalker. It offers the opportunity to discover brand name or product availability on more than 330 social media and news sites. In search results, it offers new feeds, social networks where the brand has not yet created a profile, and the client can detect unauthorized use of the business name.<sup>38</sup>

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36 *Čo je GDPR?*. [online]. [2018-05-15]. Available at: <<https://gdpr-slovensko.sk/co-je-gdpr/>>.

37 *Reviewtrackers*. [online]. [2018-05-17]. Available at: <[www.reviewtrackers.com](http://www.reviewtrackers.com)>.

38 *Knowem*. [online]. [2018-05-17]. Available at: <<https://knowem.com>>.

Image Raider is a platform for searching for image and information. By uploading a picture or a photo to a website, the company and the regular user are able to look for the primary source of the photo, the website using the photo without the company's consent, personal photos used for unwanted purposes, and the increase of credit and the acquisition of links to pages using the company's and individual's image material.<sup>39</sup> The Brand Grader platform is a free and comprehensive tool to search and find data about sites that most often inform about companies, the largest sources of information between forums, images, and information pages. It also shows the level of brand sentiment, whether people talk positively or negatively about the brand and how much and in which areas of the world the most.<sup>40</sup> Wwww.getfivestars.com offers the company the opportunity to create a short questionnaire for the customer where the rating is based on awarding points and stars. The questionnaire will be sent to the customer via email or via SMS. Targeting customer ratings supports the positive reputation and brand strength of the market.<sup>41</sup> Web platforms for OIRM are important for smaller brands whose financial budget does not allow the creation of a strategic team of people; for large companies they are helpful in compiling data from the entire Internet space and generating statistics important to directing a company's strategy to maintain a positive reputation.

## Conclusion

The ever-expanding technology platforms and forms of online communication bring about a huge amount of opportunities in terms of new forms of marketing and PR. On the other hand, businesses and individuals often present a very risky space, which can seriously damage the reputation of the company and the individual in case of deliberate abuse. The current OIRM strategies are mainly based on the prevention of crisis situations and various types of online attacks (eg dissemination of negative information, gossip, rumors, etc.), but they also include methods to manage the situation during and after the crisis. The sign of good OIRM in company is the prevention and elimination of crisis situations, or the ability to resolve the crisis so that the subject suffers the least damage of his reputation. Current trends in OIRM are based on various types and combinations of marketing, PR, and SEO activities on the Internet, including the use of technologies aimed at the most effective monitoring of web content and social networks. Companies use OIRM tools to build and protect the brand, as well as to implement their

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39 *Imageraider*. [online]. [2018-05-17]. Available at: <<https://www.imageraider.com>>.

40 *Onlinereputation*. [online]. [2018-05-17]. Available at: <<https://onlinereputation.io/brand-grader/>>.

41 *Getfivestars*. [online]. [2018-05-17]. Available at: <<https://www.getfivestars.com/how-it-works/>>.



online communications and customer care activities through a variety of online platforms. The main purpose of this set of activities and measures is to protect the company, its brand or individuals in the online environment. One of the options is timely risk prevention, proactive access to personal data and sharing it online. OIRM platforms are a complementary factor to the OIRM strategy, offering opportunities for online screening and addressing situations that affect the sentiment of the brand, ie. both a positive and a negative reputation.

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*Onlinereputation*. [online]. [2018-05-17]. Available at: <<https://onlinereputation.io/brand-grader/>>.



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## THE ACTIVITY OF MAIN POLISH WEB PORTAL ONET.PL IN PRESENTING THE MURDER OF JÁN KUCIAK

*Wiktor Widera*

### **ABSTRACT:**

The high publishing intensity of one of the biggest Polish Internet portal – Onet.pl, reporting the Slovak tragedy of the murder of Ján Kuciak, leads to the question: what effects can a media coverage have? To what extent can it reduce consumers' interest in the country, such as investors or tourists? Could the so far positive image of Slovakia in Poland be significantly depreciated? Media activity was analyzed on 26th and 27th February 2018, a few days after the murder of the journalist, using a method of analyzing the media content. The aim of the article is to show the form (intensity) of the media coverage related to the political crisis, which arose after the murder of Ján Kuciak. As a result of an event that has been widely presented in the media, there may be a threat of disruption to relations such as international relations, investment and tourism in Slovakia.

### **KEY WORDS:**

image of the country, international relations, media coverage, murder of Ján Kuciak, Slovakia

### **Introduction**

Building pro-developmental international relations is particularly important when they concern neighboring countries. It is not only because of the possibilities of economic cooperation or the closeness of the parties to cooperation, but also, above all, due to the shaping of social relations, which are essential for the creation of the foundations of social sense of security. The latter is the foundation of good international relations. Accordingly, the violation of this foundation in any way could result in a violent reaction and lead to a long-term worsening of relations, or even a break in political relations and sanctions. The concept of international relations is twofold: firstly, "international relations are real relations between their participants, and secondly, they are a branch of knowledge, i.e. the science of international relations".<sup>1</sup> International relations, in scientific terms, belong to one of the most dynamically developing areas of knowledge. This science has grown, first of all, on the basis of scientific observations of current international events. As Józef Kukułka said: "In cognitive terms, the term *international relations* is associated with a branch of knowledge that reflects real

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1 ŁOŚ-NOWAK, T.: *Współczesne Stosunki Międzynarodowe*. Wrocław : Wydawnictwo Uniwersytetu Wrocławskiego, 1997, p. 11.

international life, a separate subject at political and some other studies, and an independent scientific and research discipline".<sup>2</sup>

"International Relations has been a very broad discipline. It includes a variety of sub-fields such as diplomatic statecraft and foreign policy analysis, comparative politics, historical sociology, International political economy, international history, strategic studies and military affairs, ethics, and international political theory".<sup>3</sup> There are many definitions of the term 'International Relations', but each definition contains a number of common features. Some definitions present the participants international relations' participants as: "States, nations, inter-state organisations and non-sensitive transnational political, ideological and economic actors".<sup>4</sup> Other definitions assume that international relations are social relations that transcend the territory of the state, without specifying the subjects or objects of such relations. Accordingly, some of these definitions define this issue as a process of interactions crossing national borders, regardless who undertakes them. Indeed, any political entity operating abroad becomes a participant.<sup>5</sup> The aim of international relations, irrespective of their actors, is to seek agreement through diplomatic negotiations. The most important thing is to reach such an agreement, even if the interests of each country may be partially contradictory. International agreements are the result of mutual concessions and compromises.<sup>6</sup> Positive international relations between countries are influenced by many factors. One of the most important is the image of the country in question.

The image of a country is defined as the image, reputation and stereotypes that consumers attribute to products from that country or the sum of all the emotional and aesthetic values (experience, ideas, memories and impressions) that a person associates with a given place. The image is shaped by learning, knowledge of the country and one's own experience, or by the message created by the media.<sup>7</sup> The media play an important role in shaping,

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2 KUKUŁKA, J.: *Teoria stosunków międzynarodowych*. Warszawa : SCHOLAR, 2000, p. 133.

3 GRIFFITHS, M., O'CALLAGHANT, T.: *International Relations: The Key Concepts*. New York, London : Routledge, 2002, p. 7.

4 ŁOŚ-NOWAK, T.: *Współczesne Stosunki Międzynarodowe*. Wrocław : Wydawnictwo Uniwersytetu Wrocławskiego, 1997, p. 11.

5 ŁOŚ-NOWAK, T.: *Współczesne Stosunki Międzynarodowe*. Wrocław : Wydawnictwo Uniwersytetu Wrocławskiego, 1997, p. 11.

6 ŁOŚ-NOWAK, T.: *Współczesne Stosunki Międzynarodowe*. Wrocław : Wydawnictwo Uniwersytetu Wrocławskiego, 1997, p. 18.

7 JAE-WOONG, Z., SAMSUP, J., JAEMIN, J.: The Effects Of Television Viewing, Cultural Proximity, And Ethnocentrism On Country Image. In *Social Behavior & Personality: An International Journal*, 2014, Vol. 1, No. 41, p. 89-96.

defining and changing the image of countries. Repeated media coverage of a given country affects the views of the public, especially those who do not have their own experience related to the mentioned country. This is usually due to the impossibility of confronting the credibility of the message with one's own knowledge.<sup>8</sup> The media make an enormous contribution to the importance attributed to the described events. The strength of the media lies in the fact that its recipients perceive information as true. Moreover, the media have the privilege of setting the context for the facts and commenting them. According to the theory of agenda-setting, the media significantly influence the cognitive process and shape the perception of reality by reconstructing events selectively, setting priorities and creating a specific atmosphere of communication. In this way, they create individual perception of events and images.<sup>9</sup> Presenting unfavourable information in the media about events in a given country may contribute to a large extent to a negative perception of such country abroad. The negative media message, which is repeated many times, may confirm the validity of the adopted attitudes. This message contributes to the perpetuation of certain stereotypes, as people are more likely to interpret the information received in a manner consistent with the previously developed system of evaluation and assigned characteristics.<sup>10</sup>

## 1 The murder of Ján Kuciak as an above-average media presentation

Could the murder of Ján Kuciak and the subsequent depiction of Slovak politics have a negative impact on the country's image in Poland? When making a simple comparative reference, it should be recalled that the introduction of the Euro by Slovakia has temporarily significantly reduced the interest of Poles, among others, in this country. During the analysed days, i.e. on 26 and 27 February 2018, on the main and most exposed part of the Onet.pl web portal, several articles describing the Slovak tragedy of the murder of the

8 SCHEMER, C.: The Influence of News Media on Stereotypic Attitudes Toward Immigrants in a Political Campaign. In *Journal of Communication*, 2012, Vol. 5, No. 62, p. 742.

9 See: MAXWELL, E., McCOMBS, I., SHAW, D.: The Agenda-Setting Function of Mass Media. In *Public Opinion Quarterly*, 1972, Vol. 36, No. 2, p. 3; XUE, K., CHEN, X., YU, M.: Can the World Expo Change a City's Image through Foreign Media Reports?. In *Public Relations Review*, 2012, Vol. 38, No. 5, p. 746-754; NOWAK, E.: Ustanawianie agendy medialnej i politycznej, Interakcje i zależności. In *Zeszyty Prasoznawcze*, 2011, Vol. 54, No. 3-4, p. 207-208.

10 See: OLIVER, M. et al.: The Face of Crime: Viewers' Memory of Race-Related Facial Features of Individuals Pictured in the News. In *Journal of Communication*, 2004, Vol. 1, No. 54, p. 88-104; WYER, R. S.: *Social Comprehension and Judgment: The Role of Situation Models, Narratives*. New Jersey : Lawrence Erlbaum Associates, 2008, p. 27.

journalist Ján Kuciak were published. It should be noted that this is a very rare case of such positioning and presentation of one topic on this portal. Rhetoric presented in the media may be very important for the formation of public opinion in Poland. The articles on the murder of a journalist that day did not focus only on the tragedy itself, but widely presented Slovakia as a country that differs in its standards from other European Union countries. Ján Kuciak was a Slovak investigative journalist working for *Aktuality.sk*. On 25 February 2018, he was murdered at his home in Veľká Mača, together with his fiancée Martin Kušnírova. According to preliminary investigators, the reason for the murder was to be his work on an article concerning the links between the environment of the Slovak Prime Minister, Robert Fico, and Italian criminal groups.

The first article published on the information portal *Onet.pl* informing about the murder of Ján Kuciak was an article from 26 February, published at 12:58 under the title “Slovakia: investigative journalist and his partner murdered”. In the article one can read that the murder may be related to the journalistic work of Kuciak, who often dealt with tax fraud. “Kuciak has also recently studied the potential theft of EU funds by the Italian mafia. The money was to be used for the development of eastern Slovakia. They may not have liked the journalist’s work. This will certainly be one of the hypotheses studied,” said one of the Slovak journalists and bloggers in an interview with *Onet*, who wants to remain anonymous. The *Guardian* also quotes the Italian theme.<sup>11</sup> The article also reminds the readers about the last report of the murdered journalist. Kuciak was at the time involved in the entrepreneurial affair with Marian Kochner, who was supposed to have made a failed attempt in 1998 to take control of the Slovak commercial station *Markiza*. At that time, Kochner was supposed to represent “entities with unclear ownership structure”. According to the native editor of the journalist *Aktuality*, Kuciak received threats directly from the entrepreneur in relation to his activity, about which Kuciak collected information. In the following part of the article we read about the prize promised by Prime Minister of Slovakia, Robert Fico, for a person who will help in capturing the murderer of an investigative journalist.<sup>12</sup> On the same day, in the evening, on *Onet.pl* appeared a separate article about the topic of the prize “Prize of one million euros for information about a journalist murderer”. The article reads: “We will accept even anonymous information. “Anything that will help catch the perpetrator or perpetrators of

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11 *Słowacja: dziennikarz śledczy i jego partnerka zamordowani*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/slowacja-dziennikarz-sledczy-i-jego-partnerka-zamordowani/hl7eddf>>.

12 *Słowacja: dziennikarz śledczy i jego partnerka zamordowani*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/slowacja-dziennikarz-sledczy-i-jego-partnerka-zamordowani/hl7eddf>>.

this deliberate homicide will be very valuable” said the Slovak Prime Minister, quoted by the CTK agency.<sup>13</sup> In the following part of the article reader learns that in Slovakia there has not been so far any confirmed case of murdering a journalist. The article recalls the story of another investigative journalist, Pavol Rypal, who dealt with topics related to the mafia. His fate, however, has not been known for 10 years.

On 26 February, another article on the murder of journalist Ján Kuciak was published on the Onet.pl website. The article is titled “Statement by the Editor-in-Chief of the Actuality.sk”. It contains a comment by the head of the Kuciak editorial office, Actuality.sk, who says: ‘A man who wanted Slovakia to become a better place to live was murdered’.<sup>14</sup> “Today is one of the worst days in my life. Our colleague Jan Kuciak, a good man, a friend, a man who tried to make us live better, was murdered. He discovered and condemned injustice. Not for fame or money. Together we believed we knew how to help the place we lived in.”<sup>15</sup> In the moving statement of the editor-in-chief of the Actuality one can read further: “His partner was murdered. A woman who was at the side of her partner at the wrong time: just when they came to kill him. This concludes with the hope that the police will be able to find the perpetrator or perpetrators of the murder of people who have not been forgotten by us. Rest in peace”.<sup>16</sup>

The next day, i.e. 27 February, the information portal Onet.pl published a series of articles describing the Slovak tragedy and the beginning of the political crisis. Just a few minutes after midnight, an article appeared on the main page titled ‘Media: the death of a journalist can be attributed to the Italian mafia’.<sup>17</sup> The readers learn from the article that Tom Nicholson, a Canadian journalist living in Slovakia for years, told the media the day before that the death of Jan Kuciak could be caused by an Italian mafia

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13 *Nagroda miliona euro za informację o zabójcy dziennikarza*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/nagroda-miliona-euro-za-informacje-o-zabojcy-dziennikarza/rqnhxnz>>.

14 *Oświadczenie redaktora naczelnego*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/oswiadczenie-redaktora-naczelnego-aktualitysk/7wbpzgx>>.

15 *Oświadczenie redaktora naczelnego Aktuality.sk*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/oswiadczenie-redaktora-naczelnego-aktualitysk/7wbpzgx>>.

16 *Oświadczenie redaktora naczelnego Aktuality.sk*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/oswiadczenie-redaktora-naczelnego-aktualitysk/7wbpzgx>>.

17 *Media: Za śmiercią dziennikarza może stać włoska mafia*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/media-za-smiercia-dziennikarza-moze-stac-wloska-mafia/00064c0>>.

associated with Slovak politicians. The journalist says that “a week ago, he talked to a shot colleague and believes that the trail leads to Italian Ndrangheta of Calabria. As he said, he expects that because he has worked on the same subject as the shot journalist, the police will question him as well.<sup>18</sup> In the next part of the article one reads that the new information contradicts the theory, repeated by some media, that the crime can be related to the entrepreneur Marian Kokler, who was of interested to both the police and media, and about whom the murdered journalist wrote too. “We need to talk about a political crime, because the causes are political. For years now, there has been growing tension in Slovakia between journalists and politicians who defend the corrupt system by ignoring or inventing journalists,” wrote Szimeczka and stressed that the police had not explained in detail any frauds that had been reported by journalists.<sup>19</sup>

On the same day in the morning, an article appeared on the portal developing the hypothesis that the mafia would have been behind the murder of the Slovak journalist: ‘The Italian mafia and Slovak politicians could have been behind the murder of the Slovak journalist, Ján Kuciak’. The article also contains Tom Nicholson’s commentary on the political situation in Slovakia. “Corruption in Slovakia is an age-old cancer. During World War II, the Nazi-Marionette government rewarded citizens who reported on Jews. In Communist times, secret informants and party members enjoyed similar material and social benefits for betraying their colleagues. With the advent of democracy, those with good connections engaged in privatisation using bandit methods: as a result, almost all the assets of the nation were transferred in scandalous circumstances to private hands, through dark tenders and for a fraction of their true value.<sup>20</sup> Tom Nicholson goes on to write about a case he recently worked through with a murdered journalist: ‘a case that we both investigated independently: fraudulent payment to Italian citizens residing in Slovakia of EU transfer funds and their alleged links to ‘Ndrangheta, an organised crime group in Calabria’ ... ‘The editor-in-chief of the Actuality, who was the head of Kuciak, told me that Ján had come into contact with Italian investigative journalists who could confirm his names and identify Italian criminal organisations operating in Slovakia. He

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18 *Media: Za śmiercią dziennikarza może stać włoska mafia.* [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/media-za-smiercia-dziennikarza-moze-stac-wloska-mafia/00064c0>>.

19 *Media: Za śmiercią dziennikarza może stać włoska mafia.* [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/media-za-smiercia-dziennikarza-moze-stac-wloska-mafia/00064c0>>.

20 *Włoska mafia i słowaccy politycy mogą stać za zabójstwem słowackiego dziennikarza Jána Kuciaka.* [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/wloska-mafia-i-slowaccy-politycy-moga-stac-za-zabojstwem-slowackiego-dziennikarza/zw5yywd>>.



described how the Slovakian branch of this fraud worked.<sup>21</sup> This is the first in a series of articles on the political situation in Slovakia. The following articles raise the issue of corruption among businessmen and Slovak politicians.

After 13.00, the Onet.pl website featured an interview with Martin M. Szimeczko, a Slovak journalist and commentator related to “Dennik N”, one of the largest Slovak newspapers. The article starts with the words of the journalist: “Politicians in Slovakia are so corrupt that it is not in their interest to solve such puzzles as the death of Ján Kuciak”.<sup>22</sup> Later, a journalist interviewing a Slovak journalist from Onet asks whether the Slovak authorities could be involved in the murder of Kuciak. Journalist Dennik N replies: “In Slovakia, the scale of corruption at the level of power is terrifying and probably much greater than in Poland. Since the break-up of Czechoslovakia in the 1990s, it has been getting worse and worse year on year. This is no different in the case of the Fico Government. It is also no secret that successive governments have misappropriated many EU funds. Let us be clear: the funds have been stolen. (...) Are the Fico people associated with the death of Kuciak? Let me say yes – the Prime Minister has something to think about. The police are also guilty”.<sup>23</sup> An interview with Martin M. Szimeczko reveals the dark side of Slovak politics. The journalist tells the Polish portal directly that the police did not react to press reports, and that the tension between the government-police and journalists has been increasing in Slovakia recently. In an interview, Szimeczka recalls the story of Kuciak’s tense relationship with an entrepreneur, Marian Kochner, but makes it clear that a businessman cannot be involved in the murder of a journalist. Szimeczka explains the case of the Italian mafia and Slovak politicians in which Kuciak was involved. “The Italian mafia is different from the Slovak one – it simply kills people.”<sup>24</sup> The interview ends with a question

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21 *Włoska mafia i słowaccy politycy mogą stać za zabójstwem słowackiego dziennikarza Jána Kuciaka.* [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/wloska-mafia-i-slowaccy-politycy-moga-stac-za-zabojstwem-slowackiego-dziennikarza/zw5yywd>>.

22 SZIMECZKA, M. M.: *Czy ludzie Fico są powiązani ze śmiercią Kuciaka? Powiem tak – premier ma o czym myśleć.* [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/tylko-w-onecie/martin-m-szimeczka-czy-ludzie-fico-sa-powiazani-ze-smiercia-kuciaka-powiem-tak-wywiad/br9bx7c>>.

23 SZIMECZKA, M. M.: *Czy ludzie Fico są powiązani ze śmiercią Kuciaka? Powiem tak – premier ma o czym myśleć.* [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/tylko-w-onecie/martin-m-szimeczka-czy-ludzie-fico-sa-powiazani-ze-smiercia-kuciaka-powiem-tak-wywiad/br9bx7c>>.

24 SZIMECZKA, M. M.: *Czy ludzie Fico są powiązani ze śmiercią Kuciaka? Powiem tak – premier ma o czym myśleć.* [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/tylko-w-onecie/martin-m-szimeczka-czy-ludzie-fico-sa-powiazani-ze-smiercia-kuciaka-powiem-tak-wywiad/br9bx7c>>.

from the journalist of Onet: “Prime Minister Robert Fico offers a million euros for information about the murder. Meanwhile, all three themes – Koczner, Panama Papers and the Italian mafia – are more or less linked to Slovak politicians around the Prime Minister. The Slovak journalist replies: ‘And do you remember the death of a journalist in Malta last year? Her car exploded. She also described the impure actions of the local authorities. At that time, the Prime Minister of Malta designated an information prize too. This is just a distraction gesture, and it shows that there is control over everything. This is an important gesture, but nobody believes that it is done from the heart. Politicians are so corrupt that it is not in their interest to solve such puzzles. That is what a brutal policy looks like. However, the death of Ján Kuciak could change this. Things have gone too far and could turn against politicians.’<sup>25</sup> The last of a series of articles published by Onet.pl on 27 February 2018 is an article entitled “Ján Kuciak explored the links between Italian mafia and Slovak politicians”. From article to article it is clear that the murdered journalist “researched the activities of people associated with the Italian mafia ‘Ndrangheta in Slovakia and their contacts with Maria Troška, assistant to Prime Minister Robert Fico,” informs domov.sme.sk”.<sup>26</sup> The article explains in more detail the subject that the murdered journalist analysed. It describes Maria Trošková, who has been working for Pavel Ruska, a media politician and entrepreneur, for a short time since 2011. “She later joined Antonino Vadal, whose name appears in the register next to the names of 32 companies. A man with the same name and date of birth is listed in the Italian police records. Ndrangheta, the most powerful mafia group in Italy, which deals, among other things, with arms trafficking, counterfeiting of money and goods, extortion and usury, used Vadala to transport goods.”<sup>27</sup> In the further part of the article one gets to know that Maria Troškowa became the assistant of Prime Minister Robert Fico in the atmosphere of scandal, and now she acts as an advisor in the government. The readers find out that the media have repeatedly asked about her responsibilities, but have never received an answer.<sup>28</sup> The report on the murder of Ján Kuciak

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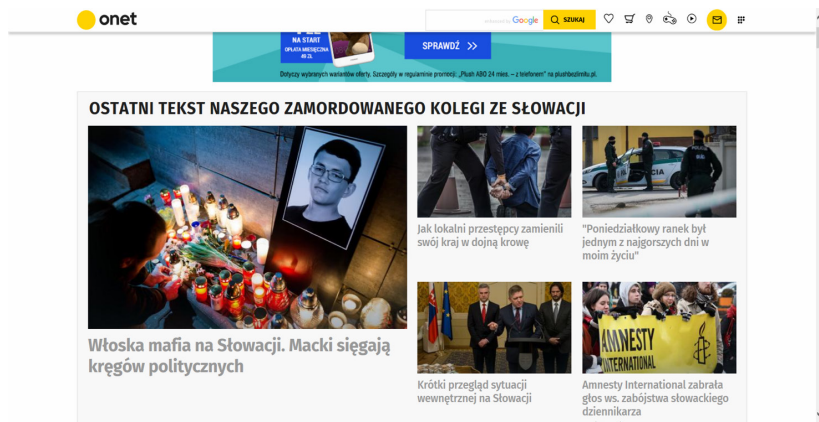
25 SZIMECZKA, M. M.: *Czy ludzie Fico są powiązani ze śmiercią Kuciaka? Powiem tak – premier ma o czym myśleć*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/tylko-w-onecie/martin-m-szimeczka-czy-ludzie-fico-sa-powiazani-ze-smiercia-kuciaka-powiem-tak-wywiad/br9bx7c>>.

26 *Ján Kuciak badał powiązania włoskiej mafii i słowackich polityków*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/jan-kuciak-badal-powiazania-wloskiej-mafii-i-slowackich-politykow/lpvh47k>>.

27 *Ján Kuciak badał powiązania włoskiej mafii i słowackich polityków*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/jan-kuciak-badal-powiazania-wloskiej-mafii-i-slowackich-politykow/lpvh47k>>.

28 *Ján Kuciak badał powiązania włoskiej mafii i słowackich polityków*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/jan-kuciak-badal-powiazania-wloskiej-mafii-i-slowackich-politykow/lpvh47k>>.

took a very important part of the Polish online media during the two days since the tragic event. It is rare for such an important information portal as Onet.pl to devote almost the entire website to one topic. Most often, such an event takes place during the most important events in the world, i.e. terrorist attacks, catastrophes or other important political events or commemoration of national holidays. The screen below from the Onet.pl portal shows a network of articles about the murder of Ján Kuciak.



**Figure 1: First page of the largest Polish web portal onet.pl**

Source: *Onet*. [online]. [2018-02-28]. Available at: <<https://www.onet.pl/>>.

## Conclusion

“With the exception of the two-year period between 2010 and 2012, when Slovakia was ruled by a right-wing coalition, Prime Minister Robert Fico has been in power since 2006. There have been numerous corruption scandals under his leadership and there is a widespread belief that even those whose corruption has been documented in the media will go unpunished.<sup>29</sup> Such a picture of Slovakia will remain in the minds of readers of the largest Polish portal of new media, Onet.pl. An unprecedented media coverage consisting of as many as seven articles published on the main website on one day leaves no illusions. The content of the texts is, above all, discouraged by the attitude of the authorities, but frightens us with the ‘simple’ resolution of local problems. Slovakia is a country of lawlessness, where law does not mean security. Apart from the real political and social situation, the publications are

<sup>29</sup> *Krotki przegląd sytuacji wewnętrznej na Słowacji*. [online]. [2018-02-28]. Available at: <<https://wiadomosci.onet.pl/swiat/krotki-przeglad-sytuacji-wewnetrznej-na-slowacji/rhh8t2b>>.

an example of an intensive form of media coverage, reminiscent of television news programmes, where tensions are intensifying from hour to hour. The reader, like the viewer, is drawn into the atmosphere of the publication and the opinions that intensify it. The narrative is dynamically shaped and the articles are thematically combined. To what extent the described case of publications, having its tragic origins, will influence the opinion of readers about the country described, and to what extent it discourages in the long run from activity in it, it is difficult to say. Also, to what extent they will affect the need to improve the situation in Slovakia. Certainly, international journalism is an effective instrument of pressure. With potential benefit for Slovaks and for respect for the journalistic profession. It remains to be hoped that this respect will also result in this fascinating country being presented in the positive light, that it definitely deserves.

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# MARKETING DREAMS AND MARKETING REALITY



**MEGATRENDS  
AND MEDIA**

**REALITY &  
MEDIA BUBBLES**

# SOCIAL MEDIA USAGE OF BRANDS DURING THE COUP ATTEMPT: A STUDY ON TWITTER DURING JULY 15TH 2016 IN TURKEY

*Emre Ş. Aslan – Elif Türten*

## **ABSTRACT:**

Brands are a part of society because they are human made products so they are affected by social, political, cultural and military events. As a result they determine strategies to protect themselves, to continue to exist or to carry on developing. Social media management of brands have always been an issue of concern specially with the rise of social media, when their interaction with the society increased and they became more open to individual reactions. This study focuses on what kind of a position the brands took on social media during the coup attempt that happened in Turkey on 15<sup>th</sup> July, 2016. In this study, brands' Twitter use during 15<sup>th</sup> July, 2016 were examined and their attitude during crisis situations were tried to be determined and their strategies were tried to viewed. According to the results reached with the study it is observed that brands prefer to stay inactive during crisis.

## **KEY WORDS:**

15<sup>th</sup> July, brands, coup attempt, social media

## **Introduction**

The consumption society we live in is not only based on production of goods but it also produces a net of relationships.<sup>1</sup> This net of relationships is not only for people but it also works for establishments and brands. To illustrate, in order to maintain their commercial activities and gain advantage over competitions, brands have to manage this relationships net in a healthy way with their target market, their rivals, nongovernmental organizations, banks, governmental organizations and the most importantly, with the society in which they carry on their businesses. At the present time, individuals are experiencing a world without boundaries thanks to virtual applications which is effective from finances to professional life, from social services to administrative affairs, from education to communities<sup>2</sup> and brands are experiencing the same situation like individuals by means of internet. In such a complex environment; brands, which carry the anxiety of persuading customers, also have to manage their relationship with their rivals, nongovernmental organizations, governmental organizations and society.

1 BAUDRILLARD, J.: *Tüketim Toplumu, Söylenceleri Yapıları*. İstanbul : Ayrıntı Yayınları, 2010, p. 223.

2 DOLGUN, U.: *Enformasyon Toplumundan Gözetim Toplumuna: 21. Yüzyılda Gözetim, Toplumsal Denetim ve İktidar İlişkileri*. Bursa : Ekin Kitabevi, 2005, p. 1.



The management is especially crucial in periods when the societies are under great threats. This study aims to reveal how brands behave in periods when society is under great threat and how they manage social media. In this study, which have importance because it aims to analyze how brands behave during coup attempts, social media use of brands on 15<sup>th</sup> of July 2016 coup attempt in Turkey were tried to be examined. This study, in which a three month long period was studied, reveals a new point of view on behaviors of brands during crisis.

## 1 Brand Management in the Context of Developing Communication Technologies

The existence of a brand of which origins can be traced back to Greek and Rome<sup>3</sup> primarily depends on a good product.<sup>4</sup> Brands which have an important role in creating value, are company entities which are non-material,<sup>5</sup> enriching, addictive, innovative encouraging and directly effecting growth.<sup>6</sup> It depends on how well they are managed that they reach the value they deserve and protect this value. The managers of the brand have to find a strategic answer to the question that if they should act with short term profit motivation or they should follow a long term benefit central line.

### 1.1 Twitter

According to Bruce and Harvey<sup>7</sup> applications like Twitter, Facebook and Instagram are new generation social networks that rise personal communication to a brand new level of development. One of this networks, Twitter is especially examined because it consist one of the main topics of the study. Before presenting what Twitter is, with which features it can be differentiated from other networks, and what are its effects are, it is necessary to mention shortly how it came to existence. In the beginning of the year 2006, a young software engineer named Jack Dorsey shares his ideawith The Media Syndication Odeo Company that he found a way of how his friends can post what they are doing in a simple way. Entrepreneurs

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3 RIEZEBOS, R. et al.: *Brand Management: A Theoretical and Practical Approach*. Harlow, England : Pearson Education Limited, Prentice Hall, 2003, p. 1.

4 BARTLE, J.: Reklamın Katkısı. In BUTTERFIELD, L. (ed.): *Reklamda Mükemmele Ulaşmak*. İstanbul : Reklamcılık Vakfı Yayınları, 2001, p. 41.

5 ROLL, M.: *Asya'da Marka Stratejisi: Asya Nasıl Güçlü Markalar Yaratır?*. İstanbul : Brandage Yayınları, 2011, p. 43.

6 BRUCE, D., HARVEY, D.: *Marka Bilmecesi*. İstanbul : Türkiye İş Bankası Kültür Yayınları, 2010, p. 4.

7 BRUCE, D., HARVEY, D.: *Marka Bilmecesi*. İstanbul : Türkiye İş Bankası Kültür Yayınları, 2010, p. 28.



and one of Odeo investors Biz Stone likes his idea and they decide to offer a service of short text messages similar to SMS application which is suitable for the concept.<sup>8</sup> Thus, the created product micro-blogging site which is limited to 140 characters is named Twitter.<sup>9</sup>

### 1.1.1 5<sup>th</sup> July Coup Attempt

Like many developing countries one of the biggest problems Turkey faces is coups. For in Turkey, since its establishment to today, many coup attempts, because of which Turkey seriously suffered politically, financially and socially have taken place and some of them reached their aim.<sup>10</sup> Coup attempts, which is believed to occur because the culture of democracy have not been established enough,<sup>11</sup> have been tried in Turkey for many times. Turkey experienced its last coup attempt on 15<sup>th</sup> July, 2016.<sup>12</sup> In this attempt, which was conveyed by a group in Turkish Armed Forces, Presidency of General Staff and service commands, Turkish Radio and Television Corporation, some Military and Civil airports, roads and bridges were tried to be restrained<sup>13</sup>. The justification of this attempt was presented as "Constitution and law violations, government becoming a big threat because of its main qualifications and its vital establishments, government establishments being redesigned with ideological motives"<sup>14</sup> Fortunately, many citizens poured into the streets and resisted. Thanks to people who took to the streets by listening to Media, and the strong resistance they showed the coup attempt

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- 8 THOMASES, H.: *Twitter Marketing An Hour A Day*. Indianapolis, Indiana, Canada : Willey Publishing, Inc., 2010, p. 4.
  - 9 BEN-ARÍ, E.: Twitter: What's All the Chirping About?. In *BioScience*, 2009, Vol. 59, No. 7, p. 632.
  - 10 DEVRAN, Y., ÖZCAN, Ö. F.: 1960'tan 2016'ya Askeri Darbe ve Muhtıra Metinleri Anlamlar, Amaçlar, Niyetler ve İdeolojiler. In *Inonu University e-Journal of Faculty of Communication*, 2016, Vol. 1, No. 2, p. 7.
  - 11 AKINCI, A.: Türkiye'nin Darbe Geleneği: 1960 ve 1971 Müdahaleleri. In *Eskisehir Osmangazi University Journal of Economics and Administrative Sciences*, 2014, Vol. 9, No. 1, p. 68.
  - 12 MELEK, G., TOKER, H.: Şiddet, Demokrasi ve Terör Bağlamında Ana Akım Medyanın Analizi: 15 Temmuz Darbe Girişimi. In *Erciyes İletişim Dergisi Akademia*, 2017, Vol. 5, No. 1, p. 222.
  - 13 ÇİLLİLER, Y.: 15 July Coup Attempt in the Light of Civil-Military Relations Theory and Former Military Interventions in Turkey. In *Istanbul Gelisim University Journal of Social Sciences*, 2017, Vol. 4, No. 1, p. 1-17.
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failed.<sup>15,16</sup> With the resistance and democracy watches started right after the attempt,<sup>17</sup> people put a fight against the coup and they led up to growth of democracy. During this period, how the civilians organized, how they provided coordination and with which means they transferred anti-coup messages is an example case which should be studied by the whole world.<sup>18</sup>

## 1.2 Social Media Use of Brands in Coup (Crisis) Periods

Crisis, which changes faster and more than many events, is seen as great challenges or difficulties in social domain, political processes, economic structures and environment. The most important feature of crisis is that they can create extensive and systematic destruction and they have potential of great danger.<sup>19,20</sup> When outcomes of coups or coup attempts are examined it can be uttered that they create a crisis situation by nature. Therefore, in this study 15<sup>th</sup> July Coup Attempt is evaluated as a crisis environment. As a result of this approach, under this headline brands' use of social media is studied. One of the studies aimed to analyse how brands behave and especially how they manage their social media accounts in such chaotic situations: Social Media Using Strategies of Brands During Crisis: An Analysis on Twitter During Gezi Park Events” reached these conclusions on how brands behave during crisis:<sup>21</sup>

- Brands tend to retrieve instead of sharing posts when social events intensify and they share fewer posts or no posts at all.
- When crisis is less effective brands share more posts.
- Brands behave more cautiously when replying customer reviews.
- During crisis text posts are more in number while photos and link posts get fewer, there is no or scarce amount of video posts.

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- 15 SUNGUR, S. A.: 15 Temmuz Darbe Kalkışmasının Engellenmesinde Sosyal Medyanın Rolü. In *Journal of Academic Social Sciences*, 2017, Vol. 5, No. 47, p. 599.
- 16 GÜNEY, Z. B.: 15 Temmuz Darbe Girişiminin Ortadoğu Medyasındaki Algısı. In *The Academic Journal of the Middle East*, 2016, Vol. 11, No. 1, p. 2.
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- 18 DEVRAN, Y., ÖZCAN, Ö. F.: 15 Temmuz Darbe Girişimi: Gelenekselden Yeniye Medya Araçlarının Kullanımı. In *AJIT-e: Online Academic Journal of Information Technology*, 2016, Vol. 7, No. 25, p. 71.
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- 21 ASLAN, E. Ş.: Markaların Kriz Dönemlerinde Sosyal Medya Kullanımı Stratejileri: Gezi Parkı Olayları Sürecinde Twitter Üzerine Bir İnceleme. In *Gumushane University e-Journal of Faculty of Communication*, 2016, Vol. 4, No. 2, p. 529.

Besides this study, by a study concerning directly 15<sup>th</sup> July Coup Attempt, the Twitter accounts of Council of Ministers were examined between 20<sup>th</sup> July and 20<sup>th</sup> October 2016 and these results are found:<sup>22</sup>

- The president and council of ministers keep their social media accounts active and up-t-date by sharing an average of 300 posts a day.
- They employed Twitter in a planned way and for a specific aim.
- The daily average 300 posts of The President and council of ministers were re-tweeted for 231.247 times and they were added to favourites for 10.522 times and they received 55.159 replies.
- The posts included information about what happened on the night of 15<sup>th</sup> July, state of emergency decisions, the meetings conducted with 15<sup>th</sup> July veterans and families of martyrs, and contacts between PKK, PYD, ISIS, FETÖ terrorist organizations.
- This study reveals that 32.9 % of the posts shared were based on reputation management.
- Moreover it was also found out that the posts shared by the President and the council of ministers showed parallelism with each other.

## 2 Methodology of the Study

### 2.1 Objectives and Importance of the Research

This study aims to reveal how brands manage their relationships during coups or coup attempts, especially after the rise of social media and communication ways being shaped with its rise. Even though there are many studies on brand management in periods of crisis, there aren't a lot of studies that investigate how brands act, what is their approach, and what kind of attitude do they have in crisis environment after the coup attempt. With this study the objective is to reveal brands' strategy of social media use during coup periods.

### 2.2 Assumptions of the Research

Within the frame of this research two assumptions were determined as seen below:

- Brands lessen the number of posts during coups.
- Brands act in favor of democracy during coups.

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22 DEMİRTAŞ, Z. G., DEMİRTAŞ, İ.: Kriz Dönemlerinde Sosyal Medya Kullanımı: 15 Temmuz Darbe (Kalkışma) Girişimi Sonrası Türkiye'deki Bakanlar Kurulu Üyelerinin Twitter Kullanımı Üzerine Bir İnceleme. In *Suleyman Demirel University Visionary Journal*, 2017, Vol. 8, No. 19, p. 137-146.

### 2.3 Method of the Research

In this study, content analysis was used as a research method. Content analysis, which has been used more with the rise and widespread of communicative tools<sup>23</sup> includes many techniques in its frame by its systematic method nature and it allows us to use them all together.<sup>24</sup> Therefore with content analysis, it is aimed to reach concepts and relationships with the gained data.<sup>25</sup> In this study, the objective is to reach an inference of social media use of brands during coups by revealing their use of social media and their tendency in the three month – period after 15<sup>th</sup> July 2016 with content analysis. Twitter posts of brands between 15<sup>th</sup> June and 14<sup>th</sup> September. 2016 were analysed as brands' social media use during coup regarded as crisis.

### 2.4 The Scope of the Research and Limitations

This study is limited to content analysis of 18 brands of 9 different markets, their Twitter posts between the dates of 15<sup>th</sup> June 2016 and 14<sup>th</sup> September 2016. When deciding on the brands, first 9 markets that are using the social media actively were selected and from each of these sectors two brands that are using the social media efficiently were picked.

### 2.5 Research Population and Sample

When the population of the study was selected for this research the brands that Aslan<sup>26</sup> choose for his study in which he investigated social media use of brands during Gezi Park Events were taken into consideration. This way it was tried to reveal how these brands acted during these both crises and if there is a difference between these times for the brands. However, when this study was conducted in July 2017, some of the brands' data of July 2016 were unavailable, so instead of these brands some other brands in the same market were selected. Within this frame instead of yemeksepeti.com, hepsiburada.com was selected; instead of Migros, Carrefoursa was selected and instead

23 AKDENİZLİ, B.: Gazete Haberciliğinde İçerik Çözümleme Yöntem ve Tekniği: Sunum ve Temsil Üzerine Bir Uygulama ve Değerlendirme. In GÜLLÜOĞLU, Ö. (ed.): *İletişim Bilimlerinde Araştırma Yöntemleri: Yazılı Metin Çözümleme*. Ankara : Ütopya Yayınevi, 2012, p. 133.

24 YILDIRIM, B.: İçerik Çözümleme Yönteminin Tarihsel Gelişimi Uygulama Alanları ve Aşamaları. In YILDIRIM, B. (ed.): *İletişim Araştırmalarında Yöntemler: Uygulama ve Örneklerle*. Konya : Literatürk Academia, 2015, p. 149.

25 YILDIRIM, A., ŞİMŞEK, H.: *Sosyal Bilimlerde Araştırma Yöntemleri*. İstanbul : Seçkin Yayıncılık, 2008, p. 227.

26 ASLAN, E. Ş.: Markaların Kriz Dönemlerinde Sosyal Medya Kullanımı Stratejileri: Gezi Parkı Olayları Sürecinde Twitter Üzerine Bir İnceleme. In *Gumushane University e-Journal of Faculty of Communication*, 2016, Vol. 4, No. 2, p. 505-533.

of Vakko, U.S Polo was selected as the sample of the study. The sample group of the research is as follows: Garanti Bank, İş Bank, Siemens, Vestel, Coca Cola, Pepsi, Ikea, İstikbal, gittigidiyor.com, hepsiburada.com, Audi, Renault, Carrefoursa, Şok Markets, LC Waikiki, U.S Polo, Turkcell and Vodafone.

## **2.6 Analysis of the Data and Findings**

Among the research sample brands the ones that have the biggest numbers of followers are: Turkcell with 715K followers, Vodafone with 608K followers and Audi with 442K followers. In the light of this data, it is observed that the 2 brands with the biggest number of followers are the ones in telecommunication sector. When the number of Tweets is examined Vodafone is the leading brand with 36,4 tweets; gittigidiyor.com is the second brand with 10,1 tweets; and Coca Cola is the third brand with 9.644 tweets.

### **2.6.1 Brands' Posts between 15<sup>th</sup> June and 14<sup>th</sup> July**

When the posts between 15<sup>th</sup> June and 14<sup>th</sup> July are examined, the brands that posts the most tweets are; CarrefourSa is the leading brand with 80 tweets, gittigidiyor.com is the second with 67 tweets, Şok Markets is third with 56 tweets. When the retweet numbers are counted Turkcell is leading with 8 re-tweets, CarrefourSa is second with 5 re-tweets and LC Waikiki is third with 4 re-tweets. The brands that reply the tweets the most are; CarrefourSa leading with 12 replies, gittigidiyor.com is second with 12 replies and Vodafone is third with 9 replies.

### **2.6.2 The Type of Posts Brands Share between 15<sup>th</sup> June and 14<sup>th</sup> July**

It is observed that between 15<sup>th</sup> June and 14<sup>th</sup> July brands mostly posted texts. Brands posted 602 texts at total. The least number of shared items is videos by 96. The brands that share the biggest number of texts are CarrefourSa leading with 79 texts, gittigidiyor.com is second with 67 texts, Şok Markets is third with 56 texts. When the posts with photos are examined, it is seen that Şok Markets is leading with 55 photos. The second brand is hepsiburada.com with 38 posts with photos and CarrefourSa is number three with 37 posts. It is observed that the least number of posts shared by brands is the posts with videos, and CarrefourSa is leading in this category with 24 posts with videos. The second brand sharing video posts is Vodafone with 20 video posts and Turkcell and Garanti Bank are third with 9 posts. It is observed that gittigidiyor.com shared the most posts with links, 37 posts. Second is hepsiburada.com with 36 links and CarrefourSa and Şok Markets are third with 31 posts including links for each.

### **2.6.3 The Theme of Brands' Posts between 15<sup>th</sup> June and 14<sup>th</sup> July**

When the theme of posts shared by brands are examined between 15<sup>th</sup> June and 14<sup>th</sup> July it is observed that Sale Aiming Campaign theme is the most used one with 149 posts. The second most used theme is content with the aim of informing the Customer with 100 posts. The third most used theme is Knowledge Acquisition on a Subject with 91 posts. Brands mostly used the following themes when posting: Garanti Bank 17 posts of Informing the Customer; İş Bank 18 posts of New Service/Product share, Siemens 18 posts of The Value of the Brand, Vestel 14 posts of New Service/Product share, Coca Cola 8 posts of Conveyed Communication Activities, Pepsi 13 posts of Entertainment, Ikea 4 posts of Reminding and 4 posts of Brand Promises, İstikbal 13 posts of Informing the Customer, gittigidiyor.com 27 posts of Informing about a Subject, hepsiburada.com 36 posts of Sale Aiming Campaign, Audi 3 posts of The Value of the Brand, Renault 6 posts of New Service/Product share, CarrefourSa 20 posts of Competition Arrangements, Şok Markets 53 posts of Sale Aiming Campaign, LC Waikiki 25 posts of Informing the Customer, U.S Polo 10 posts of Informing the Customer, Turkcell 13 posts of Informing about a Subject and Vodafone 27 posts of Conveyed Communication Activities.

### **2.6.4 Brands' Posts between 15<sup>th</sup> July and 14<sup>th</sup> August**

When the posts between 15<sup>th</sup> July and 14<sup>th</sup> August are examined it is noted that the brands that shared the most posts are as follows; gittigidiyor.com is leading with 37 posts, Şok Markets is second with 35 tweets and Turkcell is third with 33 tweets. The re-tweet numbers of brands are; Turkcell is on the lead with 9 re-tweets, Siemens is second with 5 re-tweets and Vestel is third with 3 re-tweets. The brands that replied the most tweets are Vodafone leading with 6 replies, Turkcell is number two with 4 replies and Siemens is third with 3 replies. One of the sample brands of the study; İstikbal didn't post anything from 18<sup>th</sup> July to 6<sup>th</sup> October 2016.

### **2.6.5 The Type of Posts Brands Share between 15<sup>th</sup> July and 14<sup>th</sup> August**

It is observed that between 15<sup>th</sup> July and 14<sup>th</sup> August brands mostly posted texts. In total brands posted 340 texts. The least shares are video contents with 63 posts. The brand that shared the most texts is gittigidiyor.com with 37 texts, Şok Markets is second with 35 texts and CarrefourSa and Turkcell are third with 33 text posts. When posts with photos are observed it is seen that Şok Markets are leading with 35 photos. Second brands are Vestel and CarrefourSawith 23 photo content for each and number third is hepsiburada.com with 22 photos. It is observed that the least number of posts shared by brands is the posts with videos, and Vodafone is leading in this category with 12 posts with videos. Second brands are Garanti Bank and Turkcell for 9 posts each and third brands are CarrefourSa and LC Waikiki with 8 posts

each. The most number of links are shared by gittigidiyor.com, 30 posts. Number second is hepsiburada.com and Şok Markets with 22 posts each and third brand is observed as Garanti Bank with 15 posts.

#### **2.6.6 The Theme of Brands' Posts between 15<sup>th</sup> July and 14<sup>th</sup> August**

When the theme of posts shared by brands are examined between 15<sup>th</sup> July and 14<sup>th</sup> July it is observed that Sale Aiming Campaign theme is the most used one with 81 posts. Second number of theme is 70 posts of content with Informing the Customer. Third most used theme is Knowledge Acquisition on a Subject with 51 posts. Brands mostly used the following themes when posting: Garanti Bank 19 posts of Conveyed Communication Activities; İş Bank 3 posts of New Service/Product share, 3 posts of The Value of the Brand 3 posts of Informing about a Subject and 3 posts of Informing the Customer, Siemens 15 posts of Informing about a Subject, Vestel 14 posts of Product and Brand Promise, Coca Cola 3 posts of Conveyed Communication Activities, Pepsi 1 post of Entertainment, 1 post of Collaboration, 1 post of Product and Service of the Brand, 1 post of Sale Aiming Campaign and 1 post of Conveyed Communication Activities; Ikea 4 posts of Product and Service of the Brand, and 4 posts of Brand Promises, İstikbal 2 posts of Condemnation of Terror Acts, gittigidiyor.com 15 posts of Informing the Customer, hepsiburada.com 22 posts of Sale Aiming Campaign, Audi 4 posts of Product and Brand Promises, Renault 4 posts of Creating Collective Acts, CarrefourSa 10 posts of Informing the Customer, Şok Markets 35 posts of Sale Aiming Campaign, LC Waikiki 13 posts of Informing the Customer, U.S Polo 10 posts of Informing the Customer, Turkcell 19 posts of Informing about a Subject and Vodafone 10 posts of Conveyed Communication Activities.

#### **2.6.7 Brands' Posts between 15<sup>th</sup> August and 14<sup>th</sup> September**

When the posts between 15<sup>th</sup> August and 14<sup>th</sup> September are examined it is noted that the number of posts are increased. The brands sharing the most number of Tweets are CarrefourSa leading with 67 Tweets, gittigidiyor.com is second with 55 Tweets, Şok Markets is third with 48 tweets. When re-tweets are observed Turkcell is leading with 5 re-tweets, Şok Markets is second with 2 re-tweets and Siemens, Vestel, Audi and US Polo is number third with 1 re-tweet each. The brands that replies the tweets most are CarrefourSa with 12 replies, Ikea is second with 11 replies and gittigidiyor.com is third with 3 replies. It was observed that İstikbal didn't post anything in this one month of period.

#### **2.6.8 The Type of Posts Brands Share between 15<sup>th</sup> August and 15<sup>th</sup> September**

It is observed that between 15<sup>th</sup> August and 14<sup>th</sup> September brands mostly posted texts. In total brands posted 461 texts. The least shares are video

contents with 121 posts. The brand that shared the most texts is CarrefourSa is first with 67 texts, gittigidiyor.com is second with 54 texts and Şok Markets is third with 48 text posts. When posts with photos are observed it is seen that US Polo is leading with 44 photos. Second brand is Şok Markets with 38 photo content for each and number third is Vestel with 29 photos. It is observed that the least number of posts shared by brands is the posts with videos, and CarrefourSa is leading in this category with 29 posts with videos. Second brand is Vodafone with 19 video posts and the third brands are Garanti Bank, gittigidiyor.com Şok Markets and Turkcell with 10 posts each. The most number of links are shared by gittigidiyor.com, 46 posts. Number second is hepsiburada.com with 27 posts and third brand is observed as CarrefourSa with 26 posts.

### **2.6.9 The Theme of Brands' Posts between 15<sup>th</sup> August and 14<sup>th</sup> September**

When the theme of posts shared by brands are examined between 15<sup>th</sup> August and 14<sup>th</sup> September it is observed that Sale Aiming Campaign theme is the most used one with 120 posts. Second number of theme is 99 posts of content with Informing the Customer. Third most used theme is Knowledge Acquisition on a Subject with 51 posts. Brands mostly used the following themes when posting: Garanti Bank 13 posts of Conveyed Communication Activities; İş Bank 9 posts of New Service/Product share, Siemens 6 posts of Informing about a Subject, Vestel 9 posts of Reminding, Coca Cola 5 posts of Conveyed Communication Activities, Pepsi 2 posts of Conveyed Communication Activities, Ikea 11 posts of Informing the Customer, gittigidiyor.com 21 posts of Informing the Customer, hepsiburada.com 25 posts of Sale Aiming Campaign, Audi 6 posts of Competition Arrangement and 6 posts of Product and Brand Promises, Renault 3 posts of Creating Collective Acts, CarrefourSa 24 posts of Sale Aiming Campaign, Şok Markets 44 posts of Sale Aiming Campaign, LC Waikiki 9 posts of Informing the Customer, U.S Polo 26 posts of Informing the Customer, Turkcell 8 posts of New Service/Product share and Vodafone 15 posts of Conveyed Communication Activities.

## **Conclusion**

According to results, brands decrease the number of social media posts they share during crisis and coup periods. Brands prefer to interact less and share less during periods when they consider risky. Also during pre-coup period and after-coup period brands post more replies to followers' tweets and they re-tweet less, during coup period they reply less tweets but they post more re-tweets. It is observed that since there is more risk during coup periods brands prefer to play it safe. However, in coup periods which



is not supported by the people and which harms the democracy it would be a better fitting approach for brands to stand by democracy and civil liberties. Such an approach could also be seen as a necessity of social responsibility awareness.

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## ROLE OF MEDIA IN THE WORLD ECONOMIC CRISES DURING THIS AND THE LAST CENTURY

*Jaroslav Bednárík – Alexandra Gažicová*

### **ABSTRACT:**

We encounter media on daily basis, so the terms media or mass media are recently the most frequent terms which cannot be avoided. From the very beginning, the media has very strong influence in manipulating the public opinion. Within a short period of time they can strike large groups of people, and actively participate in their views shaping. The article deals with the concept of crisis in the context of management, its types, crisis management, and strategies that the company eliminates or completely neutralizes the crisis impact. The necessity of the mentioned issue is characteristics of public relations as one of the main communication tools of crisis management and in particular characteristics of one of its components – the media relations. The practical part is devoted to analysis of understanding the word crisis by three Slovak media: *Hospodárske noviny*, *Aktuality* (one of the largest tabloid web sites in Slovakia) and *Nový čas* as one of the most read daily in the country.

### **KEY WORDS:**

crisis, crisis management, media, media relations, public relations

## **1 Crisis and Crisis Management**

The term management has many notions, particularly it is important to mention it as a process. It is the “process or a system of follow-up and mutually bound activities and tasks” and more specifically it is a “systematic process of planning, organizing and leading people and controlling, aimed at achieving the goals of an organization.” Among the main functions belong planning, organizing, leading and controlling. Management, as a scientific discipline, was established in the last century. In our territory, Tomas Bata is accepted as one the most important pioneers in this field. The importance of management has been nowadays growing mainly due to the increasing competition, market saturation and more turbulent market conditions. Philip Kotler in the book *Chaotika* describes these turbulences, which are characterized by uncertainty, insecurity and independence and their dependence on the uncertainty level, where it comes to risks that can threaten the company. A crisis is one of the greatest threats to the company and its reputation. The word crisis has an interesting origin, it comes from the Latin word “*Krino*,” with its equivalents to choose, to decide, usually between two extreme options. Later was the word stabilized as “*krisis*” and it characterized the moment, when it is necessary to decide, or the decision itself. The word was domesticated from Latin into most European languages.

Nevertheless, it is not perceived as one, because it is often used by laymen, so anyone can understand it in a different sense. The crisis can affect a person, a company, a country, a sector, or the whole world. In the management practice can be crisis accepted as a sudden event that directly or indirectly threatens the enterprise.<sup>1</sup>

Crises are divided into different phases, each with own characteristics and requirements for an individual approach with following known phases:

1. potential – when the imbalance of the company and the environment or its parts is growing, threatens the crisis outbreak – this state is called a potential crisis;
2. latent – when the increasing imbalances pass into hidden or latent phase, now it is possible to identify certain symptoms that are invisible during the potential phase. It should be noted that this phase can last several months or even years, and if ignoring the symptoms it can pass to the next stage;
3. acute – the imbalance has been transferred to the financial areas of the company so the crisis reduces its effectiveness and the effort to maintain the equilibrium requires higher costs and it inhibits profit. At this stage, the symptoms generally cannot be maintained and the problems penetrate the public sphere – particularly the large companies are getting into the media. This phase requires an immediate solution; otherwise the company and its reputation will suffer an injury;
4. unmanageable – is the latest phase of the crisis, it arises mainly by neglecting the proper solutions of the previous phases. The destructive crisis effects and lead to a catastrophe where the business winding up is one of the solutions.

Several types of crises are known, where each can be characterized by different characteristics, as well as it requires different approach, communication and strategy:<sup>2</sup>

1. Natural Crisis (natural disasters) – is caused by natural factors and the process can be influenced by a human only slightly or absolutely not. Here can be included tornadoes, hurricanes, tsunamis, earthquakes and floods.
2. Technological Crisis – is based on the technology failures on which people rely, and which is a key factor for the company functioning. A power outage in the company can be mentioned as an example.
3. Confrontation Crisis – the base lies on an individual employee, which comes into conflict with other employees or with the company. Here can be included interpersonal conflicts that can be on a larger scale critical

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1 ZUZÁK, R., KÖNIGOVÁ, M.: *Krizové řízení podniku*. Praha : Grada Publishing, 2009, p. 18-19.

2 MANAGEMENT STUDY GUIDE: *Types of crisis*. [online]. [2017-04-20]. Available at: <<http://www.managementstudyguide.com/types-of-crisis.htm>>.

also for the whole company, especially when it comes to conflict in the company management.

4. Crisis of Malevolence – it borders with the criminal law and arises when the employee threatens the company or its management, which may lead to kidnapping or physical threat.
5. Crisis of Organizational Misdeeds – occurs when the company management makes wrong decision, which may be hazardous considering the external public of the company, in particular its shareholders or other stakeholders. Further it can be divided to the following subtypes:
  - a) Crisis of Skewed Management Values – arises when the company culture or philosophy are improper and the management supports and keeps it.
  - b) Crisis of Deception – occurs when the management purpose tampers the company data.
  - c) Crisis of Management Misconduct – here belongs a deliberate acceptance or support of bribes, misuse and passing on the confidential information (trade secret) – this type of crisis is in breach of the Code of Conduct in addition to the criminal law.
6. Crisis due to Work Violence.
7. Crisis due to Rumours – the originator may be internal public, the employees and media can be the propagator. The danger of this crisis type lies on damage of the business reputation or brand.
8. Crisis of Bankruptcy – if the company is unable to meet the financial obligations to other organizations or companies, this may be the crisis that can damage such enterprises.

The role of company management during the crisis is making quick and proper decisions, so the impact of crisis on business and the reputation must be neutralized as much as possible mainly in the financial sphere. A part of management that deals with crisis resolution is named crisis management. Crisis management is “the process of coping with significant and unexpected situations that threaten the goals and the existence of organization. It plans, organizes, manages and controls a number of interconnected operations and it leads the decision-making process to rapid, but not hasty decision of acute crisis development that the company faces.”<sup>3</sup> Crisis strategy is the final plan to overcome the crisis impact, which is the result of the planned cognitive process, as the management function. Its first step is the crisis identification. Every crisis requires a different type of solution, so this stage is extremely important and during this period the company gains much information about the crisis, its current phase, scope, imminent risk, and the extent to

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3 BĚLOHLÁVEK, F., KOŠŤAN, P., ŠULER, O.: *Management*. Brno : Computer Press, 2006, p. 25.

which the company or brand can be harmed. There are known three basic crisis strategies:<sup>4</sup>

1. Troubleshooting – coping with crisis situation, that can potentially have a weak impact on the company and they are most often formed after the problem occurrence (ad-hoc).
2. The total threats limitation, which are used to eliminate the consequences of crises that threaten the company's existence. They are particularly realized through alternative plans and the success of this strategy is given by:
  - a) timely recognition of crisis development so the indicators that indicate the future crisis development. It includes variations and changes in the industry in which the company is operating;
  - b) prevent the problem escalation, namely by decisions which stabilize the company position and protect it from the crisis, where may come to re-evaluation and the change of investment plans, providing the budget provision for possible crisis consequences;
  - c) establish alternative plans allowing modification of the company strategy in order to avoid the sudden crisis. Each emergency plan includes:
    - automated solutions of foreseeable events;
    - mapping the sources for coping with crisis;
    - defining the role of actors responsible for decision-making during the crisis period, this includes defining the competencies that during emergency situations shall be of generally authoritarian character.
3. Elimination of crisis outbreaks, which are particularly manifested by disposal of products threatened by crisis and extensive investments to increase the company stability.

A good company image before the crisis is the next prerequisite for successful crisis management. The next chapter is devoted more to the image and interconnection of the media and a crisis.

## 2 Identity, Image, Public Opinion and Media

Let us start with definition of the world identity, which is of Latin origin. The world core *idem* means the same. Identity is nowadays accepted not as the sameness but as self-determination. Identity expresses owner's characteristics. In addition to its characteristics the word also carries the congruence of how it is perceived by others and how it looks in reality. It cannot be false what is primarily important in marketing. Authenticity is

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4 BĚLOHLÁVEK, F., KOŠŤAN, P., ŠULER, O.: *Management*. Brno : Computer Press, 2006, p. 25.

a part of quality corporate identity. L'Etang cites Woodward's definition of identity as "the result of alignment and differentiation processes at a personal level as well as at the level of organizations. Identity implies authenticity and gives an idea of who we are and what relationships we have with others and the world in which we live."<sup>5</sup> It is difficult to grasp the concept of identity because there are known several types of identities: publically proclaimed identity (the organization communicates itself), projected identity (communicated through the media based on publically proclaimed identity), practical identity (based on experience), manifested identity (related with the historical aspects), and finally attributed identity (attributed to the organization by the audience or public).<sup>6</sup> Logically, more authentic and transparent the company is, more effectively it communicates about itself, the more consistent is the public proclamation and attributed identity coincidence. It is clear that despite the best possible communication, the company identity can be harmed when hit by the crisis, especially if the crisis was caused by the company's management (so it is not a natural disaster). The notion of identity is closely related to the image, which is based on the quoted expressions closest to projected or attributed identity. The image is the public perception of the company. The previous part indicated that a positive image can mitigate the crisis impact on business. Except for the image in public relations practice, which is one of the main communication tools of crisis management, is mentioned the concept of reputation, which is by PR often referred to reputation management practice. It is "a product of the social process, which allocates each agent its status in society." However it is a valued source, which is manipulated and worthless, unless it is not authentic and true to some extent, "it is a caricature because it focuses on visible features and selectively highlights positive or negative sites, thus using the stereotyping process."<sup>7</sup>

Public relations imply a number of specific subcategories, such as university relations, employee relations and media relations, where the latest is the most often used in practice during the crisis communication. It is due to a huge impact of media on public opinion, so the reputation and the image of the company. Therefore it is important that the company has good relations with the media and also has a long maintained positive image that helps in managing the crisis. In the case that many people believe in the good company image, it will lose its reputation slower if the crisis appears.

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5 L'ETANG, J.: *Public relations. Základní teorie, praxe, kritické přístupy*. Praha : Portál, 2009, p. 75.

6 L'ETANG, J.: *Public relations. Základní teorie, praxe, kritické přístupy*. Praha : Portál, 2009, p. 77.

7 L'ETANG, J.: *Public relations. Základní teorie, praxe, kritické přístupy*. Praha : Portál, 2009, p. 70-73.



This is called the rule of social approval and is embedded in the fact that if large number of people trusts a proper company, other people especially in times of uncertainty will rely on these people judgments. Social approval rule works in extreme cases such as a suicide, and the studies found that after publishing an article about it, the number of suicides rises, as people in a difficult situation “inspire” by the behaviour of others. This rule, however, can be also applied to the cases of company reputation: if many people trusted the company, despite the crisis, it is likely that the company will maintain its regular customer base, which may be extended. How media relations work in practice? It is known that in the media market compete different media that have different opinions, where occurs a huge conflict of interests. In the media often appear articles that reveal internal negative information on companies, trying to harm their reputation. However, a company may be in crisis, as well as it can be attacked by outside influences, and then it is good when it has good relations with the media. Within well-performed media relations companies can present their positive image to the public, unlike the advertising, even without a budget or with only a minimal budget. The instruments, how the companies communicate with the media, are for example press releases, annual reports, but always behind that must stand an event, which is engaging and interesting for the media. It is true that the more influencing the news is the more valuable it is for the media (value is directly proportional to how many people the report concerns). Newsworthiness is a qualitative ratio of the news future attractiveness for the media.<sup>8</sup>

In the practice of media relations gate-keeping and agenda setting are the important notions, both related to censorship and manipulation. Gate-keeping process is a decision making, it is about what gets into the media and what not, and where the media science distinguishes two types of gate-keeping:

- Organizations that are caused by bureaucratic procedures and
- ideological related to values and cultural pressures and sources of social and political anchoring of news.

The processes are manipulative in the case if they are used at the expense of neutrality, for example, in the case the media for some reason works to conceal the critical situation in the company. The second important concept is the agenda setting, thus setting the agenda in which is the power of the media laid. While the report goes through gate-keeping, its “importance can be changed by agenda setting, especially when manipulating the media environment, as well as selecting the topics that get into the recipient’s view. The crisis strategy includes definition of powers during a crisis. As a rule,

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8 TOMANDL, J.: *Jak účinně oslovit média*. Praha : Computer Press, 2011, p. 194-195.

this involves a spokesman who is the contact person for the media and management, characterized by the fact that during the crisis increase its authority and decision-making is delegated upwards.

### 3 Role of Media During The Crisis

The media possess a large power in the case of handling the company reputation, so media relations can help the company, but if it is used inadequately, it may liquidate it. In media practice, we often meet the word crisis in the global context. An example is the recent financial crisis of 2007-2008, which started as a mortgage crisis in the USA. One of the weakest sides in the market is its interconnection and so the mortgage crisis reached all areas of business and had a worldwide negative impact. If we have a look at the crisis from a media point of view, we get an interesting information. It depends on the type of media, and it applies that tabloid media uses the word crisis more often and less deliberately, because of their writing style, more aimed at shocking then attracting. For example, during three months in 2008 (October-December), daily *Nový čas* at its web site published 358 articles containing the phrase "financial crisis". In an average it is one article in less than four days.<sup>9</sup> When searching the web site *Hospodárske noviny* we found the word crisis connected to various concepts. (Tab. 1)

**Table 1: Comparison with topic „crises“ – Hospodárske noviny**

Topic	Amount	Percentage
Ukraine	24	34,3
Russia	21	30,0
Eurozone/Euro	8	11,4
Financial crisis	7	10,0
Energetic crisis (gas, coal, oil)	4	5,7
Greece	4	5,7
Italy	1	1,4
Billionaires	1	1,4
Total	70	100

Source: own processing; data based on hnonline.sk search

We were analysing the individual articles when processing the table. We chose 70 most read articles from September to December 2014 where we analyzed the interconnection of the crisis with other terms. As it is seen, the most frequently mentioned topic was crisis in Ukraine, Russian crisis, particularly linked to the ruble weakening. What is interesting, that of the 21 articles on the Russian crisis was extreme – they talked of the state

9 *Nový čas*. [online]. [2018-04-20]. Available at: <<http://cas.sk/>>.

collapse, the collapse of government and stock exchange, and only one was positive and talked about the end of the ruble crisis and its re-strengthening. As for the Ukrainian crisis, only one report was positive,<sup>10</sup> but there were some significantly negative news, such as informing about the threat of war in Europe.<sup>11</sup> However, it is necessary to mention that in the last few years writing style of *Hospodarske noviny* got tabloid style, shifted from purely economic writing to more popular writing. Further we analyzed one of the largest and the most widely read news sites *Aktuality.sk* which is closer in the style of *Novy cas*, thus a tabloid daily. During the last six months there were published over 137 reports which contained the word crisis (resulting number was subtracting non-relevant links, especially the word “kríža” and psychological articles dealing with the crisis in relations, from the total number of 153 articles). From 137 articles were 94 devoted to one of the main topics, while the rest were just mentioned, mainly a crisis in African countries and comments. Table 2 shows the percentage of how much the media *Aktuality.sk* addressed the specific crises ideas

**Table 2: Comparison of the topic „crisis“ – *Aktuality.sk***

Topic	Amount	Percentage
Ukraine	34	35,8
Global/Finacial	21	22,1
Eurozone/Euro	18	18,9
Russia	11	11,6
Islam State	4	4,2
Izrael/Palestine	3	3,2
Slovakia/Political crisis	2	2,1
Italy	1	1,1
Other (Argentina, Libya, Syria, commentraies)	43	45,3
Total	137	144,2

Source: own processing; data based on *aktuality.sk* search

One report was extremely negative, where the title mentioned the word disaster.<sup>12</sup> It is important to mention that particularly the tabloid media, use the headings often found on the edge of the law and risking a breach of article

10 *Moskva spravila kroky k zníženiu napätia na Ukrajine, pochválil Kerry*. [online]. [2018-04-20]. Available at: <<http://hn.hnonline.sk/svet-120/moskva-spravila-kroky-k-znizeniu-napatia-na-ukrajine-pochvalil-kerry-638860>>.

11 *Gorbačov varoval pred hrozbou vypuknutia Veľkej vojny v Európe*. [online]. [2018-04-20]. Available at: <<http://hn.hnonline.sk/svet-120/gorbacov-varoval-pred-hrozbou-vypuknutia-velkej-vojny-v-europe-640680>>.

12 *Európa stojí pred katastrofou finančnou*. [online]. [2018-04-20]. Available at: <<http://www.aktuality.sk/clanok/260335/europa-stoji-pred-katastrofou-financnou/>>.

199 of the Criminal Code, which deals with spreading the false rumours, especially hasty and exaggerated abuse words like crisis, catastrophe, which are used to improve the value and article readability. A similar example is the commentary editor Aktuality entitled "Comment Ľuboša Blahu – End of Europe: Are we rushing to hell!" The tabloid media trend, as mentioned above, has been a trend affecting all media. It is bound with liberalization of society, but has a negative impact on the quality of media that increasingly grasp the sensational and often rumour news just to increase their readability.

## Conclusion

As it is seen, the media may use the word crisis in different contexts and with different meanings, from notion of personal crisis, partner crisis to the financial crisis and ecologic disasters. Their power mainly lies in the fact that they address the general public, from a few thousand to millions of people, who rely on them as on a relevant source of information and inspiration to create their point of view. Many media treat the words casually and spread exaggerated and catastrophic news. However, this trend does not affect only the tabloid media, but it also refers to the more professional ones, even they use such shocking statements less often. One of this type of media is considered Hospodárske noviny. The media regardless their focus often publish articles on current topics. We saw that while Hospodárske noviny wrote about crises 70 articles in three months, in the case of Aktuality it was 137 articles for the doubled period, which is the comparable amount. The main difference is the way how the media understand the messages. While Hospodárske noviny more often wrote about specific events and statements, in the case of Aktuality more often were written commentaries and in more than 40 percent was the word crisis used without more specific meaning. The power of media is in the today's world larger and is really able to manipulate the public opinion, change the view of the crisis in both directions (depreciate or dramatize it). Therefore it is important that the media should become more socially responsible and inform as neutral as possible.

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## THE ORIGINS OF TOURISM PROMOTION IN DUBROVNIK

*Marija Benić Penava – Daniel Dujmić*

### ABSTRACT:

This paper will show the beginnings of tourism promotion in the 1930s, which resulted in Dubrovnik attaining a position in the global market and its conception as a recognizable brand. Great attention was given to promotion in monarchist Yugoslavia, in which Dubrovnik became a favourite travel destination to foreign tourists. Numerous posters were printed in Croatian, Czech, German, Polish, English, French and Hungarian in preparation for the 1931 tourist season, establishing certain markets of Central and Western Europe as the primary focus for advertising. They were made by authors such as renowned painter and graphic artist Hanns Wagula, who made a series of propaganda materials in the 1920s. Promotions were also backed by films filmed in Dubrovnik, from *Die Finanzen des Großherzogs* (1923) and *Der Prinz von Arkadien* (1932) up to *Gasparone* (1937). Besides the aforementioned feature films, film crews also shot documentary scenes that were screened for promotional purposes. Thus the natural beauty of Dubrovnik and its Riviera as a tourist destination could be presented in a more quality light to the general public. Furthermore, important international conferences were held in Dubrovnik, which also contributed to its tourist promotion. The largest contributor was the PEN Congress in 1933, whose numerous international participants served as *de facto* promoters of Dubrovnik tourism. This exceptionally long tradition of tourist advertising has helped Dubrovnik achieve the status of Croatia's most recognizable tourist destination today.

### KEY WORDS:

1930s, Dubrovnik, history of tourism, tourism promotion

## Introduction

Within Croatian historiography, topics from the field of the history of promotion and the history of tourism are not that common, though Croatia has a long tradition of the promotion of tourism. Based on relevant literature and the press of the time, the authors shall present the beginnings of the promotion of tourism in Dubrovnik. On account of the limitation as to the maximum volume of the paper, merely the basics of the history of the beginning of the promotion of tourism in Dubrovnik have been presented. The authors are of the opinion this paper could serve as the foundation for a wider interdisciplinary study of the themes.

### 1 Tourism on the East Coast of the Adriatic in 1930s

During the very beginnings, tourism on the east coast of the Adriatic developed out of the need for rest, change of climate, enjoying the scenery

and being in nature. The modern phenomenon developed in the Austro-Hungarian Monarchy and changed the outlook of a part of Croatian coast and hinterland, and brought about the construction of the initial tourist destinations. In the 19<sup>th</sup> century, the tourist advent was witnessed by the fashionable Opatija in the north and Dubrovnik in the south. Visitors came to the Dubrovnik area in an organised fashion, using the steam boats of the Austrian Lloyd, while, along the east coast hotels were being built. Austrian Lloyd, by investing into Dubrovnik, constructed the first opulent *Imperial* hotel in 1897, and, on the eve of WWI, the *Grand Lapad* Hotel was opened, owned by the Austrian industrialist Wilhelm Lerch. The tourist impetus thus briefly interrupted, it was continued after WWI. With the dissolution of the Austro-Hungarian Monarchy and the creation of new states in its then territory, earlier domestic tourists became foreign ones, while the investments by Austrians and Czechs in the area of Dubrovnik became foreign investments, such as the Štrand Hotel in Kupari. The changes in the economic framework reflected themselves onto the structure and the number of visitors. Nevertheless, tourism in Dubrovnik within the Kingdom of Serbs, Croats and Slovenes was marked by ascent. Immediately following the war, in 1920, the first travel agency, the *Mandus*, was founded, and, in 1923, the *Association of Societies and Institutions for the Advancement of Tourism in Dubrovnik* was established, a forerunner of today's Dubrovnik Tourist Board. Numerous tourist publications were being printed, as well as tourist guides in foreign languages. After WWI, specific forms of tourism that enabled the profiling of Dubrovnik into a recognisable destination within the Kingdom also developed.

One of the basic preconditions for the development of tourism was tourism promotion, which saw a key advancement in the 1930s. That is, the principal supporters of tourism promotion were the Dubrovnik Association for the Advancement of Tourism and the state travel agency Putnik, in contrast to earlier periods when the dominant role in the promotion of tourism were played by steam ship companies, the Austrian Lloyd in particular, which had simultaneously had the leading role in the sea transport of passengers and tourists in the Monarchy. Dubrovnik was attractive to politicians, members of royal courts, and the economic and cultural elite. Regardless of its traffic isolation, it managed to become a recognisable tourist destination. The renowned Irish dramatist George Bernard Shaw, thrilled by Dubrovnik, said: *When somebody tells you they come here because of politics, science or art, he should not be believed. I am interested here precisely in what I am at home: gorgeous nature.*<sup>1</sup>

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1 VUKONIĆ, B.: *Povijest hrvatskog turizma*. Zagreb : Prometej, HAZU, 2005, p. 118.

## 2 Tourism Promotion

Promotion, as composite part of marketing, did not have clearly defined tools during the beginnings of the development.<sup>2</sup> In the tourist promotion within the monarchist Yugoslavia, advertising was the dominant promotional tool. Thus, Dubrovnik followed world marketing trends, given that, in the period from 1920s to 1950s, there was a viewpoint at the global level of sale as the foundational mean for increasing profit. In accordance with this, it was considered that principal marketing activities were advertising and personal selling.<sup>3</sup> Tourism promotion in the Kingdom of Serbs, Croats and Slovenes / Yugoslavia was developing simultaneously with increases in tourism. Here, important roles were played by the state travel agency Putnik (established 1923), as well as by local associations for the advancement of tourism. One of the first tourist societies was the Dubrovnik Association of Societies and Institutions for the Advancement of the Traffic of Foreigners, or, shortened to the Association for the Advancement of Tourism, that was established in the same year as Putnik. The association, during the inter-war period significantly contributed to the development of tourism in Dubrovnik, and it achieved this through dedicated work in tourism promotion. In the charter of the association, its goals for the purposes of advancing tourism were stated:

- “to draw attention of foreigners to areas within the perimeter of society’s activities where there are favourable conditions for prolonged stays of foreigners, be this for fun, convalescence or treatment, natural beauty and the advantages of these areas and their distinguished features, through publishing nice publications, adverts and propaganda within our country and abroad.”
- “to set up branch offices for providing information to foreigners, for advertisement and propaganda within our country and abroad.”
- “to promote and organise sales of objects of folk crafts, art works, home film industry, and create advertisements for the national industry”.<sup>4</sup> Given that the charter envisions different forms of promotional activities, indicates the importance the association gave to the promotion of tourism.

The Association for the Advancement of Tourism was financed partly from the sojourn tax, which constituted an additional incentive to intensive work on promotional activities aiming at increases in the number of tourists. Thus,

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2 As per contemporary definitions, promotional tools are: advertising, personal selling, sales promotion, publicity, and direct marketing. (For more information, see: KOTLER, P. et al.: *Osnove marketinga*. Zagreb : Mate, 2006, p. 719).

3 DIBB, S. et al.: *Marketing*. Zagreb : Mate, 1995, p. 14.

4 *Pravila Saveza društava i institucija za unapređenje prometa stranaca u Dubrovniku*. Dubrovnik : Trgovačko obrtnička komora za Dubrovnik i Kotor, 1923, p. 1-3.



during the first three years of the existence of the association, in the period between 1923 and 1926, five editions of leaflets in different languages were printed, which were distributed to travel agencies, fairs and consulates home and abroad. Merely in 1927, 20.000 leaflets in German were printed.<sup>5</sup> Therefore, during the first ten years of its existence, the association prepared, printed and distributed some 300,000 illustrated leaflets of Dubrovnik in different languages, and, in addition, several posters were issued for the purposes of promoting Dubrovnik.<sup>6</sup> Travel agencies set aside 10% of net profit for the promotion of tourism which was conducted through leaflets, newspaper advertisements, brochures, postcards and posters. The amount of effort that went into advertising is perhaps illustrated by Picture 1 which shows the ad for the then most famous hotels in Dubrovnik (Hotel Imperial and Hotel Lapad). However, the image does not display the actual vista from neither of these hotels but is really a photomontage created aiming at increasing the attractiveness of the advert, and represents an example of sorts of false advertising.

Tourism promotion was analysed at a conference held by economy chambers of the Kingdom of Yugoslavia, which was held in Dubrovnik in 1930. In the brief on tourism which was presented by the Trade and Crafts Chamber of Dubrovnik, a systematic work on advertising was placed in the forefront as the foundation of successful affirmation of tourism.<sup>7</sup> In the tourism promotion within the Kingdom of Yugoslavia, an important role was played by the travel agency Putnik which, along sales of train and ship tickets, systematically developed promotion and advertising. Therefore Putnik, with the coming of the great world economic crisis in 1929, spent 1,516.329 dinars for the purposes of promotion.<sup>8</sup> Associations for the advancement of tourism at local levels distributed hundreds of thousands of leaflets and brochures. Furthermore, travel guides, monographs, maps, posters, photographs and films were created. They invested into the promotion via exhibitions and newspaper advertisements. Alongside such forms of promotion aimed at potential tourists, there were also the promotional activities targeted at the advancement of understanding for tourism in those parts of the state where tourism was underdeveloped, and there was potential present for its development. The Association for the Advancement of Tourism also invested a vast share of its funds into promotion; thus, in 1939, the association had in

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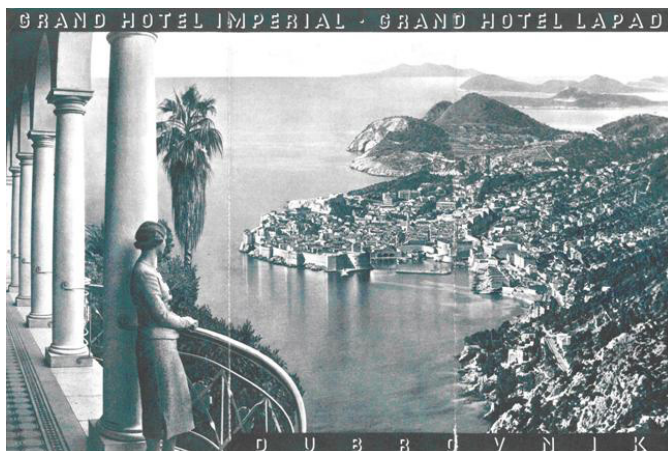
5 See: *Dubrovački list*, 1927, No. 32, p. 2.

6 *Dubrovački turizam, Izvještaji Saveza za unapređenje turizma, svezak prvi 1934-1935*. Dubrovnik : Savez za unapređenje turizma u Dubrovniku, 1935, p. 12.

7 *Izvještaj o konferenciji Privrednih Komora Kraljevine Jugoslavije*. Dubrovnik : Trgovačko obrtnička komora za Dubrovnik i Kotor, 1930, p. 121.

8 *Izvještaj o konferenciji Privrednih Komora Kraljevine Jugoslavije*. Dubrovnik : Trgovačko obrtnička komora za Dubrovnik i Kotor, 1930, p. 120.

total 245.565,19 dinars, out of which promotion took up 184.486,05 dinars, i.e. 75.1% of total expenditure.<sup>9</sup>



**Picture 1: Advertisement for Grand Hotel Imperial and Grand Hotel Lapad in Dubrovnik**

Source: *Grand hotel Imperial and Grand hotel Lapad promotional leaflet*. Dubrovnik : Srpska banka d. d. Zagreb.

In promoting tourism, Dubrovnik was ahead of its time. After Robert Glücksmann started the Tourism Research Institute at the end of the 1920s in Berlin, tourism got its technical and promotional base in Dubrovnik. During 1934, plans for the construction of a tourist centre were started, and it was opened two years afterwards in Sponza. The Dubrovnik Association for the Advancement of Tourism planned in detail promotional activities which were developed systematically, in addition to those of informative and scholarly nature. The Tourist Centre was supposed to be a hub for the promotional and publication activities aimed at advancing tourism. Within the centre, a tourist archive, a library and reading room were envisioned, as well as permanent exhibitions which would display the splendour not merely of Dubrovnik, but other regions of the state.<sup>10</sup> During 1930s, film had a key role in tourist promotion. That is, numerous foreign productions but individuals too promoted Dubrovnik within their moving image accomplishments.<sup>11</sup>

9 *Dubrovački turizam svezak peti, Godišnji izvještaj Turističkog saveza u Dubrovniku 1939*. Dubrovnik : Turistički savez u Dubrovniku, 1940, p. 15.

10 See: *Turistički dom u Palači Sponza*. Dubrovnik : Savez za unapređenje turizma Dubrovnik, 1936.

11 *Dubrovački turizam, Izvještaji Saveza za unapređenje turizma, svezak prvi 1934-1935*. Dubrovnik : Savez za unapređenje turizma u Dubrovniku, 1935, p. 26.

The Association for the Advancement of Tourism invested most funds in advertising in the press of the time, and different magazines. And so Dubrovnik was promoted for the purposes of tourism in the Swiss edition entitled the "Handbook of Central and East Europe," the tourist magazine *Jugoslavija*<sup>12</sup> etc. Special attention was directed at organising tourist promotions, so, for these purposes, meetings of individuals and companies interested in tourist promotion were held. The general support for these activities came from the Dubrovnik Association for the Advancement of Tourism. Also, key roles were played by contacts with renowned tourist experts, such as Adolf Grünthalom, Yugoslavian and foreign tourist organisations, distinguished groups and individuals. Alongside film, radio as well, as a new media, found its practical use in tourist promotion. That is, the Dubrovnik Tourist Association prepared texts in Croatian and English for two radio reports in 1936 (one from Dubrovnik and one from the surrounding area).<sup>13</sup>

**Table 1: Tourist arrivals and tourist nights in Dubrovnik for 1933 and 1934**

Month	Tourist Arrivals		Tourist Nights	
	1933.	1934.	1933.	1934.
January	536	756	5.161	8.013
February	662	889	6.587	8.215
March	934	1.790	9.385	13.337
April	3.816	3.637	26.505	26.318
May	3.500	3.842	42.229	35.361
June	3.488	4.278	33.455	36.563
July	6.729	6.926	56.127	61.741
August	4.935	7.023	53.078	71.563
September	4.342	7.081	39.257	68.324
October	1.958	2.769	29.357	29.710
November	846	1.023	12.516	14.452
December	642	729	7.711	13.056
Total	32.388	40.743	321.368	386.653

Source: *Dubrovački turizam, Izvještaji Saveza za unapređenje turizma, svezak prvi 1934-1935*. Dubrovnik : Savez za unapređenje turizma u Dubrovniku, 1935, p. 61.

During mid-1930s, it was realised that timing was a key component of successful tourist promotion. That is, printing and distribution of leaflets was overdue for the season of 1934, and so foreign travel agents were left without promotional materials for Dubrovnik, which had a direct impact on decline in tourist arrivals in the area of Dubrovnik in April and May of 1934.<sup>14</sup>

12 *Dubrovački turizam, Izvještaji Saveza za unapređenje turizma, svezak prvi 1934-1935*. Dubrovnik : Savez za unapređenje turizma u Dubrovniku, 1935, p. 26.

13 *Izvještaji o turizmu 1936-1937*. Dubrovnik : Turistički savez u Dubrovniku, 1937, p. 26.

14 *Dubrovački turizam, Izvještaji Saveza za unapređenje turizma, svezak prvi 1934-1935*. Dubrovnik : Savez za unapređenje turizma u Dubrovniku, 1935, p. 41.

The stated decline in the number of tourist arrivals and tourist nights for the months stated is shown in Table 1, where it is clearly visible that an increase occurred in tourist traffic in 1934, in relation to 1933, but the results for April and May of 1934 are worse than for 1933. Apart from this, there was a need for more quality printing of leaflets i.e. more colour in illustrations, which would stress the beauty of Dubrovnik. Suggestions for the creation of leaflets for Dubrovnik are especially interesting. So, accordingly, the area of Dubrovnik would be portrayed from bird's eye perspective, namely, city cores, in the manner which would exhibit the tourist destinations of Korčula, Orebić, Mostar and the Lake of Skadar in the same illustration.<sup>15</sup> Such a solution would encompass the tourist promotion of Dubrovnik, southern Adriatic, neighbouring Herzegovina and Montenegro. Joint promotional appearance of Dubrovnik and the vicinity with closest tourist destinations would be aligned with modern trends in Europe. Attractive colour leaflets displayed a clearer experience of the characteristics of individual areas, and had a striking effect. For the purposes of their creation, artists were hired, who emphasised the attractiveness by contrasts in scenery, and used characteristic images of individual spots, important for tourism in the area. Special attention was given to the winter season in Dubrovnik, given that tourist beginnings in Dubrovnik were reserved for winter months. It was therefore planned to shoot a promotional film which would be shown in Yugoslav cinemas. Despite ambitious plans, the financial support for the work on such ventures failed, and the plans were never realised.<sup>16</sup>

Given the limited investments into the tourist promotion by the Ministry of Trade and Industry of the Kingdom of Yugoslavia, nominally in charge, the propaganda work was noticed indeed. Naturally, work that required substantial funds were not undertaken, but every opportunity was used, as well as personal contacts of the employees of the Association for the Advancement of Tourism with home and foreign media, in order to utilise minimum expense to maximise the useful effect in the field of promotion. The Dubrovnik Association thus perfected cheap or free promotion of tourism, which required tremendous energy and engagement of its employees. Success did come in this guerrilla tourist marketing of Dubrovnik during the 1930s. In a continuous manner, texts, photographs and adverts covering Dubrovnik and the surrounding area were being sent to European magazines in England, Germany, France, Czechoslovakia, Austria, Romania, and, next,

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15 Distance from the town of Vela Luka, on the Western part of the Korčula Island to the town of Scutari, on the Lake Skadar is about 250 km straight line (approximately the distance from London to Manchester). (Remark by the authors).

16 *Dubrovački turizam, Izvještaji Saveza za unapređenje turizma, svezak prvi 1934-1935*. Dubrovnik : Savez za unapređenje turizma, 1935, p. 41-43.

international bathing and traffic guides, annual editions etc. Furthermore, plenty of promotional and informational material was placed in the home market too.<sup>17</sup> Tourism promotion of Dubrovnik was not out there enough given the effort invested.

Once financial troubles were finally overcome, the budget of the Dubrovnik Tourist committee amounted to 1,245.000 dinars in 1937. Out of this amount 100.000 dinars were specified for promotion. Better part of the funds for the promotion were spent on printing 50.000 copies of the illustrated leaflet of Dubrovnik in four languages, which cost about 70.000 dinars.<sup>18</sup> The Association for the Advancement of Tourism issued an international tender for literary and art works at the beginning of 1938.<sup>19</sup> Awards in four categories were envisioned: best article on Dubrovnik and Boka kotorska, best photographs of Dubrovnik and Boka kotorska, promotional relief or orientation maps of Dubrovnik or Boka kotorska, as well as the category for scholarly papers on Dubrovnik. Submissions were many since the tender was advertised in leaflets in several languages, and accordingly home and foreign authors applied. A similar tender was issued in 1939 as well; however, the coming war made the response significantly weaker. For example, in case of the tender in the category of photographs, merely 12 photographers applied, while, in 1938, there had been 27 applicants.<sup>20</sup> Likewise, exhibitions played an important role in the promotion of tourism. The organisation of exhibitions for the purposes of tourism promotion has a long tradition in Croatia. During the pre-war 1913, a large Adriatic exhibition was organised, and this marked the pinnacle of the development of tourism in the Austro-Hungarian Monarchy. The exhibition was set up in Vienna Prater in the form of an imposing theme park with a model of the Austrian Riviera, which attracted more than two million visitors with its attractions. Models of whole streets of coastal Adriatic towns were made, thus presenting the splendour of the architecture and scenery, including the old town of Dubrovnik, this in order for visitors to get as well acquainted with the tourist offer of the Austrian Riviera as possible, and the Riviera encompassed today's Italian, Slovenian, Croatian and Montenegrin coastline. Exactly one hundred years following the great exhibition on the Austrian Riviera in the Adriatic from 1913, the exhibition entitled *Vienna Discovers the Sea* (in German:

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17 *Dubrovački turizam II. Turizam na području Dubrovačkog turističkog saveza 1935-1936*. Dubrovnik : Savez za unapređenje turizma u Dubrovniku, 1936, p. 21

18 *Izveštaji o turizmu 1936-1937*. Dubrovnik : Turistički savez u Dubrovniku, 1937, p. 17-18.

19 *Turistički izvještaji 1937-1938*. Dubrovnik : Turistički savez u Dubrovniku, 1939, p. 41-42.

20 *Dubrovački turizam svezak peti, Godišnji izvještaj Turističkog saveza u Dubrovniku 1939*. Dubrovnik : Turistički savez u Dubrovniku, 1940, p. 16

*Österreichische Riviera – Wien entdeckt das Meer*) was presented in the same venue.<sup>21</sup>

In the Kingdom of Yugoslavia, the Association for the Advancement of Tourism in Dubrovnik continuously organised smaller exhibitions. And so, 12 copper engravings by the painter Dušan Kokotović<sup>22</sup> and 12 lithographs by Juraj Plančić<sup>23</sup> were exhibited in 1931. Furthermore, tourist posters by Wagula, sketches of posters by Babić and Dobrović with Dubrovnik motifs were presented. Reliefs of the coast and Dubrovnik and the area were exhibited, as well of the area of Boka kotorska, Montenegrin coast with the lake of Skadar etc. The public was able to see leaflets of the Dubrovnik and Boka kotorska Riviera complemented by Montenegro, in almost all European languages.<sup>24</sup> The most renowned exhibition of tourist photographs in the Tourist Centre was held in 1936, not so much for the exhibits but because of the visit by King Edward VIII and Lady Simpson, who, not long after the appearance, abdicated. The development of congress tourism influenced the tourism promotion of Dubrovnik too. Conferences, meetings and international congresses were represented in the media, and added to the tourism advertising, while participants, upon returning to their respective countries, described the pleasant congress experience, and additionally promoted Dubrovnik and its beauty. For example, in September 1933, Dubrovnik held the 5<sup>th</sup> congress of the International Association of Lawyers, which was attended by 200 participants from 16 countries.<sup>25</sup> The congress was presented in the then media, and thus Dubrovnik received additional promotion. In total, 10 international meetings were held, among which the 11<sup>th</sup> international congress of PEN clubs stands out, held in 1933, as well as the mentioned International congress of lawyers in 1933, the World's congress of the international women's union (LBB) in 1936 and the 11<sup>th</sup> international congress of the history of medicine in 1938. Just in case of the international women's union, the congress included over 400 participants from some twenty countries.<sup>26</sup>

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21 More information is available at: RAPP, C. et al.: *Österreichische Riviera Wien entdeckt das Meer*. Wien : Wien Museum, Czernin Verlag, 2013.

22 Dušan Kokotović (1888-1953), a renowned painter and graphic artist; studied at Florence, Munich and Vienna academies. (Remark by the authors).

23 Juraj Plančić (1899-1930), painter, with a residence in Paris. (Remark by the authors).

24 See: *Dubrovačka tribuna*, 1931, No. 114, p. 6.

25 For more information, see: *Dubrovačka tribuna*, 1933, No. 219, p. 1.

26 FRANIĆ, A.: *Kongresni turizam u Dubrovniku*. Dubrovnik : Privredna komora za Dalmaciju – Ispostava Dubrovnik, 1979, p. 22-24.

### 3 Tourist Posters

The Dubrovnik Association for the Advancement of Tourism financed a large number of posters by different authors, among which the most renowned are Hanns Wagula, Ljubo Babić and Petar Dobrović. These were famous painters and graphic artists. The Austrian Wagula was author of numerous Yugoslav tourist propaganda materials during the inter-war years, while Ljubo Babić later became a professor at the Zagreb Art Academy and the designer of the state flag, the first series of coins and banknotes and the military insignia of the so called Independent State of Croatia, and was a member of the Yugoslav Academy of Science and Arts. Vladimir Kirin was later a professor of the Zagreb Art Academy and the designer of the second and third batch of the money of ISC, minister of the art department of the government of ISC, while Petar Dobrović was afterwards a professor of the Belgrade Art Academy. He was also briefly president of the short-lived, small Serbo-Hungarian Baranja-Baja Republic in 1921.



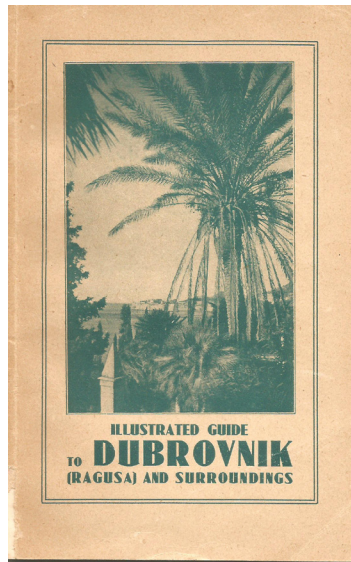
**Picture 2: Tourist poster of Dubrovnik by Hanns Wagula**

Source: *PosterTeam.com – Dealer of original vintage posters*. [online]. [2018-05-28]. Available at: <<http://www.posterteam.com/content/1523/Dubrovnik-Croatia-Yugoslavia>>.

The Association for the Advancement of Tourism invested into the creation of tourist posters, and published calls for tenders. The posters were of art nature and are still exceptionally valuable today because renowned painters and graphic artists were those who created them, using the motif of Dubrovnik. For example, Wagula, Dobrović, Babić and Kirin participated in the tender issued



at the close of 1930.<sup>27</sup> All received posters at the tender were purchased, while the poster by Wagula “The View from Ploče” with its inscription “Dubrovnik, the Pearl of the Adriatic” was printed in Croatian, Czech, German, Polish, English, French and Hungarian. It was especially important how the image of Dubrovnik would be shaped for the public, and posters by Wagula had the desired characteristics. They dealt with one theme, were effective in terms of art and propaganda, and attracted the attention of passersby and contained little text. They were mostly in vertical format, were organised in a simple fashion and they were divided into two parts – the image that took up most of the poster and displayed a stylised part of the scenery, characteristic panoramas of the city, a specific motif or a detail connected to the even advertised, and a simple text which regularly found itself in the bottom part, containing merely the basic information – Dubrovnik followed by a suitable brief slogan (*Dubrovnik la Ville enchantée de l’Adriatique Yougoslave* or *Dubrovnik the Gem of the Yugoslav Adriatic* (Picture 2).



**Picture 3: Front cover of the Tourist Guide to Dubrovnik**

Source: *Illustrated Guide to Dubrovnik (Ragusa) and Surroundings*. Dubrovnik : J. Tošović, 1932.

Nevertheless, the tourist posters as a type of advertising in the Kingdom of Yugoslavia, up until the cooperation with Hanns Wagula at the end of the 1920s, was in its inception, and the authors that would mark the history of the tourist

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27 See: *Narodna svijest*, 1931, No. 2, p. 3.



poster in Croatia and the Kingdom of Yugoslavia did not act independently. That is, the renowned authors Sergije Glumac, Vladimir Miroslavljević and Božidar Kocmut acted as part of the Institute for scientific research and production of advertisement *Imago*<sup>28</sup> – while the author of anthology quality Yugoslav tourist posters, Janez Trpin, was educated in Leipzig during the first half of the 1930s, and later in Berlin. Apart from the posters, during the 1930s, Wagula shaped other propaganda materials, ranging from leaflets that advertised individual tourist destinations to the modern cover for the *Adria-Verkehr* guide, which Putnik marketed abroad. The characteristic stylisations of motifs by Wagula featuring old city of Dubrovnik attracted attention and were exceptionally visually effective on potential tourists. For example the same motif used on poster by Wagula was used on the front cover of the Illustrated Guide to Dubrovnik (Ragusa) and Surroundings in 1932. (Picture 3).

#### 4 Tourist Publications and Papers

In 1920s and 1930s, the press was a powerful medium, while the advantage of newspaper ads was their availability to wider audience, along with the opportunity afforded to run the same ad again with each new issue. In the inter-war period, the power of the advertisement came to the fore, so, in 1935, in the magazine *Jugoslovenski Turista* (Yugoslav Tourist), an article dedicated to the advertisement in tourism was published.<sup>29</sup> Different forms of tourism promotion were used at the time: publishing and distributing promotional tourist publications, guides, itineraries for trips, tourist posters, exhibitions, lectures, screenings of films, etc. However, out of all promotion types, the most represented was newspaper advertising. As per the standards of the time, the ads pointed out the characteristics of the tourist area shown, simultaneously stressing the advantages and differences in comparison with other destinations. The primary purpose of the ad was to attract attention. Further, potential tourists were informed via leaflets-brochures in which destination data were listed. Thus the brochure on Dubrovnik from 1938 offered information of Dubrovnik and the surrounding in Serbo-Croatian, German, Czech, English and French, along with a map of Dubrovnik created by

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28 Institute for scientific research and production of advertisement *Imago* operated in Zagreb during 1928 and 1929. *Imago* in 1929 produced ads for fifteen advertising campaigns which dominated the ad pages of Zagreb press, and increased the quality of the then newspaper advertising to a higher level. (For more information, see: MAGAŠ BILANDŽIĆ, L.: Reklamni zavod *Imago* i komercijalni grafički dizajn u Hrvatskoj 1920-ih. In *Peristil*, 2008, Vol. 51, p. 99-118).

29 The author of the article is the litterata Živko Vekarić, who, in 1935, held the position of the Secretary to the Dubrovnik Association for the Advancement of Tourism. (For more information, see: VEKARIĆ, Ž.: Novinska reklama u turizmu. In *Jugoslovenski turista*, 1935, No. 9-10, p. 132-135).

the Ministry of the military and navy of the Kingdom of Yugoslavia on the eve of WWII.<sup>30</sup> In preparing for the “war” tourist season of 1940, an illustrated 40 pp brochure “Dubrovačka rivijera i Boka Kotorska” was prepared in 60,000 copies (out of which 15,000 in German and 15,000 in Hungarian, which speaks volumes at the same time as to which markets the promotion was targeted at i.e. from where was expected the greatest number of arrivals.)<sup>31</sup>

In tourism promotion of Dubrovnik, the paper *Dubrovačka Rivijera* stood out: this was an informative tourist publication for promoting Dubrovnik Riviera that was fully dedicated to the promotion of the tourism in Dubrovnik. The stated magazine was published by the consortium *Dubrovačka Rivijera, construction and hotel company*, the editor of which was Zvonimir S. Goić. The magazine was printed in Croatian, containing articles in German, English and French, and, in contrast to Yugoslav magazines such as *Jugoslovenski turista* and *Jugoslavija*, it was aimed both at home and foreign markets. In the inter-war period, Dubrovnik was the most frequented international destination in Yugoslavia according to the number of foreign tourists. Merely 4 issues of the magazine were published, and, before and during the beginning of WWII<sup>32</sup>. In the magazine, alongside articles on Dubrovnik, there were also adverts of different Dubrovnik tourist companies. The magazine attracted advertising with an unusual slogan: “Hotel owners! You are helping yourselves if you advertise in *Dubrovačka rivijera* “because the magazine is sent for free to all travel agencies in Europe.”<sup>33</sup>

## 5 Film

In the inter-war period, there was a lot of filming in Dubrovnik. For example, *Jugoslovenski Prosvetni Film* from Belgrade, upon an impulse from the Central Press Bureau of the Government Presidency, filmed the St Blaise festivities, aiming at promoting manifestation tourism of Dubrovnik.<sup>34</sup> The celebration of the holiday had been going on uninterrupted ever since 972, and Saint Blaise festivity, of the patron of Dubrovnik, has been protected as intangible cultural heritage since 2009. This unique church and popular event of Dubrovnik and the surrounding area was a tourist attraction which gathered tourists in the past and was often recorded on film. The people of Dubrovnik participated as well in the promotion of manifestation tourism. Thus, during a celebration

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30 See: *Kratke upute u vezi sa dolaskom i boravkom u Dubrovniku*. Dubrovnik : Turistički savez, 1938

31 *Dubrovački turizam svezak peti, Godišnji izvještaj Turističkog saveza u Dubrovniku 1939*. Dubrovnik : Turistički savez u Dubrovniku, 1940, p. 16.

32 Two issues in 1938 and one in 1939 and 1941. (Remark by the authors).

33 See journal: *Dubrovačka rivijera*, 1939, No. 3, p. 5.

34 See also: *Dubrovačka tribuna*, 1931, No. 97, p. 7.

of Exaltation of the Holy Cross in 1933, the Bishop of Dubrovnik addressed the camera too, with the greeting: "We are sending regards to the Christians of the whole world from the ancient, classical and Catholic Dubrovnik, this pearl of our Adriatic and our country."<sup>35</sup> Dubrovnik also became a destination for foreign film crews. During 1933, directors such as Ulrich Schultz from the German UFA<sup>36</sup>, and Paul Martin from Fox Film who was filming the *Orient Express* stayed in Dubrovnik.<sup>37</sup> That is, in the 1930s, the Dubrovnik area saw the productions of numerous films, such as *Gasparone* in 1937, directed by Georg Jacoby, featuring the star of the day, Marika Rökk, in main role. This singer, dancer and actress of Hungarian descent was at the height of her popularity in the 1930s, later in the Soviet Union as well. During the same 1937, *Liebling der Matrosen* by director Hans Hirlich, was filmed in Dubrovnik too.

It is interesting that after the beginning of WWII too, Dubrovnik invested into film promotion of tourism. That is, the war having engulfed a significant part of Europe, France having capitulated and the Battle of Britain having begun, it is almost unbelievable that in July of 1940 the crew of Zagreb Zora Film shot the monuments of Dubrovnik for the purposes of tourism promotion of Dubrovnik.<sup>38</sup> Although the connection between film and tourism in Dubrovnik has had long tradition, nevertheless, in the 1930s, this did not result in film-induced tourism Dubrovnik is recognisable for today.<sup>39</sup> That is, tourists motivated by film tourism mostly visit to witness the location where the film was shot, regardless of any cultural and historical monuments of Dubrovnik. Conversely, in the inter-war period, the appearance of Dubrovnik on film (features or documentaries) had for its purpose attracting new visitors.

## Conclusion

The cultural and historical heritage of the Republic of Ragusa (1358-1808), exceptional splendour of the old city of Dubrovnik (protected by UNESCO from 1979), and the impact of Dubrovnik on the development of Croatian i.e. European history, science, art and literature, enabled the placement of

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35 As recorded by the „Fox Movietone News“ journal, quoted in: *Narodna svijest*, 1933, No. 38, p. 3.

36 UFA (*Universum-Film Aktiengesellschaft*), renowned German film company established in 1917. (Remark by the authors).

37 See: *Narodna svijest*, 1933, No. 32, p. 3.

38 See more in: *Narodna svijest*, 1940, No. 29, p. 3.

39 Dubrovnik has been, as a destination for film tourism, recognisable most as the shooting venue for the HBO series *The Game of Thrones* based on Novels by George R.R. Martin. In this series, Dubrovnik is depicting Kings Landing. It further featured for the purposes of the *The Last Jedi* movie from the Star Wars franchise. (Remark by the authors).

Dubrovnik among top European tourist destinations. Tourism in Dubrovnik has an exceptionally long tradition but the recognisable qualities of the City as a cultural, historical, cruising, elite, celebrity and even adventure and film destination was constructed in the 20<sup>th</sup> century. Here, a significant role was played by tourist promotion which has its beginnings in the 1930s. During the stated period, the dominant promotion medium was the press. However, during the 1930s, film i.e. newsreels were starting to be used. In the inter-war period, Dubrovnik recorded a constant increase in the number of arrivals by foreign visitors and their stays. Not even the Great Depression managed to leave a significant trace on the tourism of Dubrovnik. That is, the period of the "crisis" lasted but for two years, 1931 and 1932, and 1933 already saw the decline of the crisis, so tourism was on the increase again. For such results, developed tourist promotion was at least partially responsible. The Great Depression influenced the promotion so the funds for the promotion were decreased, and the Association for the Advancement of Tourism had to adopt some unconventional methods for a while, which today belong to the field of guerrilla marketing.

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## THE PROMOTION IN THE PROCESS OF RETAIL SHOPS PLACEMENT

*Tomáš Fašiang*

**ABSTRACT:**

The contemporary marketing trend is increasingly pointing to the matter how the promotion is perceived through the customer's eyes. There is a search for mutual dependability measuring the scale of customer's satisfaction in relation to his loyalty and desired effect of repetitive purchase. We can interpret this relationship on dependency principle – if the scale of satisfaction is increasing, the perceived promotion and income is growing as well. In connection with retail we can consider as the key element in stated dependency the shopping place selection. The topic of this contribution is focused on applying usage of probability in the process of retail shops placement as a starting point of putting into effect targeted communication of retail shops with a customer in their radius of action.

**KEY WORDS:**

economic development indicators, probability, promotion, retail, retail gravity

### 1 Introduction

The promotion is a concept which is connected with humankind since very early times and her functions are directly related to the community development and distribution of labour. In recent times its importance is still growing as markets are saturated and therefore the potential to sell is decreasing due to competition influence. Its meaning is not then only in the form of differentiating from the competitors, but mainly in terms of consumer's behaviour affect. The promotion is an important element in process of mutual relation creation and building of positive relation between business subject and consumer. In retail, the promotion is considered as starting point for maximization of market potential, which is linked with interactive acting on building of customer loyalty in stream buying of retail unit. In this connection, the location of retail units must follow customer needs in the way to secure the accessibility and required size capacity, structure and residents buying practice from aimed area. The aim of this article is to point at shopping place selection probability in relation to promotion perception and impacting of action radius's of competing stores. Location of retail shops meets the needs and concentration of customers' demands in order to ensure availability and required capacity according to size, structure, shopping habits of inhabitants in the area of interest. From this point of view, buying

stream<sup>1</sup> can be determined as basis for quantification of possible purchase volume and definition of space for direct and intensive communication with target customers. The basic premise for identification of a target customer is understanding the whole process of consumers' shopping behaviour, from realizing their need, up to evaluation of the purchase made. Based on procedural description of consumer behaviour of a customer while shopping for goods of daily need, there might be identified key elements of decision-making process of shopping behaviour, which may be influenced by active influence of the retail shop's communication strategy.<sup>2</sup> Subsequently, buying stream is represented by an active sales radius of a retail shop, in which its performance may be maximized through an appropriate communication strategy. In this regard, there exists a series of spatial interaction models through which may be measured customer tendencies when selecting a retail unit in terms of place of purchase.

## 2 Economic basis

The basic precondition of the retail shops placement process is current efficiency of national economy, since it determines economic potential of buying stream, which at the same time points out the scope of application of targeted market communication.<sup>3</sup> If the national economic performance is on a low level, there occurs threat to performance of a retail shop in terms of turnover and achieved sales. In that case it is necessary to consider the significance of location and also influence of rival retail shops. From this point of view, it is important to know current development of national economy and realize the impacts that may occur under the influence of its cyclical development. The key indicators are gross domestic product (hereinafter only as "GDP"), household consumption and takings achieved for retail performances and goods, except motor vehicles, in accordance with The Statistical Classification of Economic Activities SK NACE Rev. 2 (hereinafter only as "retail takings"). By comparing the mentioned indicators may be identified economic influence on future performance of a retail shop. The basic macroeconomic variable through which can be measured national economic performance is GDP indicator. Currently, the GDP

- 1 To be compared with: GUPTA, S., RANDHAWA, G.: *Retail management*. New Delhi : Atlantic Publishers and Distributors, 2008, p. 506.
- 2 KUSÁ, A., FAŠIANG, T., GREŠKOVÁ, P.: How is the Daily Shopping behaviour of Consumer Goods Influenced by Gender. In *ICASSR 2015: 3<sup>rd</sup> International Conference on Applied Social Science Research. Conference Proceedings*. Beijing, China : ICASSR, 2016, p. 249.
- 3 To be compared with: NAGYOVÁ, L., KOŠIČIAROVÁ, I., SEDLIAKOVÁ, M.: Corporate communication as one of the basic attributes of corporate identity – case study of chocolate Milka. In *Communication Today*, 2017, Vol. 8, No. 1, p. 86-102.

volume has reached its maximum, compared to values from the previous years (since formation of the SR). In 2016 the GDP value reached the limit of almost € 81 billion.<sup>4</sup> Household consumption indicator represents final household consumption expressed by GDP expenditure method. The above-mentioned indicator takes into account expenditure of households intended for purchase of consumer goods and services. Expenditures of all Slovakian households for 2016 represent the sum of € 44.3 billion.<sup>5</sup> It means that each average household in Slovakia spends on average almost € 1,789 a month (information based on census results from 2011).<sup>6</sup>

Another important indicator arising from the very focus of the contribution is retail takings. The above-mentioned indicator interprets increase or decrease in retail takings and eventually points out increase or decrease in household expenditure.<sup>7</sup> In 2016 retail takings reached € 19.3 billion. It must be mentioned that their volume still has not reached the ceiling from 2008. The following graph displays basic indices of selected economic indicators. Basic index compares development of GDP values, household consumptions and retail takings in specific years of a given period (year 2008 has been selected as the basic period for the needs of this contribution). It follows that GDP, household consumption and also retail takings record year-on-year growth tendency, which has a positive impact on overall national economic performance. From economic viewpoint, there must be pointed out mutual interdependence between indicators of retail takings and household consumption. As long as economic performance (expressed by GDP indicator) increases, household consumption increases, which eventually means increase in retail takings. The above-mentioned statement may be verified via regression analysis, which enables estimation of a functional relationship of mutual interdependences between the explained variable (retail takings – dependent variable) and the explanatory variable (household consumption – independent variable). Should the premise of mutual interdependence between retail takings indicator and volume of household consumption be confirmed, change in consumption must induce change in takings. By using the regression model may be demonstrated mutual bond demonstrated

4 NÁRODNÁ BANKA SLOVENSKA.: *Makroekonomická databáza*. [online]. [2017-03-09]. Available at: <<http://www.nbs.sk/sk/menova-politika/makroekonomicka-databaza>>.

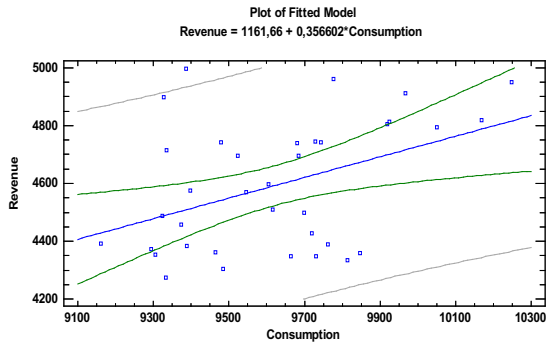
5 NÁRODNÁ BANKA SLOVENSKA.: *Makroekonomická databáza*. [online]. [2017-03-09]. Available at: <<http://www.nbs.sk/sk/menova-politika/makroekonomicka-databaza>>.

6 ŠTATISTICKÝ ÚRAD SR: *Sčítanie obyvateľov, domov a bytov 2011*. [online]. [2017-03-09]. Available at: <<http://slovak.statistics.sk/>>.

7 FAŠIANG, T.: Vzťah vybraných ekonomických ukazovateľov k vývoju mediálnych výdavkov v segmente nešpecializovaného maloobchodu. In *Communication Today*, 2012, Vol. 3, No. 1, p. 86.



by a linear model. By calculation we gain a point estimate of an equalizing straight line with an equation:  $\text{Revenue} = 1161,66 + 0,356602 * \text{Consumption}$ . From the value of regression coefficient may be assumed that if consumption value increases by € 1 billion, retail takings increase by € 356.6 million. 95% confidence interval has been used to verify the above-mentioned statement. The following graph interprets position of the regression line.



**Figure 1: Relationship between retail takings indicator and household consumption in mil. €**

Source: own processing, 2018.

It follows from the above-mentioned facts that national economic performance is on the rise, which has a positive influence on market potential of retail shops. For this reason, it is meaningful to consider appropriate placement of retail shops to provide customers with accessibility and service capacity with focus on maximizing the takings. An important precondition for placement of a retail shop is geographical definition of forces attracting the customers among separate areas in which retail shops are situated. The shop's attractive force has an impact on consumers even locally (within their neighbourhood). In this case it is a force attracting a customer by the retail shop's radius of action within its buying stream. For this reason, it is necessary to identify correctly the target market and to know the current state of external market environment with the main focus on the retail shop's buying stream radius of action. The buying stream represents retail shop's basic market potential which is expressed by the takings volume realized within a certain time horizon by means of purchases by customers whose number and place of residence falls within the retail shop's area of interest. The overall market potential is also determined by proximity

and character of competition.<sup>8</sup> Retail shop's performance and efficiency of its communication strategy will significantly influence the number of competitors, their relative size considering the retail's character, mutual similarity of assortment composition as well as pricing policy resulting from fixed costs within the retail shop's overall cost structure. The most significant intensity of rivalry will appear in the overlapping areas of mutual buying streams' radii of action.

### 3 Probability of shopping place selection

For expressing probability of shopping place selection is necessary to use the probability theory and total conjunction of action radius of competition stores. In first step is needed to identify probability of possible visits within retail store action radius. However is possible to approximate an action store radius via circle, it's suitable to choose geometrical probability which can be defined as probability of random effect A, where is true that randomly chosen point of aggregate  $\Omega$  is the point of aggregate G. By modifying of this relation for this article needs, we get the following formula.

$$P(A) = \frac{\mu(G)}{\mu(\Omega)} \quad \rightarrow \quad P(A) = 1 - \frac{\sum S_x}{\pi r^2}$$

Apart of stated relation is needed to identify shopping probability in mentioned retail store. It means to define probability of competitor store visit. To define relation is advisable to come of the distribution function of discreet random variable X which is stated as total probability of all possible random variable values X. To support this we can use following relation.

$$F(x) = P(X \leq x) = \sum P(X) \quad \rightarrow \quad P(X) = \binom{n}{x} (1 - (P(A)))^x * P(A)^{n-x}$$

Where n is the number of retail stores, x states for parameter of store visit form the perception of size order particular conjunctions, it gets values  $x = 0, 1, 2, 3 \dots n$ . (value 0 means that competitor store is not visited, value 1 means visit of competitor store with the biggest conjunction, etc.) P(A) is an approximately of retail store visit. In relation to brand value is possible to anticipate that value perception from the site of the consumer influences total probability visit of retail store and this way also the purchase execution. It is possible to forecast effect on total probability via coefficient which is possibly stated by relative brand multitude favour. In case, that in the retail

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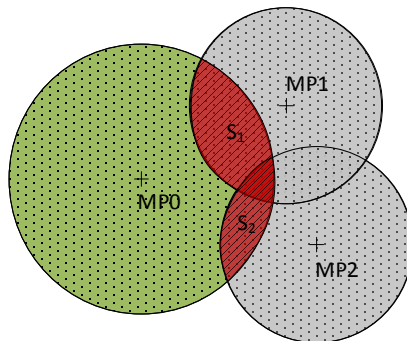
8 To be compared with: PAVLŮ, D.: The beginnings of market research and measurement of market advertising effectiveness. In *Communication Today*, 2016, Vol. 7, No. 1, p. 52-64.

store action radius is not store with influential promotion, then the value equals to zero. The effect of promotion on probability can be expressed as following relation.

$$P(X)' = \frac{P(X)}{I + k}$$

## Conclusion

To conclude, we can remark that the correct identification of action radius and its exogenous effects allows to control interactive relation of retail store and customer with the orientation in its value in the process of customer loyalty building. It means that the intensity power of competitive affect has an important impact on retail store activities, and mainly on frequency of customers' visits, based on which is the store performance dependent. Apart of stated, is necessary to take into consideration the power of promotion and its perception from the customer's side, as probability of store selection is directly affected. As illustration, we can use an example which is based on mutual location of „B“ retail store action radius. Following figure depicts area of store action radius MP0 as well as the influence of competitive stores (MP1, MP2) stated by conjunctions  $S_1$  and  $S_2$ .



**Figure 2: Example of competitive retails influences**

Source: own processing, 2018.

Following from the assumption that action radius of store MP0 is 1200 elements, conjunction  $S_1$  of competitive store MP1 is 160 elements and conjunction  $S_2$  of competitive store MP2 is 80 elements. To calculate probability of visits MP0 we use relation based on geometric probability.

$$P(A) = 1 - \frac{\pi r^2}{\sum S_x} \rightarrow P(A) = 1 - \frac{240}{1200} \rightarrow P(A) = 0,8$$

The probability of retail store selection MP0 by customers from her action radius is 0,8. By following calculation is possible to review probability with what customers from action radius of retail store MP0 won't visit competitive stores.

$$P(X) = \binom{n}{x} (1 - [P(A)])^x * P(A)^{n-x} \rightarrow P(X) = \binom{3}{0} 0,2^0 * 0,8^3 \rightarrow P(X) = 0,512$$

Based on stated example we can claim that with the reliability 0,512 customers from action radius of store MP0 won't visit other competitive stores. From the following graph, we can further see that store MP1 customers visit with probability 0,384 and store MP2 with probability 0,096. When looking at curve of distributed function we can see cumulative probability getting close to 1.

$$P(X)^* = \frac{P(X)}{1 + k} \rightarrow P(X)^* = 1 - \frac{0,512}{1 + 0,75} \rightarrow P(X)^* = 0,293$$

From the stated results that market potential and income character will be appreciably effecting promotion and perception of its value in customers' eyes. The promotion then seems as an accelerator increasing impact of action radius with function to attract customers in sense of repetitive purchase executions.

**Acknowledgement:**

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## REALITY IN NON PROFIT ORGANIZATION'S COMMUNICATION

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### **ABSTRACT:**

A nonprofit organization has to use individual marketing communication tools to raise awareness of its activities or specific projects. Nonprofit organizations don't have a huge budget for communication campaigns, therefore they mainly use PR activities. But is it easier for nonprofit organizations to communicate with media than for commercial companies? The article tries to answer these questions on the basis of knowledge acquired during project realization – I AM THE RESCUE (ZÁCHRANA SOM JA in Slovak).

### **KEY WORDS:**

"I am the rescue", media relations, non-profit organization, public relations

### **Introduction**

Act no. 213/1997 as amended by Act no. 35/2002 defines a non-profit organization providing services of general interest as a legal entity providing generally beneficial services under predetermined and equal conditions for all users and whose profit may not be used in favor of the founders, members of the organization bodies or its employees and must be used in its entirety to provide services of general interest. Nowadays we are witnessing the ever-growing importance of non-profit sector organizations as a social and economic phenomenon. The role of non-profit organizations in the society and country's economy is understandably different from that of commercial entities or public authorities. Different is not only their legal and organizational basis and the principle of economic functioning but above all their mission and the social impact of their activities. For this reason, their access to marketing activities and marketing philosophy must also be different.<sup>1</sup> From the marketing communication point of view, stemming from the characteristic of a non-profit organization, the focus is on those instruments that require minimal investments. A non-profit organization does not make a profit, so its communication resources are minimal. It is for this reason mainly that most non-profit organizations are involved in public relations and especially in media relations. Media relations is the practice of developing relationships with journalists and editors in the media. Efforts are made to cover media for business or related activities of the subject.

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1 BAČUVČÍK, R.: *Marketing neziskových organizací*. Zlín : VerBuM, 2010, p. 9.

Furthermore, building close media relations can provide fair media coverage in the event of a dispute or a negative case involving the subject.<sup>2</sup>

Publicity as the ultimate phenomenon of media relations has a long-term, but particularly credible, impact on target groups. People get used to believing the information they find in media as they see it as the ultimate work of an independent and objective journalist. Therefore it can be said that it still holds true – the truth is what we can be seen in the television or, respectively, what we can be read in the newspaper. The bulk of reports and notes in a typical British journal are inspired by or obtained from the Public Relations Department. Free publicity in the media in the form of editorial articles written on the basis of the materials of the non-profit organizations themselves is still one of the most widespread manifestations of their marketing communication. The importance for non-profit organizations to collaborate with media is gradually emerging, albeit with a variety of successes. Despite low professionalism of the nonprofit sector in this area, successes are primarily related to the personal talents of particular workers. For nonprofit organizations it may be very important to place their own information free of charge in the editorial part of the media, which always looks more credibly than any paid advertisement (including paid PR articles), which can be perceived as too stylized and highlighting only positive features. Collaboration with non-profit organizations may of course also be of interest to media themselves – especially nonprofit organizations offer themes that have a longer term validity and can be included in the issue at any time (for example out of season). Media especially, can look for experts within nonprofit organizations who can provide an opinion on currently debated issues (if journalists get a policy statement, it may be interesting to get a “second party” opinion – the one of NGO members). It is generally much easier for nonprofit organizations to assert themselves in regional media rather than nationwide. Regional media often find it difficult to “create” new themes, and so gratefully praise when someone offers them new and unconventional themes. In most media it is possible to find an editor who is in charge of the area in which the organization operates. The nonprofit organization can work closely with the editor, invite him to its events and actively communicate with him. In this case, the way to the media is a little easier. Otherwise, it is necessary to use standard procedures – place a piece of news to the press service, send press releases to all selected media, organize a press conference on special occasions.<sup>3</sup>

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2 RENTMEESTER, C.: *The Importance of Media Relations*. [online]. [2017-10-31]. Available at: <[http://www.craigrentmeester.typepad.com/craig\\_rentmeesters\\_blog/2007/11/the-importance.html](http://www.craigrentmeester.typepad.com/craig_rentmeesters_blog/2007/11/the-importance.html)>.

3 BAČUVČÍK, R.: *Marketing neziskových organizací*. Zlín : VeRBuM, 2010, p. 103

## **1 About the project I AM THE RESCUE**

The aim of the project was to return the topic of first aid to elementary schools; to educate pupils in first aid, life-saving and accident prevention. It was a project that constitutes the gateway to spreading education and knowledge in this area and returning to simple but very important steps of first aid as well as basic moral values – helping is human. The main pillar of the project was the among classes competition for the first graders of elementary schools. Children had to prepare a project for the competition on first aid, accident prevention, travel safety and life-saving topics. Each work had to include the following three indices:

- 1 illustration showing life saving phone numbers: 150, 155, 158, 112,
- 1 illustration on the subject of road safety,
- 1 illustration of free choice.

The jury selected 50 papers / classes – the criteria were the originality of topic processing and compliance with the rules / indices. Subsequently, 50 schools won a first-aid course destined to all first graders, an accredited first aid course for teachers and an automatic external defibrillator (AED).

## **2 Media relations in the project I AM THE RESCUE**

As noted above, a nonprofit organization has limited financial resources and therefore Falck's non-profit organization's activities were directed towards public relations, namely media relations. The aim was to inform the public through the media about the project itself while raising awareness of the automatic external defibrillator and its use. Communication with the media was divided into three phases:

- Start of the project – basic information about the project,
- Communication aimed at explaining AED issues,
- Evaluation of competition and realization of first aid courses in schools.

In total Falck NGO published nine press releases and organized one press conference. Let's take a closer look at the press conference realization. It took place at one of the winning schools in Bratislava. From a visual point of view, the very fact that there would be almost 100 children in a room / gym and the first aid basics would be taught, could be interesting for regional or national television. All media would also have enough respondents in the form of children, but also their teachers. As advertised in the publication *Advertisement 2000 (Reklama 2000 in Slovak)*, the first Slovak professor of advertisement, p. Horňák, wrote that a press event (conference, discussion) can be characterized as a common form of reporting information to journalists. By means of them, a part or the whole public should get aware of



the information. It is made up of an official presentation of the representatives of the institution that has launched a call for the action and a supplementary debate to provide more comprehensive information to journalists, or more precisely, explains problematic matters about the subject of its action. They have a fundamental role- to inform the public via journalists. The success of a press event depends directly on the quality of its subject, or more precisely, the facts for which it is held. The mediated information must be up-to-date, timely, relatively complex. Press events are an important tool for public relations, promotion and other related activities. This is confirmed by surveys of the effectiveness of mass media communication. Together with presentations and other press media, they remain one of the most effective tools of effective marketing communication and communication of the institutions with their target groups, which they want to address and influence in terms of disseminated information.<sup>4</sup> However, the project topic has already been exhausted from previous PR communication and would no longer be suitable for a separate press conference. So the NGO Falck was looking for a way to get the topic of the first-aid, child education, and automatic external defibrillator into an attractive media theme so it would also be suitable for a separate press conference. The NGO Falck arranged a press conference with the following theme:

- *Is the "Generation Z" ready to rescue human lifes?*
- *Are today's children ready and willing to help others?*
- *Can they distinguish real situations from fiction?*
- *Can they respond in case of danger and helpactively?*
- *Why is it important to educate students about first aid, life-saving and injury prevention?*

Thus, the NGO used a relationship with an expert – a psychologist, who has given a bigger extentto the theme of childrens' education and at the same time brought an attractive topic for the media.

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4 HORŇÁK, P.: *Reklama 2000*. Bratislava : Central European Advertising CEA, 1999, p. 74.



**Figure 1: Demonstration of press conference outputs**

Source: own processing based on the website: Ženskýweb.sk.

In the scope of communication, the non-profit organization Falck focused specifically on national and regional media. Within each region, it adapted the communication to local needs to make it more attractive to local media. As a result, a basic piece of information was provided – that a specific local school had won an automatic external defibrillator.



**Figure 2: Demonstration of outputs from regional media**

Source: own processing based on the websites: Bystricoviny.sk and mestoDobšiná.sk.

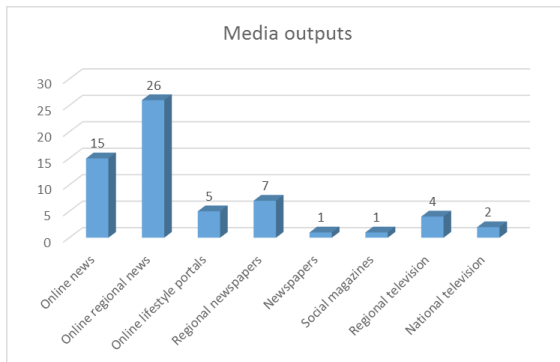


**Figure 3: Demonstration of outputs from regional media**

Source: own processing based on the journal: MY Levice.

## Conclusion

The NGO Falck managed to communicate across all types of media – from television, through radio to print and online. The main topics were courses for schools, AED, Allianz Foundation and Falck Non-Profit Communication. The personalities of the communication were Lucia Muthová, Jana Mračnová and regional rescue instructors themselves. The total number of media outputs was over 60. In the overall assessment, PR communication of the project had the greatest impact on national radio, regional print magazines and online portals.



**Chart 1: Media outputs of the project in terms of media types**

Source: own processing

As stated in the introduction, the goal of nonprofit organizations should also be the shaping of their representatives as experts on a given topic. The NGO Falck was not successful in this respect, concerning media relations' communication. Although the director of the nonprofit organization was associated with the first aid issue, the questions on her were directed only to the project and after the end of the project, the organization was no longer addressed by the media as an expert on this issue. Overall, it is difficult to give a conclusion about this project, whether it had a sufficient number of outcomes as there does not exist a relevant benchmark. But if we look at it in terms of the average number of outputs per month, the project information has been recorded 12 times in the media monthly.

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# VISUALIZATION OF COSTS ASSOCIATED WITH DOMESTIC ELECTRICITY CONSUMPTION IN SLOVAKIA

*Robert Halenár*

**ABSTRACT:**

Visualization in relation to measurement or cost estimation is one of the key cost optimization tasks. Visualization often leads to the correct interpretation and recognition of individual components and their parameters. It is an indispensable part of almost every interpretation of data. In an effort to approach this issue, this article also came into being. Nowadays, increasing costs and only cosmetic income adjustments, household expenses need to be optimized. This is especially true when it comes to the costs of a periodic or constantly burdensome family budget, and must be particularly cautious when it comes to consumption. Consumption will bring little or no value to the future. It is therefore necessary to approach the issue of the wider population.

**KEY WORDS:**

consumption, costs, electricity, household, visualization

## Introduction

Electricity prices are often a topic to be discussed. They have a direct and indirect impact on our standard of living. The direct impact is evident in every-year payments for the supply and distribution of electricity consumed at the collection points, indirectly electricity prices are projected into other commodities and daily consumption items we buy. It is therefore clear that the lower is the total cost of electricity compared to our income, the higher could be the standard of living we can maintain at relatively constant consumption. A lower electricity price can therefore mean more savings to be used to buy other goods and services. Customers' shopping habits, however, sometimes contradict logic and are based on a purely emotional basis.<sup>1</sup>

## 1 Costs of electricity

Energy costs are on a continuous upward trend in Europe. In 2015 the average residential consumer's electricity price was 20.8 cents per kilowatt hour (cents/kWh), a 24% increase from the average price of 16.7 cents/kWh in 2010. These average values vary significantly across the European Union, ranging from 9.4

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1 TRNKA, A.: Statistical analysis of online shopping behavior of students. In MATÚŠ, J., PETRANOVÁ, D. (eds.): *Marketing Identity: Digital Life – part II. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2015, p. 283-292.

cents/kWh in Bulgaria to 30.7 cents in Denmark in 2015. In the past decade residential electricity prices increased by the average of 56%. The highest rise in cost was found in Greece (157%), the United Kingdom (142%) and Spain (110%). A very slight increase (0,1%) was recorded in the Netherlands. Between 2014 and 2015 the highest increase in private household electricity prices was recorded in Latvia (+20%), followed by Bulgaria (+13%) and the United Kingdom (+11%). The highest decrease was observed in Malta and Cyprus (-15%). In Europe, residential consumer prices for electricity have long exceeded the industrial prices, and the gap has even become bigger in recent years. The highest residential electricity prices are paid in Denmark (30.7 cents) and Germany (29.5 cents) for many years in a row now. The price per kilowatt hour is more than three times higher than in Bulgaria (9.6 cents). Italy (24.5 cents) and Ireland (24.3 cents) are competing for the 3rd and 4th place, while the prices in Spain (23.1 cents) went somewhat down in 2014. The energy prices in the EU depend on a range of factors, including taxation, network charges or environmental protection costs. Taxes and levies make the biggest difference. Residential electricity rates are taxed at an average of 32%. These values vary greatly from one country to another, with rates as high as 57% in Denmark and 52% in Germany (including a renewable energy tax 22%).<sup>2</sup>

The European Commission hopes that its Energy Union strategy will make the EU's energy supply more secure, affordable and climate-friendly. But the energy market is highly fragmented, and focused on national interests. The price that the average European household pays per kWh of electricity has risen from 12 cents in 2005 to 18 cents in 2014. However, the prices in individual countries varies significantly. In Bulgaria and Hungary, households currently pay around 10 cents per kWh. In Germany and Denmark, energy is three times more expensive. Factors that influence cost include a country's geographical location, energy resources, and world market prices. But energy policies are increasingly a significant factor. Energy subsidies are growing across the majority of countries in the European Union. Only Austria and Sweden decreased their subsidies from 2008 to 2012. The rest of the EU increased by 57%. Leading the way? Denmark and Greece, which increased subsidies by over 1000%, and Germany, which accounts for roughly 25% of all energy subsidies in the EU. But despite more subsidies, electricity prices are still increasing. While household electricity prices have risen by 50% from 2005 to 2014, the average price for industrial consumers has increased by 66%. These prices also vary significantly across the EU. In Germany and the Netherlands, prices for medium-sized industries have remained fairly stable, increasing by approximately 25%. In the United Kingdom and Poland,

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2 STORM - REPORT BLOG: *Electricity prices in Europe - Who pays the most?*. [online]. [2017-09-26]. Available at: <<https://1-stromvergleich.com/electricity-prices-europe/>>.

however, prices have gone up by as much as 100%. To build a successful Energy Union, the Commission has a tough job ahead of itself: harmonizing the different national policies, building a transnational infrastructure, and getting member states to work together, towards a common goal.<sup>3</sup>

Other countries have been successful in garnering electrical power via renewable options, allowing prices that are more budget-friendly than those seen in Italy and Germany. Electricity rates across 18 developed country can be seen illustrated within the table below. Note that electricity rates in our cheapest country, Sweden, are only 37% of those seen in Italy at the other far end of the spectrum.<sup>4</sup> In different countries, however, there are also different habits that affect the overall consumption of electricity. Dependence may be individual at the level of technological, cultural or economic maturity, climate and climatic conditions. Due to this fact, the measurement is carried out under different conditions, which affects the total electricity consumption, the time it is consumed, the method of production and hence the price. For standard deviations, it would be more necessary to identify globalization or segregation impacts. Some aspects are dealt with by the literature.<sup>5</sup>

## 2 Measurement of consumption and cost of electricity

The following tables show the consumption of electricity in the household of a specific three-member family of a regional city in Slovakia, which is a 3-room flat (65m<sup>2</sup>) in a panel house in which there is central heating, without natural gas supply and electricity is supplied in 3 phases. Consumption and cost of electricity are collected from invoices from the supplier during the years 2007 to 2016. During this period, the method of conversion of consumption was changed in 2011. By 2011, two components were counted (Tab 1):

- The fixed component – Payment for take-off point;
- Variable component: Price of electricity consumed.

Since 2011, the electricity supply is billed and calculated in a way that is obvious from the following section (Tab 2 and 3): It is divided into two basic parts, namely the supply and distribution of electricity.

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3 LAMOS, E.: *Electricity prices in Europe*. [online]. [2017-09-26]. Available at: <<https://www.euractiv.com/section/electricity/video/electricity-prices-in-europe/>>.

4 DILLINGER, J.: *Cost of electricity by country*. [online]. [2017-09-26]. Available at: <<http://www.worldatlas.com/articles/electricity-rates-around-the-world.html>>.

5 PRAVDOVÁ, H.: Discrepancies of globalization processes and multiculturalism in media culture. In KLUS, M., ROUET, G. (eds.): *Médias et sociétés interculturelles: Société et médias dans le dialogue interculturel*. Paris : L'Harmattan, 2013, p. 119-128.

**Table 1: Electricity consumption in the ordinary household 2007-2010**

	Billing period		Consumption kWh	Invoiced Amount EUR	Fixed monthly charge for one take – off point EUR	Price of electricity EUR
	From	To				
1	5.4.2007	10.4.2008	1178	224,26 €	73,39 €	150,86 €
2	11.4.2008	10.4.2009	1294	233,68 €	73,78 €	159,90 €
3	11.4.2009	9.4.2010	1756	283,43 €	41,19 €	202,92 €
4	10.4.2010	18.8.2010	574	95,53 €	48,86 €	46,67 €

Source: own processing

**Table 2: Electricity consumption in the ordinary household 2011-2016 – supply**

	Billing period		Consumption kWh	Invoiced Amount EUR	Power supply	
	From	To			Fixed monthly charge for one take – off point EUR	Price of electricity EUR
5	19.8.10	28.3.11	1079	182,51 €	6,14 €	81,29 €
6	29.3.11	23.3.12	1690	303,24 €	9,96 €	129,94 €
7	24.3.12	21.3.13	1496	279,72 €	9,88 €	116,88 €
8	22.3.13	21.3.14	1461	264,54 €	9,37 €	102,56 €
9	22.3.14	27.3.15	1358	240,16 €	9,53 €	80,90 €
10	28.3.15	23.3.16	1301	226,18 €	9,28 €	71,15 €

Source: own processing

**Table 3: Electricity consumption in the ordinary household 2011-2016 – distribution**

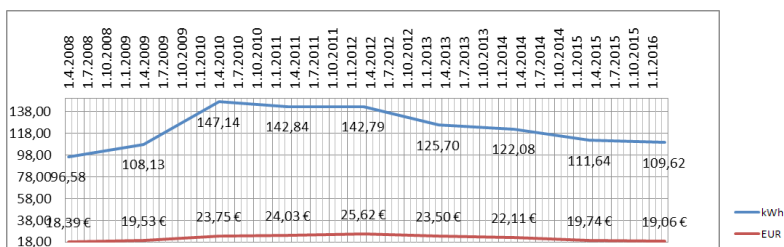
	Billing period		Distribution of electricity					
	From	To	Fixed monthly charge for one take – off point EUR	Transfer to the Nuclear Fund EUR	Payment for system services EUR	Variable component of the tariffs for distribution EUR	Payment for electricity losses during electricity distribution EUR	Payment for system operation EUR
5	19.8.10	28.3.11	37,06 €	1,52 €	12,05 €	16,46 €	14,64 €	12,39 €
6	29.3.11	23.3.12	60,41 €	6,08 €	17,40 €	25,69 €	23,24 €	30,52 €



7	24.3.12	21.3.13	60,84 €	5,48 €	11,52 €	23,34 €	20,65 €	30,14 €
8	22.3.13	21.3.14	61,15 €	5,50 €	13,93 €	24,32 €	17,62 €	30,11 €
9	22.3.14	27.3.15	62,14 €	5,20 €	12,82 €	22,25 €	13,58 €	34,28 €
10	28.3.15	23.3.16	60,49 €	5,00 €	11,76 €	21,25 €	12,76 €	34,49 €

Source: own processing

The following are charts graphically expressing the reported data. Chart 2 reflects that vary the average monthly consumption (calculated as the average of the amount billed for the period) over the said period 2007-2016. The price is an aliquot part of that month, calculated from the total invoiced price. Charts was made in table calculator from tables reported higher and to achieve longer time may by archived as images, described in literature.<sup>6</sup>



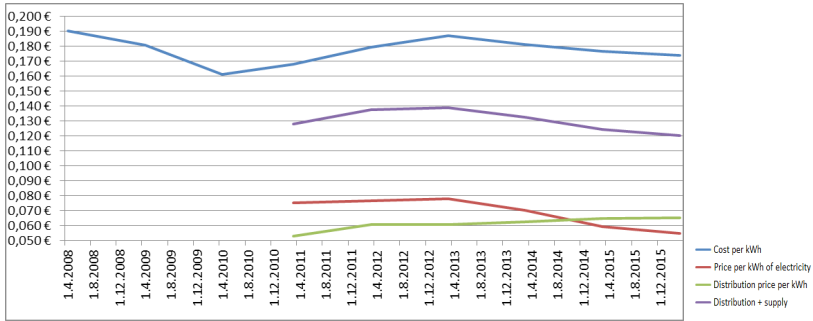
**Chart 1: Average monthly electricity consumption in ordinary household 2007-2016**

Source: own processing

It follows that the total average monthly price changes relatively little with respect to consumption in kWh. This is a consequence of the ratio of each variable and fixed component. Graph 3 shows the distribution and distribution costs.

6 HALENÁR, R.: Archiving documents in form of image using Matlab and Photoshop. In MATÚŠ, J., PETRANOVÁ, D. (eds.): *Marketing Identity: Digital Life – part II. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2015, p. 348-354.

## MARKETING DREAMS AND MARKETING REALITY



**Chart 2: Average cost of electricity consumption in the ordinary household 2008-2016**

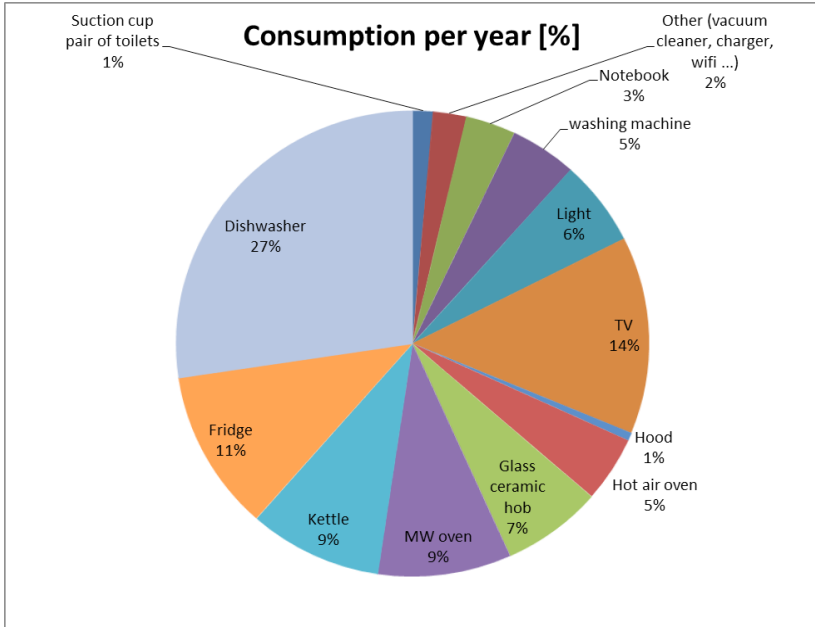
Source: own processing

**Table 4: Average electricity consumption and cost in the ordinary 3 member household, average for years 2007-2016**

	Input power [w]	In 24 hours [hrs]	Consumption per 24hrs [kWh]	Consumption per month [kWh]	Consumption per year [kWh]	Consumption per year [%]	Appliance cost per year [eur]	Consumption per month [eur]
Suction cup pair of toilets	120	0,5	0,06	1,8	21,6	1,88%	4,38 €	0,37 €
Other (...)	100	1	0,1	3	36	3,14%	7,30 €	0,61 €
Notebook	50	3	0,15	4,5	54	4,71%	10,95 €	0,91 €
washing machine	2000	0,1	0,2	6	72	6,28%	14,60 €	1,22 €
Light	131	2	0,262	7,86	94,32	8,22%	19,13 €	1,59 €
TV	50	12	0,6	18	216	18,83%	43,81 €	3,65 €
Hood	250	0,1	0,025	0,75	9	0,78%	1,83 €	0,15 €
Hot air oven	2000	0,1	0,2	6	72	6,28%	14,60 €	1,22 €
Glass ceramic hob	3000	0,1	0,3	9	108	9,41%	21,90 €	1,83 €
MW oven	800	0,5	0,4	12	144	12,55%	29,21 €	2,43 €
Kettle	2000	0,2	0,4	12	144	12,55%	29,21 €	2,43 €
Fridge	50	8	0,49	14,7	176,4	15,37%	35,78 €	2,98 €
Dishwasher	1000	1,2	1,2	36	432	37,65%	87,62 €	7,30 €
			<b>Total</b>	<b>3,187</b>	<b>95,61</b>	<b>1147,32</b>	<b>232,70 €</b>	<b>19,39 €</b>

Source: own processing

In Table 4 row item “Other “we mean electrical appliances that run only random and the time of their total launch can be estimated only roughly for example vacuum cleaner, charger and Wi-Fi router and so on. All values were measured or estimated. A better idea will give us a display in a pie chart where the percentage values of the individual fragments are plotted.



**Chart 3: Average electricity consumption in the ordinary 3 member household, average for years 2007-2016**

Source: own processing

## Conclusion

The presented household electricity consumption results were based on a combination of estimates and measurements. In relative terms, the error of measurement, respectively the human factor compensates each other, which makes it possible to draw conclusions. It is clear from Chart 3 that up to 69% of electricity consumption is related to food preparation, processing, or after-meal cleaning. 17% are spent on entertainment and the remaining 14% are enough to cover normal maintenance and home care. Overall, we can assume that electricity consumption is copying household consumption from any

point of view. Thus, it expresses the ratio of fractions of the consumable component in general. However, this claim would have to be verified.

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*Slovakia energy: Z čoho sa skladá cena elektriny*. [online]. [2017-09-26]. Available at: <<https://www.slovakiaenergy.sk/co-robit-ked/technicke-informacie/z-coho-sa-skladaju-ceny/#z-coho-sa-sklada-cena-elektiny>>.

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# ANALYSING THE CONSUMER BEHAVIOUR OF THE V4 COUNTRY'S POPULATION AND THE USE OF MOBILE DEVICES IN MOBILE MARKETING CONDITIONS

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## ABSTRACT:

Mobile marketing has gained immense popularity in today's business world as it provides convenience when sending ad notifications to individual customers. Mobile-based marketing activities allow us to communicate directly with potential customers quickly and wherever they are. The goal of mobile marketing is to give customers at a given time information that promotes products, services and ideas with the help of wireless media, which is beneficial to all parties. The aim of the article is to describe the current state of mobile user behaviour, focusing on individual mobile devices within the V4 countries. The article focuses on the theoretical background of mobile marketing. In describing the current state of the problem, we are focusing on three main areas, which are types of devices used, devices used most often and weekly online activities. We describe the current state and the most important areas in the V4 markets. The aim of the article is to evaluate and point out the possible future direction of this area of marketing in the given markets of Visegrad Four countries.

## KEY WORDS:

device usage, mobile devices, mobile marketing, V4

## 1 Introduction

Krum<sup>1</sup> states, that Mobile Marketing is a new concept that identifies one of the direct marketing methods based on the use of mobile devices such as mobile phones, smartphones, PDAs, MDAs, and rarely laptops. Distributed commercial or non-commercial content uses technologies such as SMS, MMS, YAPs, Bluetooth, WLAN, Infrared (IRDA) etc. With the continued growth of mobile phone popularity, mobile marketing can be described as one of the fastest growing and most targeted marketing methods. The concept of mobile marketing has come to the forefront from the beginning thanks to SMS marketing, which is part of it. This happened after some companies started collecting and sending advertisements in some European and Asian countries.<sup>2</sup> Mobile marketing is somewhat risky because the mobile phone is considered

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1 KRUM, C.: *Mobile Marketing*. United States of America : Pearson Education, 2010, p. 64.

2 BAČÍK, R., SZABO, Z. K., FEDORKO, R.: The analytical insight into customer perception of quality determinants of the e-commerce model B2C subjects in the central European countries. In *Polish Journal of Management Studies*, 2014, Vol. 18, No. 2, p. 15-26.

a private medium. Mobile communication through mobile devices can also cause negative responses.<sup>3</sup> However, they see the advantage of targeting by location. This means that an ad SMS is sent only to the customers who are currently in the store.<sup>4</sup> Thanks to the ever-evolving technologies, it is possible to use more and more features of mobile devices for marketing purposes. Štefko<sup>5</sup> states that mobile marketing has a number of specific features, as opposed to other marketing methods, stemming from the very nature of mobile communication. The penetration of mobile phones is around 90% worldwide, and in some countries, it has long exceeded 100%. Mobile phones most people carry on 24 hours a day and cannot imagine life without these devices. In addition, people personify – personalize mobile phones according to their image, lifestyle or mood.<sup>6</sup> Backer and Arnold,<sup>7</sup> who perceive it as a set of procedures that allow organizations to interact with their audience in an interactive and relevant way through any mobile device, give another view of mobile marketing.

The authors articulate the benefits that mobile marketing brings from users' point of view.<sup>8</sup> Specifically, it is fast access to information, time-efficient solutions and personalization. Various companies and mobile marketers have created various acronyms to name the features of mobile marketing, such as PAIR: Personal, Available, Immediate, Real time. MAGIC: Mobile, Anytime, Globally, Integrated, Customized – personalized according to customer wishes and needs. 5M's: (Movement, Moment, Me, Money, Machines), Movement – lets escape from one place, Moment – extends the concept of time, Me – highlights my community, Money – spends money, Machines – empowers the devices to perform certain activities.<sup>9</sup> The advantage of mobile marketing, according to Adamko<sup>10</sup> is its efficiency and rapid readiness for action. Mobile

- 3 BAČÍK, R., MIHAL, J., FEDORKO, R.: The analysis of the impact of selected communication channels on the selected city population' opinion. In *Polish Journal of Management Studies*, 2015, Vol. 12, No. 2, p. 7-14.
- 4 KARLÍČEK, M.: *Marketingová komunikace: Jak komunikovat na našem trhu*. Praha : Grada Publishing, 2016, p. 42.
- 5 ŠTEFKO, R., FEDORKO, R., BAČÍK, R.: Web site content quality in terms of perceived image of higher education institution. In *Polish Journal of Management Studies*, 2016, Vol. 13, No. 2, p. 153-163.
- 6 PŘÍKRYLOVÁ, J., JAHODOVÁ, H.: *Moderní marketingová komunikace*. Praha : Grada Publishing, 2010, p. 112.
- 7 BACKER, M., ARNOLD, J.: *Mobile Marketing For Dummies*. Chichester, United Kingdom : Wiley, 2010, p. 83.
- 8 ŠTEFKO, R., FEDORKO, R., BAČÍK, R.: The role of e-marketing tools in constructing the image of a higher education institution. In *Procedia social and behavioral sciences*, 2015, Vol. 175, p. 431-438.
- 9 METKE, J.: *Mobilný marketing*. [online]. [2018-03-25]. Available at: <<http://www.msolutions.sk/inniarketing.htm>>.
- 10 ADAMKO, J.: *Marketing v poisťovníctve e-marketing*. Prešov : Vydavateľstvo Michala Vaška, 2013, p. 12.

marketing can also be used as a more effective alternative to other marketing communications techniques because it is aimed at stimulating shopping or visiting a sales outlet. In general, mobile marketing is a new marketing communication tool that uses mobile technology to present goods, services or ideas.<sup>11</sup> We should emphasize that mobile technologies according to Sharl et al.,<sup>12</sup> enable instant interaction with target groups at anytime, anywhere, depending on their geographical location or the situation at which they are at the time of receiving the marketing message, making them an effective marketing communication tool. The above-mentioned options define mobile marketing as the ideal means for building a true one-to-one relationship to meet individual customer requirements.

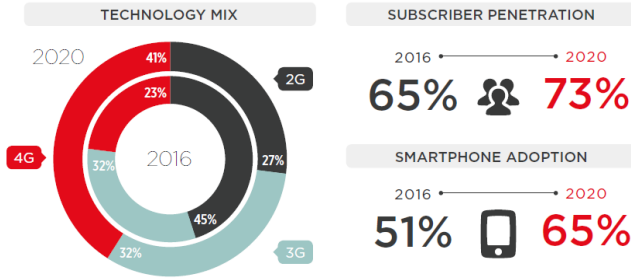
## 2 Current state of the issue

The article compares the specifics of the online user behaviour of the Visegrad Four countries (Czech Republic, Hungary, Poland and Slovakia). The analysis we conducted is based on Google Consumer Barometer data available, which summarizes the results of the partial analyses of the Connected Consumer Survey and the Consumer Barometer Survey. Google's partners in these analyses are TNS, IAB Europe, Hive and Graphic. Consumer Barometer is a tool to help you understand how people use the Internet all over the world. Data globally map the use of the Internet, segmentation of this use, the use of devices through which users connect to the initial awareness of purchasing, consumer behaviour, and many other aspects related to online consumer buying behaviour. This analysis included 56 countries of the world. Respondents were older than 16. Within the Connected Consumer Survey, the sample size was 1 000 respondents in each country surveyed. TNS Infratest on behalf of Google was administered. Survey data was collected in all countries via telephone (CATI) or face-to-face interviewing (CAPI/PAPI). Questionnaires were administered in local language(s) for all countries surveyed. The interview length was 25 min. on average for telephone interviews and 30+ minutes for face-to-face interviews. Data was weighted according to local Census data. Enumeration surveys were administered January – March 2014. For the purpose of our survey, we focused on the devices through which people connect online and what activities they perform. We examined the following areas: Types of device usage, Devices used most often, Weekly online activities.

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11 HAGYARI, P., BAČÍK, R., FEDORKO, R.: Analysis of the key factors of reputation management in conditions of city marketing. In *Polish Journal of Management Studies*, 2016, Vol. 13, No. 1, p. 69-80.

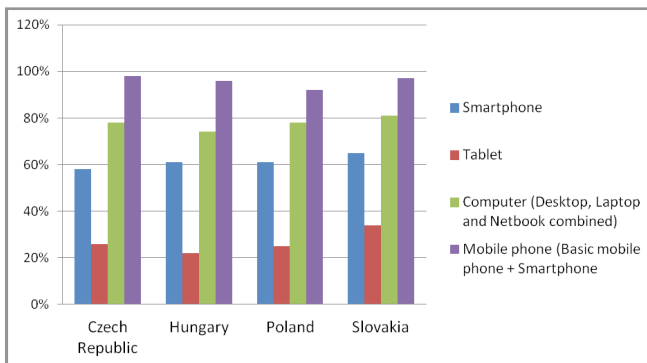
12 SHARL, A. et al.: Diffusion and success factors of mobile marketing. In *Electronic Commerce Research and Applications*, 2013, Vol. 4, No. 2, p. 159-173.



**Chart 1: Using mobile services at a global level**

Source: GSMA, 2017.

Analyses of the company We are social and Hotsuite,<sup>13</sup> focused on a global view of the use of Internet services. Based on this, we can state that by January 2017, the global number of Internet users represented 3.8 trillion users, representing a penetration of 50% of the total world population. Regarding to the issue, we can add that the number of unique mobile subscribers amounted to 4.8 billion users in 2016 (65% penetration).Based on forecasts, the estimated number of subscribers for mobile services is estimated to grow by 18.75% in 2020 to 5.8 billion subscribers (73% penetration). According to estimates, the global smartphone number will reach 5.7 billion devices in 2020. Compared to the year 2016, where the number of smartphones represented 1.9, this is an increase of 200%.



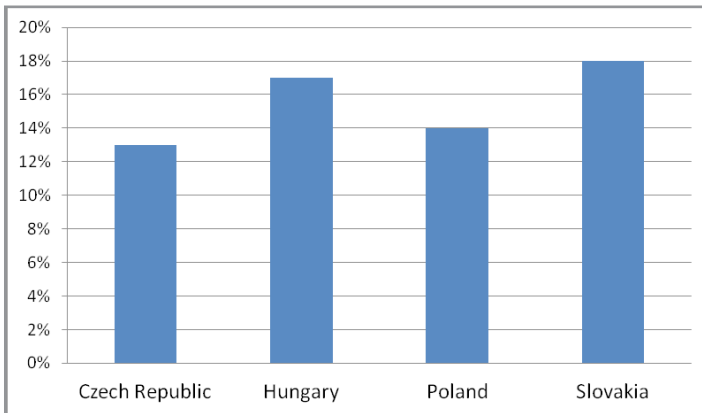
**Chart 2: Types of devices used**

Source: Consumer Barometer, 2016.

13 GSMA: *The Mobile Economy 2017*. [online]. [2018-03-25]. Available at: <<https://www.gsmaintelligence.com/research/?file=9e927fd6896724e7b26f33f61db5b9d5&download>>.



Chart 2 is based on Consumer Barometer data<sup>14</sup> and focuses on analysing the use of devices through which users connect to the Internet. Under the terms of this analysis, we surveyed 4,002 respondents. Based on the data published on the Consumer Barometer portals, the use of devices that respondents are currently using, the Computer (Desktop, Laptop and Netbook combined) group dominated the most. In Slovakia, up to 81% of users use Computer (Desktop, Laptop and Netbook combined) for online activities. Similarly, 78% of users use it in the Czech Republic and Poland. The Computer (Desktop, Laptop and Netbook combined) is the least used device in Hungary, where 74% of users use it for online activities. Smartphone is the most used in Slovakia (65%). In Hungary and Poland, it is used to the same extent, which is 61%. The Computer is least used in the Czech Republic (58%). When looking at the use of traditional mobile phones, 40% of users use it in the Czech Republic, 35% in Hungary, 32% in Slovakia and 31% in Poland. Tablet is the most used device in Slovakia (34%). In the Czech Republic, 26% of the users use it. In Poland, it is only 1% less, more precisely 25%. The tablet is the least used in Hungary, where it is used by 22% of the users. Based on the data in the chart above, we can see that the tablet in the three V4 countries is less than 50% of the smartphone share.

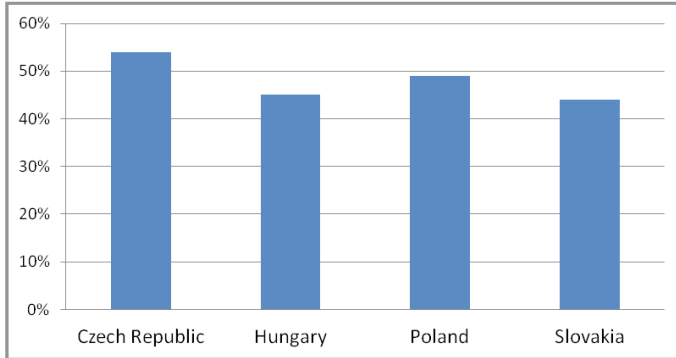


**Chart 3: Using Smartphone more often than Computer (Desktop, Laptop and Netbook combined)**

Source: Consumer Barometer, 2016.

14 CONSUMER BAROMETER: *Consumer barometer*. [online]. [2018-03-25]. Available at: <[https://www.consumerbarometer.com/en/graphbuilder/?question=M1&filter=country:slovakia,czech\\_republic,poland,hungary](https://www.consumerbarometer.com/en/graphbuilder/?question=M1&filter=country:slovakia,czech_republic,poland,hungary)>.

Based on Consumer Barometer data,<sup>15</sup> we then analysed which of these devices users use to connect online. The question by which the portal analysed this fact was as follows: How often do you use the Internet – through your web browser or apps – for personal reasons (i.e. all non-business or work-related purposes) on a [computer/smartphone/tablet]?



**Chart 4: More often via Computer (Desktop, Laptop and Netbook combined)/Tablet than Smartphone**

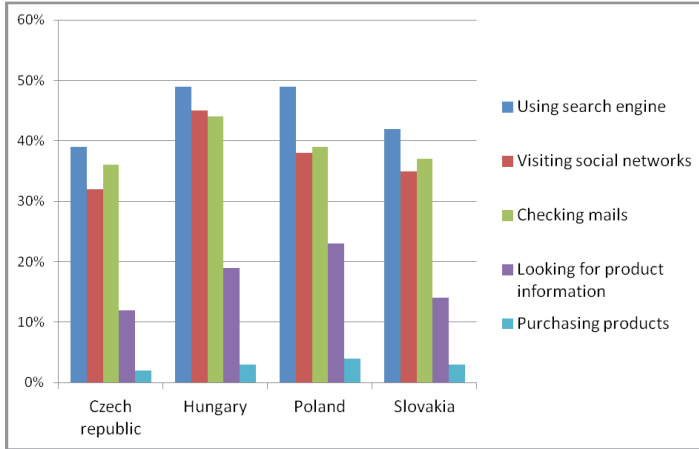
Source: Consumer Barometer, 2016.

In the case of preference for online connection and the use of Computer (Desktop, Laptop and Netbook combined) for online activities, the results only confirm what has been mentioned above in the first analysis (Chart 2). Users for online activities from these three devices prefer Computer (Desktop, Laptop and Netbook combined) in most cases. Computer (Desktop, Laptop and Netbook combined) is the most preferred in the Czech Republic (54%), followed by Poland (49%). In Hungary, this share is represented by 45% of the respondents. In Slovakia it is only slightly less, 44%. Based on the above, we can say that respondents from Slovakia, within the V4 countries, do not prefer Computer (Desktop, Laptop and Netbook combined) for online activities and most prefer the smartphone and, of course, traditional mobile phones. The most recent analysis we have been analysing based on the Consumer Barometer data,<sup>16</sup> was the online activities that respondents most often perform via the smartphone. The condition was that these activities must be done on a weekly basis and must be done through a browser or app.

15 CONSUMER BAROMETER: *Consumer barometer*. [online]. [2018-03-25]. Available at: <[https://www.consumerbarometer.com/en/graphbuilder/?question=W4&filter=country:slovakia,czech\\_republic,poland,hungary](https://www.consumerbarometer.com/en/graphbuilder/?question=W4&filter=country:slovakia,czech_republic,poland,hungary)>.

16 CONSUMER BAROMETER: *Consumer barometer*. [online]. [2018-03-25]. Available at: <[https://www.consumerbarometer.com/en/graphbuilder/?question=M7b1&filter=country:slovakia,czech\\_republic,poland,hungary](https://www.consumerbarometer.com/en/graphbuilder/?question=M7b1&filter=country:slovakia,czech_republic,poland,hungary)>.

Even though, based on the above-mentioned analyses, it is possible to state that users use the most Computer for online activities (Desktop, Laptop and Netbook combined). For the purpose of this article, we have chosen to select an analysis of online activities carried out via the smartphone.



**Chart 5: Doing online activities weekly on smartphones**

Source: Consumer barometer, 2016.

Search engines in smartphones are most used by respondents in Hungary (49%), Poland (49%) and Czech Republic (39%). The smallest representation is represented by 42% of respondents in Slovakia. Most users in Hungary (45%) visit social networks through the smartphone. It is followed by Poland (38%), Slovakia (35%). At least people use their smartphone to visit the social network in the Czech Republic (32%). Through a smartphone, Hungarians (44%) control their emails the most. In Poland, this share represents 39% of respondents. In Slovakia and the Czech Republic, 37% and 36% control their emails via the smartphone. Polish people (23%) search for information about a product the most. Then Hungarians (19%) and Slovaks (12%) follow it. Least people searched for product information in the Czech Republic (12%). However, there is a share of users who actually bought products using the smartphone. In Poland, it is 4%, in Hungary and Slovakia 3% and only 2% in the Czech Republic.

## Conclusion

The market for mobile advertising is not merely growing; it is exploding. In fact, this medium is expected to outgrow all other digital ad platforms.

Taking that into account, the future certainly promises to be bigger and better for the industry. Marketers and advertisers realize that the future lies in mobile marketing and are taking big steps to incorporate the power of the platform in their strategies. However, the mobile advertising platform remains immensely underutilized due to a lack of knowledge in maximizing the space.<sup>17</sup> As evident from all the reports, the future of mobile advertising is extremely bright with a promise of better customer engagement and return on investment. The users would want advertisers to reach them with ease and offer timely and relevant information, promotions, and discounts right on their mobile devices. Mobile advertising also enables a deeper level of personalization, and that is a win-win situation for both the marketers and the audience. Outsource2india has been providing various types of mobile advertising, in-app advertising, mobile app development, mobile site development, mobile game development services to companies across the globe, and we see a huge rise in the demand for these services.<sup>18</sup>

Based on the above survey, in which we compared consumer behaviour among V4 countries in terms of their online activities through mobile devices, we found the following. The most common device through which respondents are most likely to connect to the Internet is the Computer (Desktop, Laptop and Netbook combined). The second most preferred device is the smartphone and the least used device in the online activities is the tablet. We did not observe significant differences for the V4 countries in the use of a personal computer and smartphone for online activities. Preferences varied between 29% (Czech Republic) and 35% (Hungary). We also focused on the question that for what online activities users of V4 countries most often use their smartphone. In all countries, users most often use their smartphone to search for information through search engines. The second most common activity is checking the emails and connecting to social networks. Users use their smartphones least to search for product information and, to a negligible extent, to buy products. Nowadays, the trend of mobile marketing is rising and based on our Consumer Barometer analyses, we can state that the use of mobile devices for online activities will increase. In the future, the trend of the popularity rate will increase in the use of mobile devices, both as a communication tool and as a dominant tool for the consumption of digital content in the Internet environment. We

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17 DIGITAL MARKETING INSTITUTE: *Predictions on The Future of Mobile Marketing*. [online]. [2018-03-28]. Available at: <<https://digitalmarketinginstitute.com/blog/5-predictions-future-mobile-marketing>>.

18 WILLIAMS, J.: *A Hand-Held World: The Future of Mobile Advertising*. [online]. [2018-03-28]. Available at: <<https://www.business.com/articles/the-future-of-mobile-advertising/>>.

consider the findings described above to be significant from the perspective of marketing activities for all types of businesses.

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# DREAMS AND REALITY IN CULTURE MARKETING: THEATRE SPHERE

*Dinko Jukić*

## **ABSTRACT:**

The purpose of this paper is to analyse and discuss cultural marketing in theatre sphere. Insights and reflections derived from corporate marketing and from cultural marketing theory literature adopted in the paper. The paper compares segments of culture with Balmer and Colbert's model. We describe a model for managing corporate brand, cultural prototype and cultural brand. Accepting the theory of simulacrum, the society is based on the production and exchange of images, which are based on the symbolism of the brand. From the aspect of cultural management, work of art is a prototype, and the purpose of the prototype is to reproduce in order to exist in multiple copies. The theatre is very specific because it represents the place of production, place of distribution and brand. The specificity of the cultural product itself is in a paradox. An artist should offer his work, which is a moment of inspiration, while at the same time the consumer needs to adapt to his product. The gap between artistic dreams and marketing reality is analysed by the model of theatrical act. Finally, an author explains some consequence of evolving marketing in culture.

## **KEY WORDS:**

AC<sup>4</sup>ID Test, brand, culture, marketing, theatre

## **1 Introduction**

The theatre has a special status in society. Like every art, the theatre has always been a reflection of the society in which we live. The word *theater* in Croatian comes from the verb *to say*, or according to the Latin *monstrare*. Etymology points to what goes beyond the original definition of Latin *theatrum*.<sup>1</sup> In this way, the theatre encompasses events on the scene as the basis of the dramatic act. Theatreology is a scientific discipline that explores the theatre in all its forms and multiple activities.<sup>2</sup> The theatre, unlike literature, is a collective art in the area of creation and reception. The theatre polysemy includes several meanings: the building, the theatre space, the institution, the stylistic period and the performing procedure. Since the term theatre refers to narrative, the meaning of the theatre implies a play. According to the theory of theatre, the play is an artistic act.<sup>3</sup> A finished artistic, theatrical

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1 ANIĆ, Š., KLAIĆ, N., DOMOVIĆ, Ž.: *Rječnik stranih riječi*. Zagreb : Sani-plus, 1999, p. 1386.

2 BATUŠIĆ, N.: *Uvod u teatrologiju*. Zagreb : Grafički zavod Hrvatske, 1991, p. 15.

3 BALME, B. C.: *The Cambridge Introduction to Theatre Studies*. Cambridge : Cambridge University Press, 2011, p. 1.

product does not serve anything if it does not realize the communication with the viewer. At the same time, a theatrical performance without the respect of the viewer has not completed the complete theatrical act. From a production point of view, without a viewer theatrical performances represent useless resources. About the term culture and marketing there are very few common notes. The reason for this comes from the very nature of art: art is limited to a smaller number of people and is not intended for practical use. Art presents a personal view of society, and the work of art becomes a reflection of such a viewpoint. Dramatic elements are in essence of integrated marketing communications, although there is a stereotype that culture and marketing cannot go together.

It is evident that the culture of going to the theatre appears as a result of creating cultural needs. Culture, as well as any other organization, requires adequate organization and management. In order for the theatre to be realized, it is necessary to realize a theatrical act. The theatre act belongs to performing arts<sup>4</sup> and implies the flow of time that depends on the imitation and demands the perception of audience – consumers. We understand Mimesis<sup>5</sup> as an art display that enhances reality with new possibilities. One of the ways to breed marketing is precisely marketing in culture and models of stage performance, i.e. creating a cultural brand.

## 2 Culture and marketing

Marketing and culture have long been excluded from the cultural sphere,<sup>6</sup> although marketing in culture has become increasingly important lately. Technological development and international competition affect cultural organizations. The success of today's cultural institutions arises from a focus on consumers. It is important to emphasize the important role that culture has on society's development, although its contribution is very difficult to measure.<sup>7</sup> The theatre does not exist without audience. The theatre is an encounter in which a playwright, director, actors, costumes and technical staff join forces to create theatre play. One of the most important theatre associates is the audience<sup>8</sup> and she is competent if the show succeeds. Therefore, the audience's presence and the way it responds affects the

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4 BATUŠIĆ, N.: *Uvod u teatrologiju*. Zagreb : Grafički zavod Hrvatske, 1991, p. 9.

5 ARISTOTEL: *O pjesničkom umijeću*. Zagreb : Školska knjiga, 2005, p. 10.

6 MELER, M.: *Marketing u kulturi*. Osijek : Ekonomski fakultet u Osijeku, 2006, p. 101.

7 PAVIČIĆ, J., ALFIREVIĆ, N., ALEKSIĆ, L.: *Marketing i menadžment u kulturi i umjetnosti*. Zagreb : Masmedia, 2006, p. 19.

8 WILSON, E., GOLDFARB, A.: *Theatre the Lively Art*. New York : McGraw-Hill, 2005, p. 21.



theatre. There is a strong relationship between theatrical concepts and shopping experience. Theatre, as well as marketing activities, try to provoke emotions, and theatrical roles are a combination of social signs that point to that direction. According to Simulacrum theory,<sup>9</sup> society is based on production and exchange of images, and consumers have nothing to do with the reality that these images indicate. By that act, everything becomes simulated. Just as in a dramatic work, the relationship between promoters and consumers starts with symbolic and metaphorical signs. Consequently, the Renaissance term *Theatrum Mundi* gains new meaning in integrated marketing communication. Accordingly, there is a similarity of role in theatre plays and roles in service activities. The success of each role depends on how good the role is played, i.e. the playwright is a manager, and the actor is a salesman. Finally, the service itself is a play.

Before further analysis of culture as a product, we clarify the difference between the term “structure” and “culture”. The structure is a permanent interrelation between parts of society that determine human behaviour. However, the structure constitutes the status of the individual and the role, and each status contains a set of cultural rights and duties. In contemporary sociology, structure is a social phenomenon that makes categories.<sup>10</sup> Also, the theory of social structure<sup>11</sup> points to the dualism of subjective and objective, i.e. it interprets the boundaries of action. Specifically, in the context of cultural marketing, this means that the phenomenon of consumer action must be analysed with acting services. Society is a system of mutual relationships that connect individuals. Social structure is the totality of social institutions. Therefore, the most significant characteristics of such structures are: status, roles, values, norms, symbols, languages and aspect of culture.<sup>12</sup> All the societies are in common that they are organized through structural social relationships in accordance with culture.<sup>13</sup> Culture deals with the learned, not inherited aspects of society. On the other hand, from the semiotic aspect, the culture encompasses the aspects of belief, the ideas that create its contents, as well as the objects and symbols that represent that content. Culture is one of the two or three most complicated words in the English language.<sup>14</sup> In Croatian, as in English, the term culture is very stratified. It includes concepts of civilization, society, identity, and even

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9 BAUDRILLIARD, J.: *Simulacra and Simulation*. Michigan : University of Michigan Press, 2017, p. 121-129.

10 BLAU, M. P.: *Structural Contexts of Opportunities*. Chicago : University of Chicago Press, 1994, p. 21-36.

11 GIDDES, A.: *Sociology*. Oxford : Blackwell Publishers, 2001, p. 667-669.

12 STOLEY, K.: *The Basics of Sociology*. London : Greenwood Press, 2005, p. 43-49.

13 GIDDES, A.: *Sociology*. Oxford : Blackwell Publishers, 2001, p. 22.

14 WILLIAMS, R.: *Keywords: A Vocabulary of Culture and Society*. New York : Oxford University Press, 2015, p. 87.

names of school subjects. Sociologists distinguish five types of culture: high culture, folk culture, mass culture, popular culture, and sub culture,<sup>15</sup> so today the term culture is commonly called multidisciplinary.<sup>16</sup> The word culture is both a symptom and a solution.<sup>17</sup> At the same time, the definitions of culture include pluralism and are directly related to popular culture. However, culture requires certain material conditions.<sup>18</sup> Just remember Baroque in Croatian literature and Orsan theatre. In cultural terms, today's question is the question of hybridity, mixing and merging of cultural creatures. This way we are approaching the postmodern theory<sup>19</sup> that goes against the limits of high and popular culture. All cultures are involved in one another, none are pure and pure, all of which are hybrid heterogeneous, extraordinarily differentiated and unmonolithic.<sup>20</sup>

Culture is viewed as a "battlefield" because they are constantly opposed to the forms of acting of popular culture. Although cultural theorists<sup>21</sup> cite the dynamics of culture on the one hand, while on the other hand they speak of symbolic experience. The concept of culture is a complex, multidisciplinary construct and cannot include in itself a unique, universal definition. If we accept the metaphor of culture as a battlefield<sup>22</sup> then culture can be seen as dominant and popular. By the fact that popular culture should not be considered less valuable than the opposition of high culture, so called sub culture.<sup>23</sup> Popular culture can then be seen through three categories: popularly is what a great number of consumers like, popularly in relation to high culture and popularly as a term that signifies culture production for the mass market. At the same time, the third category of popular culture becomes contradictory as it searches the market while supporting the marking of mass culture. As a link between the culture and structure is imposed Griswold's Cultural Diamond<sup>24</sup> Framework Cultural Diamond, we cannot call

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15 HARALAMBOS, M., HOLBORN, M.: *Sociology: Themes and Perspectives*. London : Harper Collins, 2008, p. 662-664.

16 O'SULLIVAN, T. et al.: *Key Concepts in Communication and Cultural Studie*. London : Routledge, 1994, p. 68.

17 EAGLETON, T.: *The Idea of Culture*. Oxford : Blackwell Publishers, 2002, p. 21-25.

18 EAGLETON, T.: *Culture*. London : Yale University Press, 2016, p. 38-52.

19 BEST, S., KELLNER, D.: *Postmodern Theory*. New York : Guilford Press, 1991, p. 16-20.

20 EAGLETON, T.: *The Idea of Culture*. Oxford : Blackwell Publishers, 2002, p. 15.

21 WILLIAMS, R.: *Keywords: A Vocabulary of Culture and Society*. New York : Oxford University, 2015, p. 87-93.

22 EAGLETON, T.: *The Idea of Culture*. Oxford : Blackwell Publishers, 2002, p. 67-69.

23 WILLIAMS, R.: *Keywords: A Vocabulary of Culture and Society*. New York : Oxford University Press, 2015, p. 92.

24 GRISWOLD, W.: *Cultures and Societies in a Changing World*. London : Sage Publications, 2013, p. 94

it a theory of culture, because it says nothing about how the points relate nor can we call it a model of culture in the strict sense, because it does not indicate cause and effect.<sup>25</sup> Therefore, Griswold's Cultural Diamond can be defined as a framework of cultural relations that starts from four relationships: social world, cultural object, producers and receivers. Therefore, a complete understanding of a given cultural object requires understanding all four points and six links. Cultural Diamond is the concept of "cultural object" that implies a socially meaningful expression that is audible, visible or tangible or that can be articulated. In other words, the cultural object is the subject of corporate marketing analysis. State of the cultural object results from an analytic decision that we make as observers. In the context of a theatre, a cultural object can be a play, an actor or a text. With the same analogy, the poem of Andrej Sládkovic can also be subject to analysis of a cultural object, Ionesco's *The Bald Prima Donna*, Warhol's mastered images and fin de siècle of European modernism. The root of the idea of production of culture was taken from Peterson.<sup>26</sup> Cultural objects are not simply the natural products of some social context but are produced, marketed and interpreted by variety of organizations. The production perspective has had its critics. What is important about art, popular culture, and the other foci of the production perspective is that they provide techniques for researching the constructed nature of collective representations, values and the other aspects of culture.<sup>27</sup> The author defines the term as an "accounting device" intended to encourage a fuller understanding of any cultural object's relationship with the social world.<sup>28</sup> Figure 1. present schematic of the theatre in framework of Cultural Diamond.

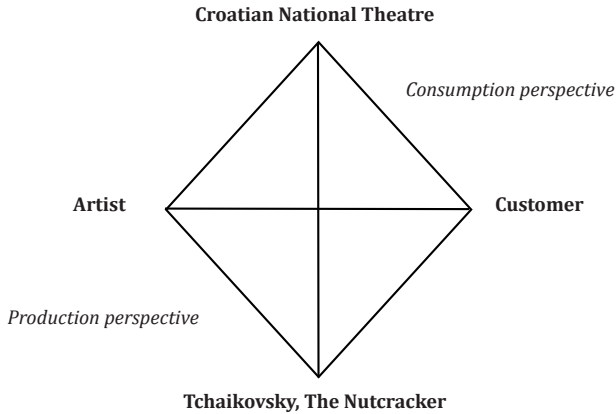
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25 GRISWOLD, W.: *Cultures and Societies in a Changing World*. London : Sage Publications, 2013, p. 15

26 PETERSON, A. R., ANAND, N.: The Production of Culture Perspective. In *Annual Review of Sociology*, 2004, Vol. 30, No. 1, p. 311-334.

27 PETERSON, A. R., ANAND, N.: The Production of Culture Perspective. In *Annual Review of Sociology*, 2004, Vol. 30, No. 1, p. 327.

28 GRISWOLD, W.: *Cultures and Societies in a Changing World*. London : Sage Publications, 2013, p. 16.



**Figure 1: Croatian National Theatre on the Cultural Diamond**

Source: Adopted from: GRISWOLD, W.: *Cultures and Societies in a Changing World*. London : Sage Publications, 2013, p. 16.

As can be seen in Figure 1, according to the Cultural Diamond framework, there is a theatre that matches the model of classical theatre and high culture. At the same time, the phenomenon of the romantic symbol<sup>29</sup> is shown as the cultural product here is offered in the form of an experience, a cultural brand.<sup>30</sup> Cultural objects are perceived as symbolic elements of the cultural tradition, namely Tchaikovsky. The link between cultural object and social world is represented by the vertical, which represents the educational aspect between Croatian National Theatre and The Nutcracker. The link between the creator, that is, the artist and the recipient of the message, i.e. the consumer, is shown in the relation of the horizontal structure. Finally, in the upper right corner is shown the relationship between the consumption perspective and in the lower left corner there is a production perspective. It is interesting that the relationship between the creator (service provider) and the service itself (perceived plays) depends on internal factors, and the relationship between consumer (viewer) and theatre (cultural symbol) depends on external factors. If we look at these two relationships as a production and consumer dimension, then we understand the theatre in a cultural aspect. Therefore, the brand, in the widest sense of the word,<sup>31</sup> becomes a complete theatre together with all stakeholders. We look at the

29 EAGLETON, T.: *The Idea of Culture*. Oxford : Blackwell Publishers, 2002, p. 67.

30 ACOSTA, P. M., DEVASAGAYAM, R.: Brand Cult: Extending the notion of brand communities. In *Marketing Management Journal*, 2010, Vol. 20, No. 1, p. 165-176.

31 BENNETT, P. D.: *Dictionary of Marketing Terms*. Chicago : McGraw-Hill, 1995, p. 85.

theatre play as a trademark. The strategy of building brand begins with a clear understanding of what brand represents to producer and consumer.<sup>32</sup> Brand strength is based on a good brand positioning and his most important component: consumer associations. To build a brand equity there are three key components: identity, image and brand personality. Only creating a brand indicates creating differences.<sup>33</sup>

## 2.1 The prototype of culture

In this way, the difference between culture and popular culture is wiped out because in postmodernism everything can turn into a reference to popular culture and even the worship of the brand. Brand Cult<sup>34</sup> represents a powerful brand-worship identifying with a group of like-minded people. Consumers perception of identity is very important as well as the perception of social belonging to a particular brand, which is particularly pronounced when analysing the relationship between employee and consumer.<sup>35</sup> However, as with any product or service in the theatrical marketing, people are the market. This is especially true in management of culture because the needs for artistic values of man are not innate and do not exist as a natural phenomenon. That is why every community in each culture develops and promotes such a need through the education system. The inborn need for the theatre, the connection between man and culture and theatre as the basis of civilization will be seen as a cultural product that depends on theories of corporate marketing.<sup>36</sup>

Therefore, cultural management gives special attention to creation of conditions for the development of cultural needs and the acquisition of cultural habits. From a symbolic point of view, we observe the quality, richness and power of expression of need. Art is an emotional and emotional experience. Not everyone has equal opportunities for development of cultural needs. In order to understand how culture influences consumer behavior, it is necessary to know the cultural variants. Three categories of cultural values that affect behavior and consumer's communication are<sup>37</sup>

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32 KELLER, K. L.: *Strategic Brand Management*. New Jersey : Prentice Hall, 2008, p. 35.

33 KOTLER, P., KELLER, K. L.: *Marketing Management*. New Jersey : Pearson, 2006, p. 275.

34 ACOSTA, P. M., DEVASAGAYAM, R.: Brand Cult: Extending the notion of brand communities. In *Marketing Management Journal*, 2010, Vol. 20, No. 1, p. 168.

35 HOMBURG, C., WIESEKE, J., HOYER, W. D.: Social Identity and the Service-Profit Chain. In *Journal of Marketing*, 2009, Vol. 73, No. 2, p. 38-54.

36 BALMER, J. M. T.: Corporate identity, corporate branding and corporate marketing, seeing through the fog. In *European Journal of Marketing*, 2001, Vol. 35, No. 3/4, p. 248-291.

37 HAWKINS, I. D., BEST J. R., CONEY, A. K.: *Consumer Behaviour: Implications for*

values oriented towards others, values towards the environment and the value of self. Values directed toward others start from looking at society in interpersonal relationships. These values have the most significant impact on consumer behavior and marketing strategy. Values oriented towards the environment in the context of the theatre imply the tradition of play and the status of high culture. Finally, values that are self-oriented, imply a set of individual values of what is desirable within the framework of culture. The term cultural institution occupies a significant place in society. They are a reflection of the cultural identity of every nation. Cultural institutions enable citizens to open themselves to a multicultural aspect and directly represent different cultures.<sup>38</sup> It follows from the above that cultural institutions are dichotomous: they depend on production, i.e. those performing arts, such as theatrical performances and those that depend on reproduction, i.e. those that perform already existing works such as cinematography, publishing. Therefore, we look at the cultural institution as a productive, diffuse, visual and creative industry. All cultural institutions share their product as an act of artistic creation. These are the value brands.<sup>39</sup>

The specificity of the cultural product itself is in a paradox. An artist should offer his work, which is a moment of inspiration, while at the same time the consumer needs to adapt to his product. The problem is bigger because the institutions depend on this product (service) on the one hand and on the other hand depend on consumers. On the artistic side, each piece is a prototype because once performed it cannot repeat the same way as a theatre play or opera cannot have the same quality if another orchestra performs. This means that distinguishing products from products in art creates a prototype of a cultural product that is also serially reproduced.<sup>40</sup> The production of artwork consists of unique products that are not intended to be reproduced, such as artistic paintings or sculptures in museums. However, reproduction of prototypes, such as books or films, creates prototypes of culture as a product. Therefore, every piece of art is a prototype, but at the same time, the purpose of the prototype is to reproduce in multiple copies, which is specific to replicas in museums or theatrical performances. Figure 2 shows the criterion for distinguishing cultural works from the aspect of cultural organization.

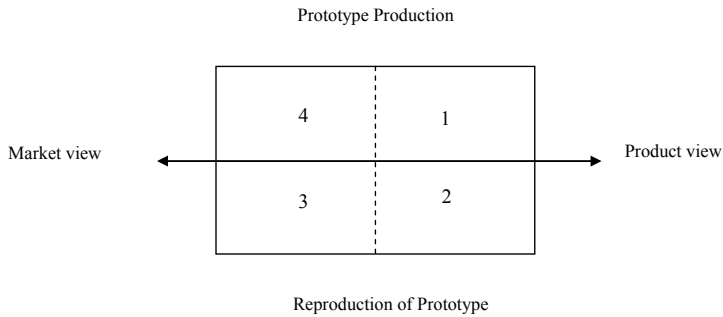
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*Marketing Strategy*. New York : McGraw Hill, 1995, p. 39.

38 COLBERT, F.: *Marketing Culture and the Arts*. Montreal : HEC Montreal, 2012, p. 13-27.

39 BURTON, C., SCOTT, S.: Museums: Challenges for the 21<sup>st</sup> century. In SANDELL, R., JANES, J. J. (eds.): *Museum Management and Marketing*. London : Routledge, 2007, p. 49-67.

40 COLBERT, F.: *Marketing Culture and the Arts*. Montreal : HEC Montreal, 2012, p. 31-37.



### Figure 2: Criteria for cultural prototype

Source: Taken and adopted from: COLBERT, F.: *Marketing Culture and the Arts*. Montreal : HEC Montreal, 2012, p. 17-19.

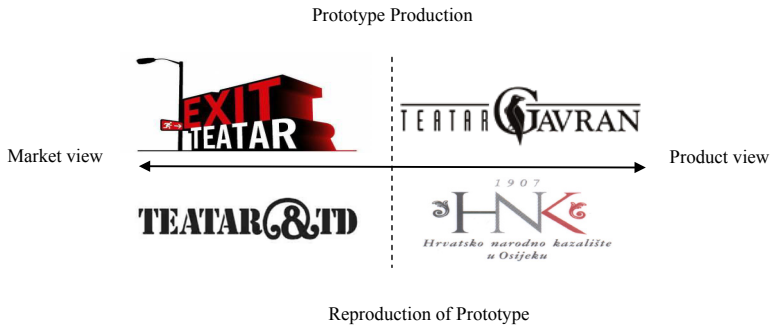
From the aspect of a cultural prototype, we first look at the original work of art reproduced in Figure 2 in the upper right corner. In literature, it is a manuscript, in a museum it is a sculpture, and in theatre plays or symphonies. Production can be entrusted to various art organizations, and such a distinction is made between unique products, i.e. prototype production that is not intended for serial reproduction based on prototypes. In square 1, organizations are grouped, focusing on creating unique art (cultural) products – prototypes. Classical examples are theatres that perform performances or museums that preserve the original cultural goods. Square 2 is a group of corporations that produce the product in multiple copies, and they are the opposite of square 1 because they start from reproduction of a predetermined prototype. These are mostly publishers or directors who also belong to the art sector. Square 3 shows organizations that are focused on the market and there are most cultural industries and distributors there. In square 4, cultural brands are grouped. Such organizations produce unique cultural works that are focused on the market but respect the production of prototypes. Relying on postmodern postscript,<sup>41</sup> art and marketing are much closer than implied. At the same time, accepting the theory of simulacrum,<sup>42</sup> the society is based on the production and exchange of images, that is, postmodernism emphasizes the influence of symbols on the design of needs. That is to say, in the postmodern marketing paradigm, the consumer becomes an active participant in the repositioning of images and symbolic meanings. In the field of art, where emotions play an important role, the hedonic satisfaction of the consumer experiences from contact with the

41 BROWN, S.: Art of Science? Fifty Years of Marketing Debate. In *The Marketing Review*, 2001, Vol. 2, No. 1, p. 118.

42 BAUDRILLARD, J.: *Simulacra and Simulation*. Michigan : University of Michigan Press, 2017, p. 121-129.

artwork is a key element.<sup>43</sup> Individual, cultural and social factors become the driving force behind the formative behavior, and the influence of the school is just one of the key segments of the development of cultural needs for the theatre.

Often conflict over the meaning of culture in modern society<sup>44</sup> means the gap between popular culture and high culture advocates struggle. However, this division is not equivalent to sociological classifications,<sup>45</sup> although these “cultural wars” take place in three ways: between culture as a civilization, culture as an identity and postmodern culture. In the postmodern society, identity is continuous change and transformation. The predominant culture<sup>46</sup> is a blend of excellence, ethos and market, and increasingly undermines traditional identity. According to the accelerated growth of the theatre, it is nothing more than a response to this loss of identity within the high culture. Consumers have become people of forgetfulness and entertainment. According to the Ministry of Culture list,<sup>47</sup> 185 drama arts, theatres, theatre companies and art organizations have been registered in Croatia since April 2018, of which 23 are state-owned. Figure 3 shows the cultural prototype in Croatian theatre.



**Figure 3: Cultural prototype in Croatian theatre**

Source: own processing

43 COLBERT, F: The Arts Sector: A Marketing Definition. In *Psychology and Marketing*, 2014, Vol. 31, No. 8, p. 564.

44 EAGLETON, T: *The Idea of Culture*. Oxford : Blackwell Publishers, 2002, p. 67-69.

45 HARALAMBOS, M., HOLBORN, M.: *Sociology: Themes and Perspectives*. London : Harper Collins, 2008, p. 662-664.

46 EAGLETON, T: *Culture*. London : Yale University Press, 2016, p. 38-52.

47 *Ministry of Culture, Republic of Croatia*. [online]. [2018-04-04] Available at: <<http://www.min-kulture.hr/default.aspx?id=2868>>.



In the upper right corner, there is Gavran's Theatre that displays unique plays and is focused on creating a unique, own product. They are oriented on production concept, i.e. artistic dimension. The upper left quadrant shows the Theatre Exit that has the status and features of the cult brand. They are oriented to unique artwork and focused on the market with the production of prototypes. The lower left quadrant represents Theatre & TD, showing the avant-garde and provocative repertoire, is an example of prototype production focused on the cultural production market. Finally, the lower right quadrant represents the Croatian National Theatre, which performs the plays of classical and modern authors and is focused on a work of art, not on the market. As can be seen, the cultural prototype can be oriented towards the artist's art, and in that case, the creativity is turned towards the author, or can be oriented towards the market, with the respect of the creation of the prototype. Therefore, the upper left quadrant gains the characteristics of the cult brand, and the right cultural production. Opposite, reproducing a prototype of culture can be derived from a public that defines the market, or from the performance of the play to which the audience adjusts. From the above, we can conclude that the realization of theatrical performances results from the primary and secondary role of the prototype. The primary role is derived from the cultural and educational sphere, which has the role of preservation and identity formation, and is here viewed as a reproduction dimension. The secondary role of theatre derives from the development of its own environment that activates new or revitalizes old tourist destinations. The power of electronic media, as well as print availability, is growing with geometric progression and causes key changes in communication among cultural members. Emphasis is placed on hyperrealism<sup>48</sup> and escape from reality in the form of artistic dreams – theatrical play. The theatres are, in that sense, the adaptive mechanisms of a society that serve as a defence of identity, but also as a production of a cultural brand. In such an environment, the model of the cultural prototype,<sup>49</sup> shown in Figure 3, clearly illustrates the differences between cultural institutions according to the product and the market, i.e. according to production and reproduction of the play. In addition, the theory of mass culture begins with the assumption that there is a clear boundary between high and mass culture, but that is not the case. These boundaries blur, question, and draw again.<sup>50</sup> These borders are historically changeable and are not given, which is confirmed by the postmodern itself.<sup>51</sup>

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48 BAUDRILLIARD, J.: *Simulacra and Simulation*. Michigan : University of Michigan Press, 2017, p. 1-43.

49 COLBERT, F.: *Marketing Culture and the Arts*. Montreal : HEC Montreal, 2012, p. 18.

50 STRINATI, D.: *An Introduction to Theories of Popular Culture*. London : Routledge, 1995, p. 45-46.

51 CROOK, S., PAKULSKI, J., WATERS, M.: *Postmodernization: Changes in Advanced Society*. London : Sage, 1992, p. 35.

## 2.2 Symbolic value of cultural brand

The brand is a very complex symbol. For her positioning, it is necessary to observe her through the full marketing mix of benefits, which we call the proposed brand value.<sup>52</sup> The consumer through intangible categories perceives the proposed brand value. The brand represents promises made by the company and must be fulfilled. As such a kind of contract with the consumer, the brand exceeds the basic value and refers to consumer satisfaction and value added. Since the brand is also seen as a sign, and as a symbol, as referred to by Baudrillard,<sup>53</sup> we can proceed from the assumption that purchasing a brand represents certain social symbols for consumers, which, according to their symbolic value, express consumer self-repayment. Buying a brand is an extension of consumer self-image. By comparing them with the Customer-Based Brand Equity<sup>54</sup> model, brands that a consumer gains self-image must have a strong identity, meaning, and relationship. Strong identity means that all criteria of identity elements must be clearly satisfied and such a mark must be visible when used. The meaning of brand implies all performance and brand image, and even the reputation that will give the consumer a status symbol. The way consumers decide to make purchases is not always the same.<sup>55</sup> Behavioral patterns are shared by considering the degree of consumer involvement. Such a way of dividing and analysing consumer behavior is very similar to computer analogy. Consumers seek and use information within their own rational problem solving, but their way of making decisions should not always be conditioned by rational impressions. Consumers choose products that are consistent with their own images, and reject those who disagree.

Since the purchased product affects the formation of a consumer image,<sup>56</sup> this hypothesis serves as one of the roles of consumer perceptions. However, in recent research dominate the two key theories of consumer behaviors toward brands: behavioral and cognitive theory. Although the two theories are in discrepancy because the behavioral theory includes customer behavior toward brands, and cognitive theory is directed towards brands, both are crucial in the cognitive-behavioral approach, since the research aspect starts from the focus itself. The correlation between the persuasion

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52 KOTLER, P., ARMSTRONG, G.: *Principles of Marketing*. New Jersey : Pearson, 2007, p. 231-238.

53 BAUDRILLARD, J.: *The Consumer Society*. London : Sage, 1998, p. 31-37.

54 KELLER, K. L.: Building Customer-Based Brand Equity. In *Marketing Management*, 2001, Vol. 10, No. 2, p. 15-19.

55 KHAN, M.: *Consumer Behaviour and Advertising Management*. New Delhi : New Age, 2006, p. 5.

56 FOXALL, G. R., GOLDSMITH, R. E., BROWN, S.: *Consumer Psychology for Marketing*. London : Int. Thomson Business Press, 1998, p. 55.

and the overall valuation of a brand does not necessarily influence the forming of an opinion about a certain brand. In the process of forming of an opinion, perception and symbolic shopping, consumers integrate their own experience and knowledge concerning brands. The opinion about brands is the result of the formula combining two factors: the power of the salient beliefs and evaluating. The multi-characteristic model combines the influence of knowledge about a product, that is, conscience about and the recognition of a brand, as well as the overall valuing of an opinion. From the model, we can conclude that the two main connectors are, in fact, the power and the valuing of the salient beliefs. The formula is expressed as follows:<sup>57</sup>

$$S_0 = \sum_{i=1}^n u_1 v_1$$

In which case:

$S_0$  = stance toward the object,

$u_1$  = the power of belief that the object possesses a certain feature,

$v_1$  = evaluation of a feature,

$n$  = number of the salient beliefs about the object.

Consumer self-image implies a concept of self-interest or knowledge that consumers have about themselves. The term is closely related to the so-called schemes that represent cognitive structures that help in the perception, organization and processing of certain information. Consumers use schemes as a form of a kind of identification system. In this context, the consumer scheme is a cognitive generalization that directs the processing of information. The central term in personality theory is my own self, or self-image. Self-image consists of all the ideas, perceptions and values of consumers that ultimately affect consumer impressions by brand.<sup>58</sup> It is interesting that the self-image, as the perceptual category, does not necessarily have to be realistic, as the brand images are not indicators of the actual brand value. This means that consumers estimate their experiences in terms of self-confidence, but also in relation to brand experience. The brand can, however, be viewed through the context of a person<sup>59</sup> and with such an approach, a new model of brand-based study is inaugurated. Persistent images of themselves are projected through brands that match their own

57 FISHBEIN, M., AJZEN, I.: *Predicting and Changing Behaviour*. New York : Psychology Press, 2010, p. 75-120.

58 ATKINSON, L. R., HILGARD, E.: *Introduction to Psychology*. New Delhi : Cengage Learning, 2003, p. 477.

59 AAKER, J. L.: Dimensions of Brand Personality. In *Journal of Marketing Research*, 1997, Vol. 34, No. 3, p. 347-356.

perception. If the brand image matches the consumer image, it creates precondition of brand loyalty, i.e. they want to reflect their self-image through the brand. However, performing arts still require an audience. Different sites and experience of arts have different meaning in the consumer's extended self. Collective memories are means through which communities create a sense of self through the active construction of shared past.<sup>60</sup> We take such consumer collective memories as rituals. In other words, theatrical performance becomes a cultural brand that decodes consumers according to their own self-image. Of course, the decoding of a message depends on the collective memory of the consumers themselves, which afterwards only surpass the meaning of the identity of the ritual.<sup>61</sup>

Specifically, the theatrical play itself should not be seen in the context of pure service, but in the holistic aspect of the cultural experience of going to the theatre. Therefore, theatrical performance becomes a cultural object,<sup>62</sup> which not only depends on artistic performance but also on consumer perception. We conclude, for the symbolic analysis<sup>63</sup> of a cultural object, it is no longer just a postmodern perspective of the cultural impact of mixing culture, but also providing the experience. Adding the symbolic meaning of a brand extends the understanding of cultural brands. The marks are not only symbolic in cultural products but also in sociological, especially if we analyse them from the aspect of the brand cult<sup>64</sup> or the construction of brand attachment.<sup>65</sup> Brand loyalty starts from a construct of attachment. Brand attachment<sup>66</sup> is a construct that we take from psychology, and it embraces three key features: contact with the object, object as a refuge and a demonstration of

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- 60 THOMPSON, C., TIAN, K.: Reconstructing the South: How Commercial Myths Compete for Identity Value through the Ideological Shaping of Popular Memories and Countermemories. In *Journal of Consumer Research*, 2008, Vol. 34, No. 5, p. 596.
- 61 CHYTKOVA, Z., ČERNA, J., KARLIČEK, M.: Marketing and the Symbolic Value of a Performing Arts Institution: The Case Study of the Czech National Theatre. In *Periodica Polytechnica Social and Management Science*, 2016, Vol. 24, No. 1, p. 25-33.
- 62 GRISWOLD, W.: *Cultures and Societies in a Changing World*. London : Sage Publications, 2013, p. 94.
- 63 BAUDRILLARD, J.: *Simulacra and Simulation*. Michigan : University of Michigan Press, 2017, p. 121-129.
- 64 ACOSTA, P. M., DEVASAGAYAM, R.: Brand Cult: Extending the notion of brand communities. In *Marketing Management Journal*, 2010, Vol. 20, No. 1, p. 165-176.
- 65 MALAR, L. et al.: Emotional Brand attachment and Brand Personality: The relative Importance of the Actual and Ideal Self. In *Journal of Marketing*, 2011, Vol. 75, No. 4, p. 35-52.
- 66 PARK, W. C., MACLNNIS, J. D., PRIESTER, J.: *Brand Attachment: Construct, Consequence and Causes*. Hanover : Now Publishers, 2008, p. 1-40.

separation from the object. The attached object (theatrical play) becomes associated with the consumer's self-image (cultural object). This is precisely the specificity of the collective memory of the group that creates a significant cultural component of symbolic identity.<sup>67</sup> Four types of collective memory<sup>68</sup> can be summed up through symbols of identity, artefacts, myths and rituals. Specifically, the symbol of identity signifies the cultural independence of the theatre, language and literature. Artefact implies a historical legacy and symbolizes the identity of the theatre due to its specific interior. Myth is a conceptualized segment of culture that consumers project through actors. Finally, rituals represent the cultural experience of visitors such as dressing, behaviour and norms.

### 2.3 Corporate marketing vs. Theatrum Mundi

The brand represents a promise that eventually evolves into corporate reputation. By doing so, reputation becomes undoubtedly the most significant asset in modern management. An important strategic decision for each corporation is how to mark the brand:<sup>69</sup> as a single name, general, or a corporate name. Corporate reputation is the result of continuous action over time and this is the key difference between the brand name and the corporate brand. The corporate brand encompasses a wider spectrum and requires coordination of a number of elements that directly or indirectly affect the ultimate outcome. In addition, a greater number of elements have a reflection on the creation of brand personality.<sup>70</sup> Corporate marketing starts with corporate identity and brand. The increased interest in corporate brand, both in science and marketing, has been occurring in the last twenty years.<sup>71</sup> The syntagma of corporate brand, which today is known as the marketing doctrine, is not identical to the notion that emerged in the nineties.<sup>72</sup> The

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67 THOMPSON, C., TIAN, K.: Reconstructing the South: How Commercial Myths Compete for Identity Value through the Ideological Shaping of Popular Memories and Countermemories. In *Journal of Consumer Research*, 2008, Vol. 34, No. 5, p. 595-613.

68 CHYTKOVA, Z., ČERNA, J., KARLIČEK, M.: Marketing and the Symbolic Value of a Performing Arts Institution: The Case Study of the Czech National Theatre. In *Periodica Polytechnica Social and Management Science*, 2016, Vol. 24, No. 1, p. 25-33.

69 KOTLER, P., KELLER, K. L.: *Marketing Management*. New Jersey : Pearson, 2006, p. 296.

70 AAKER, J. L.: Dimensions of Brand Personality. In *Journal of Marketing Research*, 1997, Vol. 34, No. 3, p. 347-356.

71 BALMER, J. M. T.: Corporate branding and connoisseurship. In *Journal of General Management*, 1995, Vol. 21, No. 1, p. 24-46.

72 KING, S.: Brand building in the 1990s. In *Journal of Consumer Marketing*, 1991, Vol. 8, No. 4, p. 43-52.

corporate brand is a special form of marking strategy where different segments of management and marketing play a very important role and are therefore multidisciplinary. The concept of such brand implies a significantly wider aspect of communication with employees who ultimately shapes the value and culture of the corporation.<sup>73</sup> Building a corporate brand often implies the organizational value of the corporation, core and value added.<sup>74</sup> At the same time, the assumption that the corporate brand will be built in the organization is conditioned by internal and external factors.

The corporate brand is a rare entity of marking because of the unique development of organization.<sup>75</sup> It is an acknowledgment to corporation that they can contribute to brand development through differentiation, identity, legacy, communication, consumer relations and other stakeholders. In order to build a corporate brand, the organization must first build a corporate culture that will encompass the behavior of employees, brand values that will be based on corporate reputation rather than the symbolic metaphor of a corporation. However, since the culture of organization is deeply rooted in the employee's perception, it is a direct development of brand identity on the cultural reputation, i.e. on the coherence between brand promise and performance that employees provide. The corporate brand triotomy is analysed by Keller's methodology of image.<sup>76</sup> The first associations of corporate brand images that correlate with Kapferer's brand identity<sup>77</sup> relate to employee attributes and benefits and corporation correlations. Such associations, according to the model of Customer-Based Brand Equity, called the picture of image. The corporate brand concept includes management decisions and corporate culture to unite the three corporate virtues that we understand in the holistic aspect of all levels of management, communication, and service delivery. Therefore, the three corporate brand virtues can be used as a model for Balance's evaluation of salinity as an equilateral triangle.<sup>78</sup> More precisely, the virtue of communication is intrinsic to building a brand image, i.e. relies on corporate identity and corporate image. The corporate brand is

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73 BALMER, J. M. T., GRAY, E. R.: Corporate brands: What are they? What of them?. In *European Journal of Marketing*, 2003, Vol. 37, No. 7/8, p. 972-997.

74 URDE, M.: Core value-based corporate brand building. In *European Journal of Marketing*, 2003, Vol. 37, No. 7/8, p. 1017-1040.

75 BALMER, J. M. T.: Corporate identity, corporate branding and corporate marketing, seeing through the fog. In *European Journal of Marketing*, 2001, Vol. 35, No. 3/4, p. 248-291.

76 KELLER, K. L., APERIA, T., GEORGSON, M.: *Strategic Brand Management*. London : Pearson, 2008, p. 42-87.

77 KAPFERE, J. N.: *The New Strategic Brand Management*. London : Kogan Page, 2008, p. 183.

78 BALMER, J. M. T.: The tree virtues and seven deadly sins of corporate brand management. In *Journal of General Management*, 2001, Vol. 27, No. 1, p. 1-17.

a rare entity of marking due to the unique development of the organization.<sup>79</sup> It is an acknowledgment to the corporation that they themselves can contribute to brand development through differentiation, identity, legacy, communication and consumer relations.<sup>80</sup> In order to build a corporate brand, organization must first build a corporate culture that will encompass employee behavior. Table 1 shows the relationship between identity, image, culture and corporate brand.

**Table 1: Correlation of corporate elements**

Corporate Brand	Corporate Identity	Corporate Image	Corporate Culture
The sum of identity, vision and corporate image	Brand features that represent corporation	Impressions that creates corporate identity	Employee and clients relationship

Source: own processing

The responsibility of non-profit organization, such as theatres is based on the amount of services and customer satisfaction. For this reason, the application of strategic marketing planning is necessary to achieve the efficiency of the exchange of services. The service can be defined as an activity that one side “borrows” the other; which is in its essence intangible, and which cannot be said that results in a change of ownership.<sup>81</sup> By itself, the service is not tangible, but it can be a means of producing some tangible results such as, in the wider sense, theatrical performance. Consequently, the service within marketing in culture can be viewed as the very intellectual work that meets a certain need, and the common to product and service is precisely the consumer’s need. The benefits of applying strategic marketing in cultural management are numerous: target groups are determined, user needs are defined, financial stability is ensured and quality communication between service providers is ensured. The basic difference between a corporate brand and a brand of goods or services first begins with managerial-marketing changes. First, the initiator of the change is no longer just a marketing manager but a complete management, but also all responsibilities to all employees. The corporate brand focus encompasses the entire organization, all internal and external factors, unlike the brand focus that entirely depends on consumer perception. The role of corporate identity, image and culture is of crucial importance for the development of corporate marketing.<sup>82</sup>

79 BALMER, J. M. T.: From the Pentagon: A new identity framework. In *Corporate Reputation Review*, 2001, Vol. 4, No. 1, p. 11-21.

80 SCHULTZ, M., ANTORINI, Y. M., CSABA, F. F.: Corporate Branding: An Evolving Concept. In SCHULTZ, M., ANTORINI, Y. M., CSABA, F. F. (eds.): *Corporate branding: Purpose/people/process: Towards the Second Wave of Corporate Branding*. Frederiksberg : Copenhagen Business School Press, 2005, p. 9-20.

81 BRASSINGTON, F., PETTI, S.: *Principles of Marketing*. London : Prentice Hall, 2002, p. 951.

82 BALMER, J. M. T., GREYSER, S. A.: Corporate marketing: Integrating corporate

The corporate brand features are shown on the C<sup>2</sup>ITE model. The model illustrates the characteristics of corporate brand through five key concepts, starting with the culture that encompasses “cultural roots”<sup>83</sup> the value of corporate culture, subcultural milieus, regionalism and nationalism. The model is conceived as a mnemotechnic reflection of the characteristic features of a corporate brand and consists of five dimensions: Culture, Commitment, Intricate, Tangible, and Ethereal, acronym C<sup>2</sup>ITE. The concept is similar to the brand’s heritage,<sup>84</sup> where the dimensions of brand identity and roles of heritage are discussed. Specifically, the concept of corporate legacy inherits the symbols, values and history of the corporation that together create the strategic advantage and corporate reputation. However, the C<sup>2</sup>ITE model combines in its first feature much more, and the concept of cultural roots metaphorically embraces elements of heritage, nationality, history, culture, and all forms of corporate culture that alludes to employee’s relationship. Table 2 shows the theatrical dimensions of cultural marketing that derive from the specificity of the performance itself and its adaptation. Categorization according to the type of play or kind of theatrical play significantly influences production and distribution, as it is not the same as the premiere, the repetition or the type of play, specifically monodrama, tragedy or opera, influences the guest performance, as the production. Differentiation includes segments such as premieres, first performances in the city, or artist’s acquaintance (director, actor, and conductor). The time limit as well as the categorization of the play include the specificity of the service strictly intended for a particular audience (school, subcultural, retired) or seasonally limited (Christmas, anniversary, and anniversary). Finally, the customization of the play is a form of cultural brand loyalty, as the already rewarded performances are reappeared.

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identity, corporate branding, corporate communications, corporate image and corporate reputation. In *European Journal of Marketing*, 2006, Vol. 40, No. 7/8, p. 730-741.

83 BALMER, J. M. T.: Corporate identity, corporate branding and corporate marketing, seeing through the fog. In *European Journal of Marketing*, 2001, Vol. 35, No. 3/4, p. 248-291.

84 URDE, M., GREYSER, S., BALMER, J. M. T.: Corporate brands with a heritage. In *Brand Management*, 2007, Vol. 15, No. 1, p. 4-19.



**Table 2: Theatre dimension in cultural marketing**

The specialty of the play	The advantages of the play	Time limitations	Category of the play	Customize of the play
Type (comedy, drama, tragedy, opera) Type of theatrical play (premiere, reprise, guest play)	Differentiation (first performance in the city, premiere, new text) Cultpreneurs (famous actors)	Accompanied (anniversary of the death of a writer, Christmas concert, avant-garde)	Differentiation (school, university, young audience, subculture, middle class)	Advertising (the most prized show, theatre of the absurd, national, humanitarian)

Source: own processing

Table 2 shows the symptoms of the theatrical prototype that originate from the particularity of the performance itself to the possibility of adjustment. Unlike products, services and art experiences cannot be tried, seen, or tested in the classical sense. Precisely because of the characteristics of intransigence, services have a particularly important role in art because it depends heavily on two factors: user perception and employee motivation. Let us analyse the first factor, the service user. Cultural institutions can offer their cultural brands, prototypes<sup>85</sup> by having to “materialize” them through posters, brochures, posters, books, and by that act to create a proto-brand. Such prototypes included a certain value for consumers and the power of differentiation, and in the cultural segment, they are a semi-tangible service. If, on the one hand, there is a complex art museum or classical theatre, and on the other hand, there is a need for theatres and museums that are not concerned only with classic themes, there is a question of consumer identity. Conflict between modern society, the break between classical culture and popular culture leads to postmodern marketing. Cultural turmoil takes place in three ways: between cultures as evidence of civilization, culture as postmodern and culture as identity. Such differences<sup>86</sup> between culture and culture<sup>87</sup> lead to postmodern marketing dominance.

Let us emphasize that marketing in culture is a component of social marketing and is a generic marketing application that aims to change social behavior primarily in favour of the target group. However, analysing the issue of marketing in culture is the question of the phenomenological matrix of consumer perceptions towards the quality of service. The service can only be

85 COLBERT, F.: *Marketing Culture and the Arts*. Montreal : HEC Montreal, 2012, p. 13-27.

86 EAGLETON, T.: *The Idea of Culture*. Oxford : Blackwell Publishers, 2002, p. 67.

87 WILLIAMS, R.: *Keywords: A Vocabulary of Culture and Society*. New York : Oxford University, 2015, p. 92.

measured once the purchase has been made or when the show is viewed. This is the biggest issue within theatre marketing because it implies the relevant marketing implications. Namely, customers find it difficult to compare competitors' services, perceive high risk, serve self-esteem and rely on word-of-mouth marketing. Undoubtedly, service users become "manufacturers" in a certain way together with other factors, and thus reach the place of creation of services and ambivalent, consumers simultaneously use and create services to a certain extent. AC<sup>4</sup>ID Test approach can be of assistance to corporate marketing managers in ensuring their corporate brands remain vital and meaningful to the shareholders and stakeholders. Seven identities types comprise the corporate constellation: Actual, Communicated, Conceived, Covenanted, Cultural, Ideal and Desired corporate identity. AC<sup>4</sup>ID Test is a strategic, diagnostic and normative that brand identities should be calibrated.<sup>88</sup> Cultural management was analysed according to the AC<sup>4</sup>ID Test in Table 3. The first identity is current and represents a realistic positioning type that includes internal values, employee behavior and activities. The communicated identity encompasses corporate image, corporate reputation and overall corporate communication. Conceived includes the way the brand sees it. Covenanted embraces the brand in the widest sense, it represents the promise that the brand fulfils. Cultural identity is not the same as the cultural brand already represents the role of employees, their behavior, beliefs and values. The desired identity includes the management vision and the corporate mission of the organization. Finally, the ideal identity points to the optimal, ideal positioning strategy.

**Table 3: AC<sup>4</sup>ID Test in theatre sphere**

<b>Identity type</b>	<b>Culture brand</b>	<b>Cultural marketing</b>
Actual	Art	Corporate identity
Communicated	Reputation, prestige	Corporate brand communication
Conceived	Image	Corporate image
Covenanted	Education	Corporate brand
Cultural	Employee quality	Corporate culture
Ideal	Efficiency	Corporate brand strategy
Desired	Theatrum Mundi	Corporate brand vision

Source: own processing

Theatrum Mundi as a metaphor for the world's theatres, as well as one of the key figures of the Renaissance culture, is viewed here as a form of the cultural industry in the widest sense of the word, the brand-creating industry, and commercializing the non-material content of cultural nature.

88 BALMER, J. M. T.: Strategic corporate brand alignment. In *European Journal of Marketing*, 2012, Vol. 46, No. 7/8, p. 1067.

The specificity of the theatre represents the place of production and the place of distribution that for consumers represents the extended self.<sup>89</sup> Theatre play becomes a cultural mark decoded by consumers according to their own self-redemption. The specificity of the collective memory of a consumer group that creates a significant cultural component of symbolic identity<sup>90</sup> in a postmodern sense makes a hyperreal or total spatial-dynamic theatre.<sup>91</sup> Going to the theatre makes symbolic value, which becomes a phenomenon of romantic symbols,<sup>92</sup> as a cultural product offering in the form of cultural experience of the brand.<sup>93</sup> Cultural objects are perceived as symbolic elements of cultural tradition, and purchasing brands represent the extension of consumer self-image. This is also the criticism of postmodern culture,<sup>94</sup> as there is a commodification of culture involving the transformation of products into the brand. The prototype model,<sup>95</sup> shown in Figure 3, clearly shows market orientation and focus on art. Of course, the AC<sup>4</sup>ID Test model diagnoses the theatre as a symbolic, experiencing contemporary consumer structure that depends on corporate identity. If the identity of the theatre is respected, according to corporate marketing then it is art. However, if it strives for the desired identity, a corporate brand vision, then it is the creation of a cultural object, ritual, artefacts, symbols and habitus. Cultural codes, ideological discourse, consumer background knowledge, and rhetorical processes have been cited as underlying influences of consumer relations and mass media.<sup>96</sup> The paradox that fails marketing doctrine and theatrical art in postmodernism is the acceptance of hyper-rationalization. Prototypes and replicas begin to replace authenticity, the real thing they represent. Ultimately, images and signs become simulators. Theatrical dreams become a marketing reality, and marketing becomes a theatre. Can art be goods, or better, if art can become goods?

89 CHYTKOVA, Z., ČERNA, J., KARLIČEK, M.: Marketing and the Symbolic Value of a Performing Arts Institution: The Case Study of the Czech National Theatre. In *Periodica Polytechnica Social and Management Science*, 2016, Vol. 24, No. 1, p. 27.

90 THOMPSON, C., TIAN, K.: Reconstructing the South: How Commercial Myths Compete for Identity Value through the Ideological Shaping of Popular Memories and Countermemories. In *Journal of Consumer Research*, 2008, Vol. 34, No. 5, p. 595-613.

91 BAURILLIARD, J.: *Simulacra and Simulation*. Michigan : University of Michigan Press, 2017, p. 1-43.

92 EAGLETON, T.: *The Idea of Culture*. Oxford : Blackwell Publishers, 2002, p. 67.

93 ACOSTA, P. M., DEVASAGAYAM, R.: Brand Cult: Extending the notion of brand communities. In *Marketing Management Journal*, 2010, Vol. 20, No. 1, p. 165-176.

94 CROOK, S., PAKULSKI, J., WATERS, M.: *Postmodernization: Changes in Advanced Society*. London : Sage, 1992, p. 35.

95 COLBERT, F.: *Marketing Culture and the Arts*. Montreal : HEC Montreal, 2012, p. 31-37.

96 SCHROEDER, E. J.: The artist and the brand. In *European Journal of Marketing*, 2005, Vol. 39, No. 11/12, p. 1291.

## Conclusion

Postmodernism dictates the boundaries of culture that once perceived and imposes new insights. First, it is based on the theory of simulacrum according to which society is based on production and exchange of images. In the field of art, where emotions play an important role, the hedonic satisfaction the consumer experiences from contact with the artwork is a key element. Adding a symbolic meaning to brands expands the understanding of cultural brands. The marks are not only at the symbolic level of cultural products but also in sociological level. On the artistic side, each piece is a prototype because once performed it cannot be repeated the same way. The demands for artistic values are not innate and do not exist as a natural phenomenon and therefore need to be systematically stimulated. The behavior of employees is a very important element in the expression of corporate identity. The concept of cultural roots metaphorically embraces elements of heritage, nationality, history, culture, and all forms of corporate culture that imply employee relationships. Corporate identity and image are key factor in building culture management. Ultimately, the culture brand is based on the essence of art, to the desired image that makes the vision of brand, that is, from a consumer perspective, a renaissance individual with a need for cultural brands. Corporate marketing is a paradigm of management and marketing that synthesizes corporate identity, corporate brand, corporate image, corporate communication, and culture. However, corporate marketing is at the same time interdisciplinary, because it unifies all aspects of the organization's stakeholders in the synchronous and diachronic dimension. Corporate value illustrates the fundamental corporate concept of a corporation, i.e. the character that consumers are buying products or using services. It is understood as an internal category as a belief in the organization's success and determines employee behavior. Consequently, corporate value is part of the corporate vision and influences the business process.

By adding symbolic meaning to brands, it is expanding the understanding of cultural brands. Postmodern marketing is the foundation of such consumer change. Production, reproduction, image, simulation, and brand are no longer a result of the circumstances. Modern society's consumer behavior is characterized by consumer desires that are created and need not be based on real needs. The needs are created and converted into images that for consumers become real wishes. This is especially worth remembering in the marketing culture because the needs for artistic values are not innate and do not exist as a natural phenomenon. This is why in each culture every social community develops and promotes such a need. Theatrical performance becomes a cultural brand that decodes consumers in accordance with their

self-image. Theatrical performance becomes a cultural object that depends on the artist's performance and the consumer's perception.

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## DIGITAL STRATEGIES IN THE ONLINE SHOPPING WORLD

*Alena Kusá – Zuzana Záziková*

**ABSTRACT:**

The number of e-shops is on a constant growth in each field of business and so is the number of consumers doing their shopping online or their purchase frequency. Evolution of the online market is providing great opportunities for both entrepreneurs and their online start-up businesses. The paper is going to deal with e-shopping and measure popularity of e-shops in the Slovak market. We are going to define an average Slovak online buyer based upon the results of the price comparison website Pricemania. The last chapter of the paper is going to present partial results of the research we carried out in the selected e-shops in Slovakia to be operating in the market for max. five years.

**KEY WORDS:**

digital, e-shop, marketing, online consumer, online shopping, strategy of e-shops

### 1 Online shopping

Nowadays online shopping is regarded as a routine. It has become really simple and accessible anytime and anywhere and therefore a customer can only do with a smart device (a phone or a computer) with the Internet connection. Foreign e-shopping has been made available thanks to up-to-date technical and distribution channels which have rendered delivery or payment more than comfortable. Everything can be bought online as simply as in brick-and-mortar shops: grocery, clothes, holiday and experience, electronics, music, films, books, tickets for various events, toys, household appliances, booking of services and many other products and goods. By Pride, Hughes and Kapoor, the English term „e-commerce“ is defined as organised efforts of individuals to produce and sell goods and services for consideration in order to satisfy needs of the society by way of online tools.<sup>1</sup> The Slovak Association for e-commerce has been protecting the rights of both Slovak consumers and e-shops since 2006. Their key competences are as follows:

- defending interests of online businesses in relation to third parties;
- creating and promoting the code of ethics of e-shopping;
- providing e-businesses with various support services, e.g. informational, promotional, legal, commercial, accreditation or communication services;

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1 PRIDE, W. M., HUGHES, R. J., KAPOOR, J. R.: *Business. USA* : Houghton Mifflin Company, 2008, p. 25.

- certifying e-shops in compliance with the statutes;
- promoting growth and competitiveness of e-businesses in the Slovak market;
- organizing statistical and marketing research in the field of e-shopping in Slovakia.<sup>2</sup>

### 1.1 Popularity of e-shops in the Slovak market

Heureka, the online price comparison website, has been conducting a yearly measurement of popularity of e-shops in Slovakia (named Shoproku) since 2009. The jury and real customers award prizes in three basic categories:

- **Quality Award** – a category to be decided by customers who assess their real experience of e-shopping for the latest year through a questionnaire. The prize is awarded in all 13 categories with the top winner to be selected.
- **Popularity Award** – a category to be decided by Internet users voting for their favourite e-shops. Based upon the vote, Heureka chooses 13 winners in each category as well as the top winner.
- **Heureka Award** – a category to be decided by the jury consisting of Slovak representatives of the e-commerce market. It includes e-shops which are seen as exceptional, unique or special thanks to their interesting stories. Heureka declares one winner and two finalists.<sup>3</sup>

Tomáš Braverman from Heureka claims that at present *„in the process of purchase, buyers pay attention not only to a product price or its availability but also to user-friendliness of an e-shop. When customers have to search for a dream product in a large number of categories or sub-categories, they would rather leave the website and go further.“*<sup>4</sup> E-shop popularity may also depend on a number of parameters as every consumer understands a quality from a different point of view and therefore can have different experience with a specific e-shop. Delivery and payment conditions, awards or consumers' reviews can determine our selection process while certainly influencing customer satisfaction and e-shop popularity.

## 2 An online consumer in Slovakia

In 2015 the price comparison website Pricemanía conducted the research into Slovak online consumers focusing on various data, e.g. how much time

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2 *Internetový obchod.* [online]. [2018-04-23]. Available at: <<http://www.saec.sk/sk/internetovy-obchod>>.

3 *Shop roku 2017.* [online]. [2018-04-23]. Available at: <<https://www.shoproku.sk/sutaz>>.

4 *Kvalita e-shopov rastie so zákazníkmi, no len tie najlepšie môžu byť ShopRoku.* [online]. [2018-04-23]. Available at: <<http://instoreslovakia.sk/2018/01/kvalita-e-shopov-rastie-so-zakaznikmi-no-tie-najlepsie-mozu-byt-shoproku/>>.

the Slovaks spend online, from where and how often they do their shopping, what products they prefer or the criteria for selection of a specific e-shop, etc. The research was carried out on the sample of 5,210 respondents including almost all the age groups through all the Slovak regions. The main goal of the research was to find out:

- how long the Slovaks are online;
- what social networking websites the Slovaks prefer;
- what devices and places they use for connection;
- shopping frequency;
- favourite products;
- their expenditures on online shopping per month;
- the criteria for product selection;
- the criteria for e-shop selection;
- how and where users search products;
- what payment and delivery methods they prefer;
- how they use price comparison websites.<sup>5</sup>

Based upon the results of the research we have obtained a more complex overview of online consumer behaviour in order to be able to define a typical Slovak Internet shopper. The one who likes e-shopping from the comfort of his/her home several times a year and spends around 50€ per month. When buying a product, s/he takes into consideration customer reviews as well as the price. Electronics comes first in the chart of the most popular products. These shoppers tend to browse price comparison websites such as Heureka or Pricemania. They prefer cash on delivery (COD) or have the product delivered by a courier. They choose their favourite e-shop by its price, prestige or a brand leader.

### 3 The research into Slovak e-shops

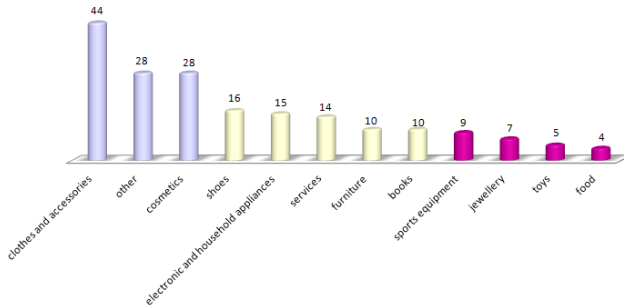
The research we conducted focused on Slovak e-shops or e-shops to have been in the market less than five years while categorizing them by their product offer. The research was carried out from November 2017 to January 2018. Our main goal was to analyze the current state of marketing activities of Slovak e-shops. Overall 130 e-shops, which met the above mentioned requirements, took part in the research by way of online questionnaires. Please find below the partial results hereof.

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5 DUNÁROVÁ, P.: *Zrealizovali sme prieskum nákupného správania Slovákov na internete*. [online]. [2018-04-23]. Available at: <<http://blog.pricemania.sk/pre-e-shopy/58-zrealizovali-sme-prieskum-nakupneho-spravania-slovakov-na-internete>>.

### 3.1 Product portfolio of the selected e-shops

The respondents could select from several answers as the online product or service portfolio can be rather wide. However, there are a lot of shops offering only one product. The following chart shows the number of the answers in each category. Over 100 respondents offer clothes, cosmetics, shoes, electronics or household appliances or the combination of the similar product range. The above mentioned products are regarded as the most popular ones to be purchased in the Slovak market. On the other hand, only four e-shops sell food and five e-shops sell toys.

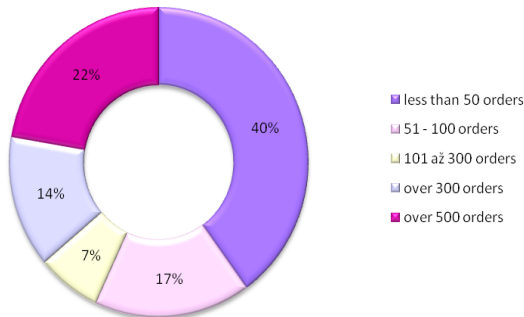


**Chart 1: Product portfolio**

Source: own processing

### 3.2 An average number of orders per month

The most of the e-shops (40%) deals with an average number of 50 orders per month. 22% of the busiest e-shops record 500 orders per month, which is regarded as a rather large proportion. 7% of e-shops operating in the market less than five years handle 101 to 300 orders per month.

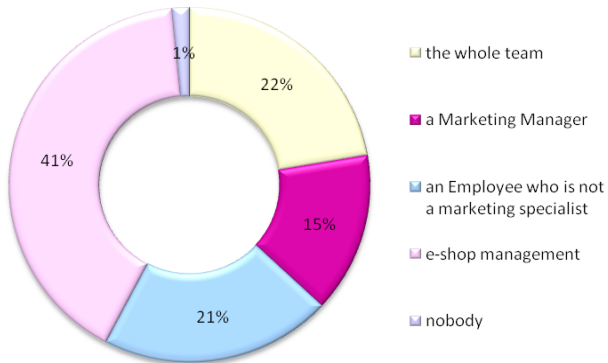


**Chart 2: The number of orders**

Source: own processing

### 3.3 The person in charge of marketing activities

Marketing within e-shops may function in a variety of ways. Marketing represents a key part when competing with great business rivals and therefore requires considerable time. In the majority of cases, the e-shop management, either founders or executives, are responsible for marketing activities (44%). Only two e-shops claim not to do any particular marketing activities or in other words, they do not promote their business through communication tools. Only 15% of e-shops we questioned employ a Marketing Manager.

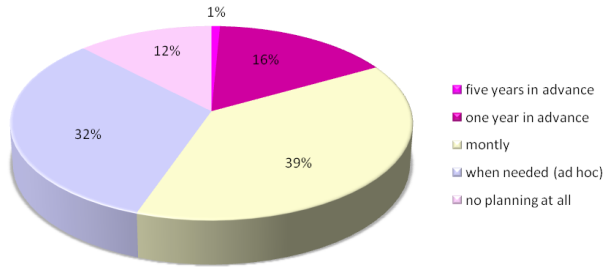


**Chart 3: Responsibility for marketing activities**

Source: own processing

### 3.4 Marketing planning and its time planning

We were also interested whether our respondents plan their marketing activities in advance and if so, what time planning is. Almost 40% of the respondents do monthly planning of their communication activities while 32% deal with marketing issue upon request and do not implement any time planning strategies. 16% of the respondents prepare a yearly planning while only 1% of the businesses plan their activities five years in advance. However, there are still a lot of e-shops which claim not to plan their marketing strategy in advance, which means there is no consistent brand building process as they do not intend to create a brand value in consumers' minds continuously. The research showed there were 12% of such businesses in the Slovak market.

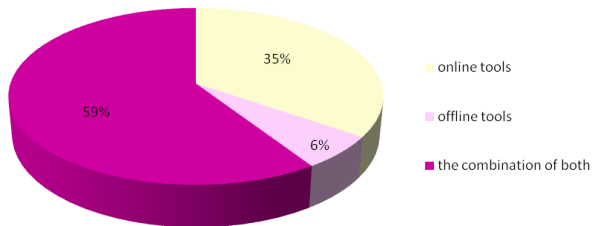


**Chart 4: Marketing planning**

Source: own processing

### 3.5 Marketing activities

A lot of e-shops communicate only in the online environment as they manage to target their customers rather quickly and effectively and by way of various tools direct their users straight to the e-shop. Only 6% of the respondents use offline tools to promote communication, which represents eight shops. The majority of the respondents, however, combine online and offline communication tools (59%).



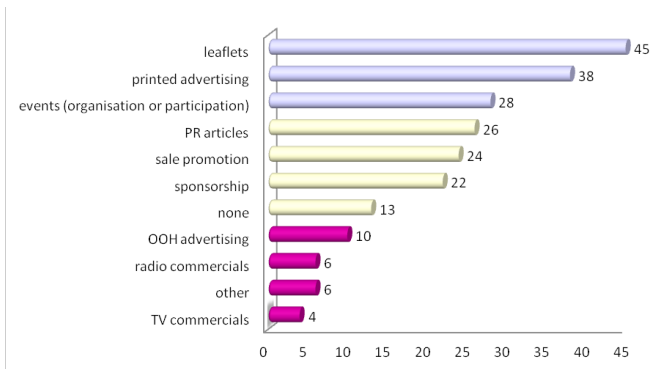
**Chart 5: Communication tools**

Source: own processing

### 3.6 Use of offline communication tools

When asking about offline marketing tools, the respondents could choose from various possibilities. The most popular tools are as follows: leaflets (45 answers) and printed advertising in magazines and newspapers (38

answers). Slovak e-shops are not used to communicating through events (28 answers), PR articles (26 answers), sale promotion (24 answers) or sponsorship (22 answers). Other rather expensive communication forms such as OOH advertising (10 answers), radio commercials (6 answers) and TV commercials (4 answers) are not so common due to high costs and small market coverage. When selecting the possibility „other“, the respondents stated vouchers, gifts with orders and various online activities, e.g. social networking sites, newsletters, etc. It showed that a number of respondents do not distinguish between offline and online communication tools and their main features as we focused mainly on offline communication. Up to 13 respondents do not use any offline tools to enhance their brand awareness.

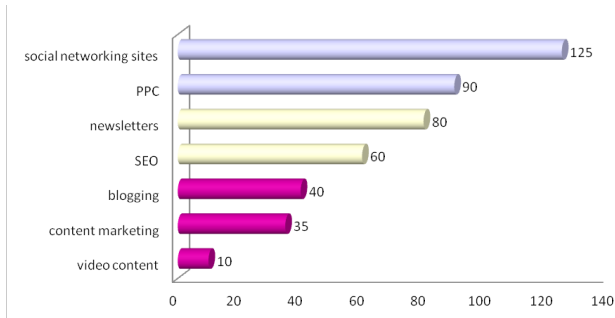


**Chart 6: Offline tools**

Source: own processing

### 3.7 Use of online communication tools

The next question dealt with online communication tools and their use in marketing activities of an e-shop. The most popular tools are social networking sites (125 answers) as they represent a rather simple and cheap way of communication with their customers. Other tools include PPC advertising with 90 answers, newsletters with 80 answers, SEO with 60 answers and blogs with 40 answers. Few respondents implement content marketing and video content as they are regarded as rather time-consuming and more demanding communication forms.



**Chart 7: Online tools**

Source: own processing

## Conclusion

Based upon the research we conducted we may assume that Slovak e-shops tend to use combination of offline and online communication activities. However, online communication plays a key role as it deals with sale in the online environment and potential customers may be directed to e-shops more easily. We suppose online shopping rate will be on a constant growth in the following years while e-shops will have to meet consumers' requirements and demands. An e-shop has to be user-friendly with smart devices as consumers wish to do their shopping anywhere and anytime. Simultaneously, there is a need to plan a communication strategy in advance for particular time in order to be in permanent touch with customers, no matter if it comes to service or social networking sites and attract them by catchy, strategic and sophisticated communication.

### Acknowledgement:

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## MARKETING DEPARTMENT AS A PART OF ORGANIZATIONAL STRUCTURE OF UNIVERSITY AND FACULTY HOSPITALS IN SLOVAKIA

*Matej Martovič*

### ABSTRACT:

In the environment of Slovak hospitals, marketing is usually unappreciated and often considered unnecessary. In countries which rank among the best in the healthcare quality measuring, hospitals have marketing departments as a part of their organizational structure. The article is going to address the issue of marketing departments and marketing implementation in the university and faculty hospitals in Slovakia.

### KEY WORDS:

health care, marketing, marketing department, marketing of hospitals, organization, structure

### 1 Hospital marketing

To apply marketing activities, it is necessary to know the market we are trying to enter. The health care market is very diverse. Several groups, from the healthcare providers, pharmaceutical products distributors, doctors, healthcare professionals, hospital personnel, to various charitable organizations or donors, can operate on this market. On the other side, there are patients, families, or different communities.<sup>1</sup> Hospitals also have to know the target market that they operate and conduct their activities on. The target market of hospitals could be divided into external (families, patients, charities, donors, communities) and internal (doctors, healthcare personnel, other personnel). Marketing of a hospital should, in a way, be a process of promotion of a high-quality health care to a patient. The actual hospital marketing has three fundamental functions:<sup>2</sup>

- **From the hospital's point of view:** through the target market analysis, it should be able to understand future needs of the consumers and create a good management strategy.
- **From the consumer's (patient's) point of view:** marketing should provide easily accessible and important information for patients to avoid a so-

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1 CHANG, Z. E.: The Hospital Sells and Public Relations. In *The Hygiene Administration Learns to Publish*, 1991, Vol. 11, No. 3, p. 7-11.

2 See: CHANG, C. C.: *The Study for the Association between Sources of Patients' Health Information and their Determinants*. [Unpublished Thesis]. China : China Medical University, 2000.

called “doctor shopping” that could lead to deterioration of patient’s health and a cost increase benefiting a doctor.

- **From the social point of view:** patient should receive good and affordable healthcare services.

Marketing and marketing communication can improve patients’ satisfaction and change their attitude towards the hospital or it can attract new patients. Patients on the healthcare market in the conditions of the Slovak Republic also have the possibility of choice. Besides the option to use healthcare facilities in Slovakia, while being able to choose between private and public healthcare providers, they can also opt to travel abroad for health care. And it is the medical tourism that could, in the global economy, be one of the threats to our healthcare. For example, Slovak medical insurance companies allow refunding a planned childbirth abroad since 2013. Until 2013, they had only been refunding emergency births.<sup>3</sup> This is one of the cases that show us that the healthcare market is opening up to competition. Slovak healthcare, especially public healthcare facilities, should, therefore, be mindful of the implementation of marketing into their processes. Besides stopping the medical tourism, hospital marketing could attract also other paying patients. Services of some private doctors are already being sought out by foreign patients (cases of dentists or plastic surgery).

### 1.1 Organization of hospital marketing departments

Another question in need of answering is **the organization of marketing in hospitals**. A marketing manager in the hospital sector has to keep up with the latest clinical technologies, legislative in the healthcare area, as well as with the trends in the healthcare. He has to be a notable “educator” and a mentor to his colleagues, helping them to understand the hospital’s vision which plays an important role in building trust in patients’ minds. He must be diplomatic, as well as tenacious. This person must be a visionary, being careful about details – in short, he must be a marketing guru.<sup>4</sup> Above all, hospital marketing cannot forget the patient. Most people do not think about hospital selection until they have some health problem. However, if some health issue occurs, one would certainly wish to be treated in a hospital that they regard as the top in their mind. The marketing’s task is to have to want the hospital to stay at the top.<sup>5</sup> All

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3 SKYBOVÁ, E.: *Pôrod v zahraničí preplatí poisťovňa*. [online]. [2017-11-22]. Available at: <<http://www.hpi.sk/2014/02/porod-v-zahranici-preplati-poistovna/>>.

4 See: BUCKLEY, P. T.: *The Complete Guide to Hospital Marketing*. 2<sup>nd</sup> Edition. Danvers, MA : HCPro, 2009.

5 See: BUCKLEY, P. T.: *The Complete Guide to Hospital Marketing*. 2<sup>nd</sup> Edition. Danvers, MA : HCPro, 2009.

hospitals in any chosen system cover given catchment areas. This means that patients should have an access to their local hospital in a certain time interval. Therefore, people mostly visit their local hospital, forming an opinion of it themselves or based on the stories of their neighbours, friends, relatives, etc. A hospital stay (treatment) is usually an atypical, unique experience. For this reason, the majority of patients cannot compare the care they receive in one hospital with the care in another one to find out which one does a better job. Therefore, the hospital has a unique chance to do everything right. That is why the hospital has to do everything that is possible to make the first experience of the patient a good one.<sup>6</sup> Then what is actually the meaning of marketing in hospitals? The hospital marketing is supposed to run through the whole organization, act both inwards (towards the personnel) and outwards. The patient is not capable of evaluating the quality of a surgery, but can assess an approach of the doctors and nurses, neatness and equipment of hospital rooms, lavatory cleanliness. The hospital marketing should thus inspire confidence of the patient in the hospital – because the patient entrusts the hospital with the most important thing – their health.

For the marketing in hospitals to be organized, the presence of functions and departments that would take care of marketing is necessary. In the USA, as early as in 1975, the function of a vice-president for marketing was created. Marketing departments have gradually become a part of organizational structures of hospitals. In the USA, there are three models of marketing department structures depending on the size of a hospital:

- a model for fewer than 200 beds,
- a model for more than 200 beds,
- a model for 10 hospitals and 1500 beds.



**Picture 1: The model structure of the marketing department in hospitals in the USA – small hospitals with less than 200 beds**

Source: SHSMD: *Society for Healthcare Strategy & Market Development: By the numbers. Benchmarking study on healthcare marketing/communications*. 4<sup>th</sup> Edition. Chicago : Society for Healthcare Strategy & Market Development of the American Hospital Association, 2012.

6 See: BUCKLEY, P. T.: *The Complete Guide to Hospital Marketing*. 2<sup>nd</sup> Edition. Danvers, MA : HCPro, 2009.

The existence of marketing departments in our conditions does not always have to be a matter of course. It is questionable whether the above mentioned model could be acceptable for implementation of marketing departments into hospitals in Slovakia. Furthermore, it is questionable whether hospitals give their time to marketing and if they do, then who conducts marketing activities. A marketing department has to have strictly defined tasks that it addresses on the basis of a marketing plan prepared in advance. A marketing department should be a department that communicates toward the inside of the hospital (with personnel, other departments), but also in the direction outside of the hospital (with patients, sponsors).

## 2 Methodology

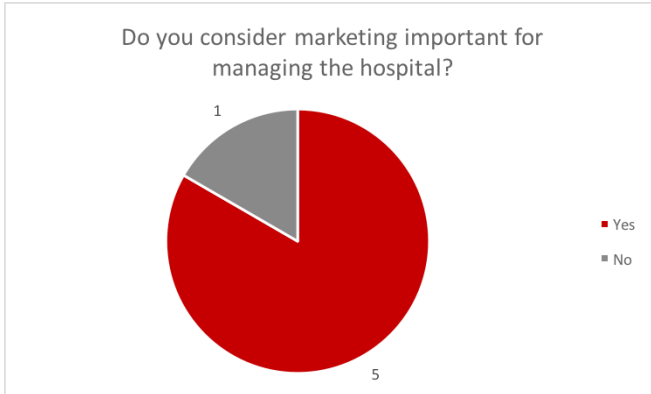
Our quantitative survey concerned faculty and university hospitals in Slovakia and was conducted with the cooperation of senior management of the hospitals, marketing professionals, or hospitals' spokesmen. The survey was executed through close-ended questions with the senior management members of the hospitals. From the examined sample comprising of 10 faculty and university hospitals in Slovakia, all were addressed. Via email, we have also requested cooperation from the Ministry of Health of the Slovak Republic which is the managing authority of these hospitals. The Ministry of Health of the SR has provided us with contacts for the employees responsible for marketing, communication, or finance in the selected hospitals. Based on the provided contacts, we have addressed the selected people first via email and later via telephone with a request for cooperation in the survey. 6 out of 10 addressed hospitals have participated in the survey, and are the following:

- Louis Pasteur University Hospital in Košice,
- The Martin University Hospital,
- F.D. Roosevelt Teaching Hospital with Policlinic Banská Bystrica,
- Faculty Hospital with Policlinic Nové Zámky,
- Faculty Hospital Trenčín,
- Faculty Hospital Trnava.

## 3 The form of marketing organization in faculty and university hospitals in Slovakia

The results of our survey are presented below. In our survey, we wanted to determine the importance, role, and form of marketing organization in the healthcare. At the beginning of the interview, we asked ***whether the hospitals consider marketing important for hospital management*** (Chart 1). We have received a positive answer, i.e. Yes – we consider marketing important for managing a hospital from 5 hospitals, and a negative one, i.e. that they

do not consider marketing important for hospital management, from only one hospital. The survey has shown that the managers that took part in our research find marketing an important tool for managing hospitals. However, the rate of its implementation and organization is questionable. We were trying to find the answer to this question in the following questions of the survey.



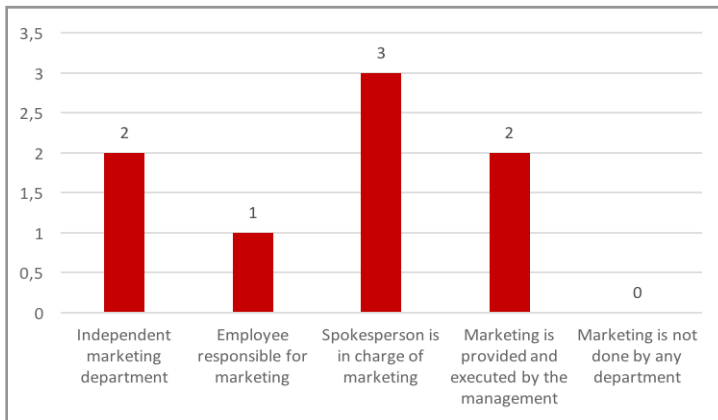
**Chart 1: Perception of the importance of marketing for hospital management**

Source: own processing

In the survey, we attempted to ascertain *the form of marketing organization in hospitals* (Chart 2). We inquired the name of the department or the person, responsible for marketing implementation in the hospitals. In all surveyed hospitals, there is a person charged with conducting marketing tasks in the hospital. However, it needs to be pointed out that in only one of the hospitals there is an independent, functioning marketing department. Another hospital had one in its organizational structure; however, marketing was not carried out, as there was no employee in this position at the time of our survey. In some cases, marketing was done by several employees. In some hospitals, marketing roles were performed by both the hospital management and the spokesperson. This was the case in two hospitals. Names of departments that carried out marketing in these hospitals are:

- The Quality Department,
- The Director-General Section,
- The Department of Marketing Communication,
- The Department of Commercial Activities and Marketing,
- The Department of Public Procurement.

Looking at the actual departments, we can notice that neither hospital has a completely independent marketing department. In one case, we see the department of marketing communication performing marketing tasks, in another case, there is the department of commercial activities and marketing. In the next question of the survey, we inquired whether *the manager of the department in charge of marketing has some experience with marketing*. In three cases, the department manager had experience with marketing, in two cases, he did not, and in one case, there was an assumption that he does have such experience. From this part of the survey we can deduce that marketing is not fully implemented in the management structure and also is not completely professionalized in the position of the person responsible for directing it.



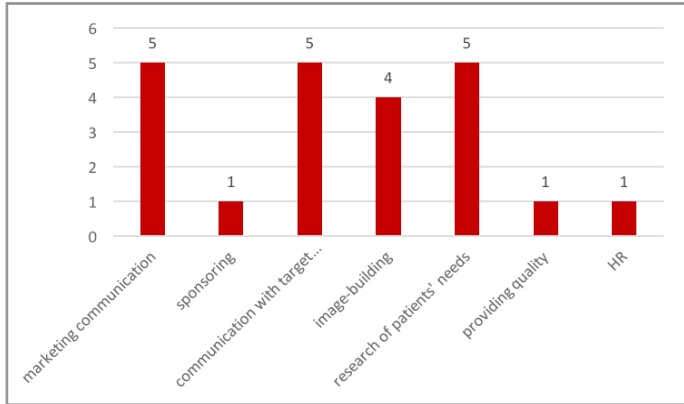
**Chart 2: The form of the marketing organization in the hospital**

Source: own processing

Further, we have asked about *the content of marketing activities in the hospitals* (Chart 2). In the survey, we have found out that only in one out of the six hospitals, marketing was tasked with an activity aimed at sponsoring, although it can bring new sources in a financial or non-financial form. In one hospital, marketing was aimed also at the recruitment of doctors and nurses, so we can state that they focused also on personal marketing. In one hospital, marketing was, among other things, oriented at providing the quality. The marketing in the faculty and university hospitals has several tasks, however, throughout the research, we have come to a conclusion that marketing in hospitals is performed when it is required rather than being organized and targeted. The survey shows that the content of marketing in the hospitals is mainly:

- marketing communication,

- communication with the target groups,
- image-building,
- research of patients' needs.



**Chart 3: The content of marketing in the hospital**

Source: own processing

In the management of hospitals, it is essential for the marketing employee to take part in important decisions of the executive management. In four cases, the hospital marketing employee is ***a part of all important decisions made by the hospital***, in two cases, he is not. However, it is necessary to note that in one case, the independent marketing employee is unable to take part in all decisions made by the hospital. Due to the fact that, in some cases, the senior management is responsible for marketing activities, marketing is a part of the decision-making, but the organization of marketing is not performed as well as it would be with a designated independent person.

#### **4 The proposal for an incorporation of a marketing department into the organizational structure of the faculty and university hospitals in Slovakia**

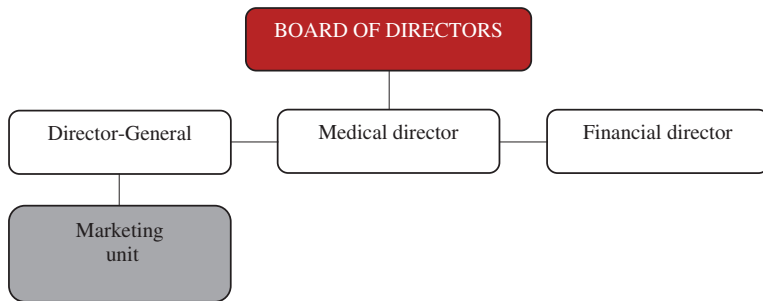
In the Picture 2, we propose a form of organizing marketing in the university and faculty hospitals. If we want marketing in hospitals to have a significant role and be taken seriously, it must be a part of the executive management. There is no other place in the organizational structure of hospitals for it. An expert on communication with the public, i.e. a spokesperson, has to be a part of marketing department. However, currently, many hospitals do not



have marketing in their structures and even if they perform some marketing tasks, they do it, according to the results of our survey, through:

- The Quality Department,
- The Director-General Section,
- The Department of Marketing Communication,
- The Department of Commercial Activities and Marketing,
- The Department of Public Procurement.

Hospitals need to either create an independent marketing unit, or at least employ a person who would be responsible for marketing processes and procedures in the hospital. Besides creating the unit, it is also necessary to establish the powers and responsibilities (duties) of the marketing unit. The marketing employee should have the important information about all hospital management decisions.



**Picture 2: The proposal of the form of marketing organization for the faculty and university hospitals in Slovakia**

Source: own processing

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Edition. Chicago : Society for Healthcare Strategy & Market Development of the American Hospital Association, 2012.

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# WHERE DID BRANDS MAKE MISTAKES? THE BIGGEST FAILURES OF WELL-KNOWN BRANDS IN 2017 AND 2018

*Pavol Minár*

## ABSTRACT:

Case studies in publications on advertising and marketing in the vast majority of cases focus on success stories, with the clear intention of teaching the lessons that led to their success. It is just as interesting to examine failures, or specifically instances where marketing and advertising interventions turned out poorly for brands. They may be used as an example of steps that other brands should avoid. This article focuses on the latest such examples (exclusively from 2017 and 2018) of these failures and analytically examines where brands made mistakes. As this article shows, even the world's largest brands make serious mistakes.

## KEY WORDS:

advertising, brand, brand failures, Dove, goodvertising, H&M, Heineken, Lidl, Lush, marketing, marketing communication, McDonald's, old marketing, Pepsi

## 1 The importance of brands

The brand is an extraordinarily important part of modern civilization. A brand magically transforms a commodity from a set of production attributes into symbolic values (Raymond Williams).<sup>1</sup> They give meaning to a product, which labels and differentiates it (Giep Franzen and Sandra Moriarty).<sup>2</sup> It is a phenomenon, which in the consumer society, born of the Industrial Revolution, reorganises the two fundamental spheres of this society – production and consumption (Martin Kornberger,<sup>3</sup> Lizabeth Cohen,<sup>4</sup> Gary Cross<sup>5</sup>). The act of consumption changes from one of pragmatic utility to a meaningful and signalling gesture (Roland Barthes,<sup>6</sup> Jean

- 1 WILLIAMS, R.: Advertising: the Magic System. In TUROW, J., McALLISTER, M. P. (eds.): *The Advertising and Consumer Culture Reader*. New York, London : Routledge, 2009, p. 13-24. See also: WILLIAMS, R.: Klíčová slova. Slovník kultury a společnosti. In MACURA, V., JEDLIČKOVÁ, A. (eds.): *Průvodce po světové literární teorii 20. století*. Brno : Host, 2012, p. 785-791.
- 2 FRANZEN, G., MORIARTY, S.: *The Science and Art of Branding*. London : M. E. Sharpe, 2009, p. 28.
- 3 KORNBERGER, M.: *Brand Society. How Brands Transform Management and Lifestyle*. New York : Cambridge University Press, 2010, p. 1-84.
- 4 COHEN, L.: *A Consumer's Republic. The Politics of Mass Consumption in Postwar America*. New York : Vintage Books, 2004, p. 111-194.
- 5 CROSS, G.: *An All-Consuming Century. Why Commercialism Won In Modern America*. New York : Columbia University Press, 2000, p. 1-16.
- 6 BARTHES, R.: *Mytologie*. Prague : Dokořán, 2004, p. 35-37, 55-61, 65-67, 136-139.

Baudrillard,<sup>7</sup> James Twitchell,<sup>8</sup> Jean Noel Kapferer<sup>9</sup>). Human existence is given deeper meaning through connections to archetypes (Carol S. Pearson and Margaret Mark<sup>10</sup>). It participates in privileged social discourse (Leiss, Jhally, Kline, Botterill<sup>11</sup>). A brand identifies cultural and social codes (Douglas Holt,<sup>12</sup> Clotaire Rapaille<sup>13</sup>). In a complicated world in which people face a tremendous number of new changes on a daily basis and the need to make decisions takes up so much mental energy, a brand functions as a heuristic or a mental shortcut that accelerates and simplifies the act of making a purchase, which saves us energy (Byron Sharp,<sup>14</sup> Les Binet and Sarah Parker<sup>15</sup>). In the modern world turned upside down by technological changes and innovation, brands are starting to become one of the most prominent signs of disruptive social and economic change; brands are no longer restricted to the world of consumption and economics, they are becoming relevant initiators of change in the world (Thomas Kolster,<sup>16</sup> Grant McCracken,<sup>17</sup> Faris Yakob<sup>18</sup>).

### 1.1 The great advertising of today

2017 delivered many noteworthy brand-related activities. Examples include State Street Global Advisors' "Fearless Girl," Nike's "Breaking2," Burger King's "Bullying Jr.," "Google Home of the Whopper" and "Burning Stores," Procter & Gamble's "The Talk," Transport Accident Commission

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- 7 BAUDRILLARD, J.: The Ideological Genesis of Needs. In SCHOR, J. B., HOLT, D. (eds.): *The Consumer Society Reader*. New York : The New Press, 2000, p. 57-80.
  - 8 TWITCHELL, J. M.: *Adcult USA. The Triumph of Advertising in American Culture*. New York : Columbia University Press, 1996, p. 179-254.
  - 9 KAPFERER, J. N.: *The New Strategic Brand Management*. London : Kogan Page, 2012, p. 7-30.
  - 10 MARK, M., PEARSON, C. S.: *The Hero and the Outlaw. Building Extraordinary Brands Through the Power of Archetypes*. New York : McGraw-Hill, 2001, p. 1-48.
  - 11 LEISS, W. et al.: *Social Communication In Advertising. Consumption in the Mediated Marketplace*. New York : Routledge, 2005, p. 5.
  - 12 HOLT, D., CAMERON, J.: *Cultural Strategy. Using Innovative Ideologies to Build Breakthrough Brands*. Oxford : Oxford University Press, 2010, p. 19-194.
  - 13 RAPAILLE, C.: *The Culture Code. An Ingenious Way to Understand Why People Around the World Live and Buy As They Do*. New York : Broadway Books, 2006, p. 13-28.
  - 14 SHARP, B.: *Marketing. Theory. Evidence. Practice*. Melbourne : Oxford University Press, 2015, p. 49-53, 101-105.
  - 15 BINET, L., PARKER, S.: *How Not To Plan*. Leicestershire : Matador, 2018, p. 53-90.
  - 16 KOLSTER, T.: *Goodvertising: Creative Advertising That Cares*. New York : Thames & Hudson, 2012, p. 6-15.
  - 17 MCCRACKEN, G.: *Chief Culture Officer. How to Create a Living, Breathing Corporation*. New York : Basic Books, 2009, p. 119-154.
  - 18 YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 67.

Victoria's "Meet Graham," The New York Times' "The Truth Is Hard to Find," Volvo's "Moments" and others. They have been followed in 2018 by Tide's "Tide Ad," Volvo's "The Car You Subscribe To" and Nike's "Nothing Beats A Londoner".

### **1.2 Brand mistakes today**

Compared to the tremendous successes of brands, errors and failures that occur from time to time are subject to much less attention and affect the best-built and most carefully-crafted brands all the same. This is a shame since inspirational case studies only highlight communication success stories, and not the opposite when failures occur. This article examines some of the most interesting brand failures from 2017 and 2018.

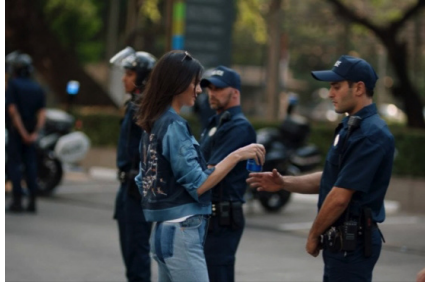
### **1.3 Pepsi and old marketing in the modern world**

Pepsi rolled out a two-and-a-half minute spot in spring 2017 that was part of the brand's "Live for Now" campaign, which is intended as a celebration of current "here-and-now" moments in life that are worth celebrating and that should not be delayed or put off. Supermodel Kendall Jenner appears in the video, which highlights moments and instances where a "higher principle" motivates people to take a stand and react spontaneously, to show that nothing can stop them if they follow their convictions, especially in the face of sensitive issues worldwide, such as human unity and solidarity, peace, harmony and understanding.

People simply rejected it. Pepsi then quickly pulled the spot after it appeared and cancelled the campaign.<sup>19</sup> A hurricane of negative reactions swept through social networks, accusing the brand of exploiting sensitive social, political and socio-cultural topics, but the moment singled out for the most criticism was when Kendall Jenner handed a can of Pepsi to a police officer.

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19 SCHULTZ, E. J., DIAZ, A. CH.: *Pepsi is pulling its widely mocked kendall jenner ad*. [online]. [2017-04-04]. Available at: <<https://adage.com/article/cmo-strategy/pepsi-pulling-widely-mocked-kendall-jenner-ad/308575/>>.



**Picture 1: Kendall Jenner, Pepsi**

Source: YouTube, screenshot

People compared this moment to when Ieshia Evans, an activist in the Black Lives Matter movement, approached the police during a protest in Louisiana and was arrested.



**Picture 2: Kendall Jenner, Pepsi**

Source: Twitter



**Sherry**  
@sichen\_

the new @Pepsi ad evoking imagery of @IeshiaEvans in Baton Rouge is total exploitative brand social activism bs



9:42 PM - Apr 4, 2017

10.2K 5,023 people are talking about this

**Picture 3: Kendall Jenner, Pepsi**

Source: Twitter

### 1.4 Brands with a purpose

We live in a time where people expect brands and corporations to be more than profit-seeking economic entities; rather, they expect them to be cultural institutions with a purpose, and that respond to socially and culturally relevant and sensitive topics (“cause marketing”). A gift economy has been created (Grant McCracken<sup>20</sup>), along with going business with a social aspect (Jeremy Rifkin<sup>21</sup>) and “goodvertising” is being promoted in advertising (Thomas Kolster<sup>22</sup>). Brands take socially relevant topics as themes within this communication trend, often regardless of their immediate economic return. This has created brands with a purpose, and brands that ‘care’ about the world, its state, people, sensitive topics, etc. Goodvertising is more than simply one of the potential variations of corporate social responsibility as certain brands sometimes presume automatically or on the basis of some shortcut or heuristic. If companies and brands that deploy *old* marketing (and therefore marketing that does not see the need for their brand to have authentic goodvertising, and simply views it as one way to generate higher profits) come to see CSR as “worth having” and simply mechanically incorporate it into its brand activities, without a greater overall connection to the dominant communication messages of the brand, they lose track of the fact that goodvertising involves the comprehensive realignment of the brand and its relationship to the world. Goodvertising must therefore be authentic and brands should only employ goodvertising if they are sincere about it (Pavol Minár<sup>23</sup>). This was the most significant problem of Pepsi’s spot.

### 1.5 Pepsi misused the archetypal gesture and created power asymmetry

Giving the can of Pepsi to the police officer is comprehensible through the lens of old marketing processes (“our product must play a key role in the story!”). However, the overall story motif is very problematic in the contemporary world, which demands authenticity: it is a highly culturally relevant and an exceptionally semiotic (semantic) symptomatic gesture with archetypal dimensions. It is a gesture of reconciliation and harmony offered by the weaker and defenceless party to the more powerful and armed party.

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20 See: McCracken, G.: *Chief Culture Officer. How to Create a Living, Breathing Corporation*. New York : Basic Books, 2009.

21 RIFKIN, J.: *The Zero Marginal Cost Society. The Internet of Things, the Collaborative Commons, and the Eclipse of Capitalism*. New York : St. Martin's Griffin, 2014, p. 24.

22 ASee: KOLSTER, T.: *Goodvertising: Creative Advertising That Cares*. New York : Thames & Hudson, 2012.

23 MINÁR, P.: *Značky by mali robiť goodvertising. Ale len ak to myslia vážne*. [online]. [2017-07-11]. Available at: <<http://strategie.hnonline.sk/blog/792334-znacky-by-mali-robit-goodvertising-ale-len-ak-to-myslia-vazne>>.

The cultural history of this image can be identified in various forms. One of the best known is a Marc Riboud photo from 1967 taken at a protest against the war in Vietnam.



**Picture 4: Photo from Marc Riboud**

Source: Artsy

There is another similar example from Czechoslovakia's history. An extremely powerful visual moment is captured in "power of the powerless" (Václav Havel<sup>24</sup>) and it is exactly this motif that has become one of the iconic images of the Velvet Revolution.



**Picture 5: Power of the powerless**

Source: radio.cz

These motifs must be handled very carefully in advertising. If the tools and procedures employed in *old* marketing are exploited and abused and a brand is simply inserted into them, then quite naturally people simply reject it: the archetypal motifs are, and even if people do not realise it, considered to belong to "them", "to everyone" and when an economic entity makes

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24 See: HAVEL, V.: *Moc bezmocných a jiné eseje*. Praha : Knihovna Václava Havla, 2012.



an apocryphal, calculated commercial attempt to colonise them, they are rejected out of hand because their use in advertising is seen as trivialising them, stripping them of their sacral elements and their unseemly abuse.

### 1.6 Hierarchy and asymmetry

The story of the unfortunate Pepsi spot doesn't end there. Kendall Jenner is blonde at the beginning of the story at the modelling photo shoot. Her hair is black when she gives the can to the police officer. The model takes off her wig before joining in the protest march. Semiotically, it is most probably apt to see this as an attempt to engender a sense of "authenticity" of the "real, true me": "when I'm shooting fashion photos, that's work", but "when I join a protest that is the real me" and therefore the figure has to somehow shed her "work-related" attribute, in this case the wig, from a story-building perspective. The very fact that Kendall Jenner takes off a wig is problematic in and of itself. Consider a moment from the spot:



**Picture 6: Kendall Jenner, Pepsi**

Source: YouTube, screenshots

Jenner pulls off her wig and throws it down next to an assistant, who is standing, without looking at her or talking to her. The assistant, probably coincidentally, is an African American. In terms of semiotics, however, this is a clear hierarchical gesture done by a person in power to a subordinate: "hold this form me, I'm off to do something important, you wait here." Many reacted so negatively to the spot simply because of the insensitive way that relations between the white majority and the African American were handled.



**Picture 7: Kendall Jenner, Pepsi**

Source: Twitter

This resulted in an unsustainable situation for Pepsi. After issuing an official apology, the brand removed the spot after a few days: "Pepsi was trying to project a global message of unity, peace and understanding, Clearly we missed the mark, and we apologize. We did not intend to make light of any serious issue. We are removing the content and halting any further rollout. We also apologize for putting Kendall Jenner in this position"<sup>25</sup>

### 1.7 Internal blindness

What are the lessons to be learned from Pepsi's story? As Giep Franzen and Sandra Moriarty note, a brand is a delicate dance between intentional meanings transmitted by the company and perceived meanings created by the reactions of consumers.<sup>26</sup> Therefore it is always necessary to raise the question of how people will perceive the story a brand is trying to tell. There is always the chance that there will be a difference between what the company's believes is its story and how people actually receive the story. Another lesson can be drawn from the fact that Pepsi created this spot in-house using its own creative department. The authors of the spot certainly had no intention of abusing the "power of the powerless" gesture, or of reviving the

25 MONLLOS, K.: *Pepsi Pulls Its Much-Hated Kendall Jenner Ad, Saying It 'Missed the Mark.'*Brand apologizes to viewers and to its endorser. [online]. [2017-04-05]. Available at: <[https://www.adweek.com/brand-marketing/pepsi-pulls-its-much-hated-kendall-jenner-ad-saying-it-missed-the-mark/?utm\\_campaign=nl\\_1&utm\\_source=sailthru&utm\\_medium=email&utm\\_term=AWK\\_Agencies](https://www.adweek.com/brand-marketing/pepsi-pulls-its-much-hated-kendall-jenner-ad-saying-it-missed-the-mark/?utm_campaign=nl_1&utm_source=sailthru&utm_medium=email&utm_term=AWK_Agencies)>.

26 FRANZEN, G., MORIARTY, S.: *The Science and Art of Branding*. London : M. E. Sharpe, 2009, p. 3-45.

stereotype of a rich white woman and a dark-skinned servant. There is the distinct possibility that these people so identified with the internal culture at Pepsi and were so deeply immersed in the preparation of the spot that they were completely unaware of how the story could be perceived. They were simply blind to its potential meanings and interpretations because they were so caught up creating a story about harmony among people and peace. The lesson here is that a brand should entrust their stories to advertising agencies who bring, quite naturally, an outside perspective.

## 2 McDonald's and child grief

McDonald's released a spot in May 2017 in which a young boy is looking over the possessions of his father, who has passed away, and asks his mother about his father and if he, as is his son, is like him (<https://www.youtube.com/watch?v=S1XM4INK8l8&t=3s> ). The son gradually learns from his mother that he really isn't like his father in almost any regard, which seems to deepen his grief. In the end, however, it comes out that they both like the Filet-O-Fish from the McDonald's menu the best.



**Picture 8: McDonald's**

Source: YouTube

The spot quickly became a target of criticism, especially for exploiting a very sensitive topic and for showing insensitivity towards children who have lost a parent.



**Tony Richman**  
@TonyL.Richman



New #McDonalds advert, cynically using the story of a kid's dead dad is trashy beyond belief. Who needs 2 parents when you have McNuggets?

7:55 PM - May 12, 2017



105



54 people are talking about this



**Picture 9: McDonald's**

Source: Twitter



**Picture 10: McDonald’s**

Source: Twitter

Professionals also expressed their concern: “Shelley Gilbert, a psychotherapist who founded the children’s bereavement charity Grief Encounter, said it had received a lot of phone calls from concerned parents. She said: “What [McDonald’s] have done is exploited childhood bereavement as a way to connect with young people and surviving parents alike – unsuccessfully. One in 29 children are bereaved of a parent or sibling by the time they are 16 years of age, so this storyline will resonate with a huge number of children and surviving parents. We have already received countless phone calls this morning, with parents telling us their bereaved children have been upset by the advert and alienated by McDonald’s as a brand that wants to emotionally manipulate its customers.”<sup>27</sup> McDonald’s responded to the criticism by pulling the spot and apologising: “It was never our intention to cause any upset. We are particularly sorry that the advert may have disappointed those people who are most important to us: our customers. The advert will be removed from all media, including TV and cinema, completely and permanently this week.” The objective of this advert was likely to dramatise the role of the brand in every life situation, the good and the bad, because life is also about tragic moments. McDonald’s missed the mark. The lesson in this case should be that advertising should simply not work with child grief. There are two recent examples from the modern history of advertising that have used the death of a father from the son’s perspective: Telecom New Zealand’s “Father and Son” from the turn of the millennium (<https://www.youtube.com/watch?v=Yw6Es89c4IM>) and “Generationer” from Volkswagen in 2017 (<https://www.youtube.com/watch?v=A-sDCUXML2E>). How was

27 SIDDIQUE, H.: *McDonald’s pulls ad that ‘exploited child bereavement.’ After series of complaints, fast food giant withdraws advert that showed boy being told of dead father’s liking for Filet-O-Fish.* [online]. [2017-05-16]. Available at: <<https://www.theguardian.com/business/2017/may/16/mcdonalds-apologises-over-ad-exploiting-child-bereavement>>.

McDonald's different? The sons in both instances are adult men and they are emotionally strong enough to cope with the memories of their dead fathers.

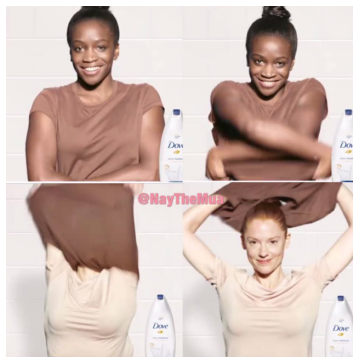
### 3 When Dove goes crazy

No other brand, or government or non-governmental institution has done more over the past decade to effect a change in unacceptable social pressure on women with respect to a woman's appearance and the societal standards of beauty than Dove. Its real beauty campaign originated in 2006 with its legendary "Evolution" spot (<https://www.youtube.com/watch?v=iYhCn0jf46U>), and since then, Dove has continued to dramatise the topic of true female beauty and not the one found in the eyes of their male judges every year since in an interesting and very relevant manner. This makes it even more surprising that this brand communicated in a way that was racially insensitive and even disparaging manner. Dove released an advert on its Facebook page in October 2017 for a shower gel in which a dark-skinned woman takes off her dark clothing and a light-skinned woman in light-coloured clothing appeared.



**Picture 11: Dove**

Source: Pinknews



**Picture 12: Dove**

Source: Glamour

Of course, dramatising the effects of using this product cannot be considered anything other than walking on the fine line of outright racism and it is breathtaking that Dove was the one to bring it to life. People spontaneously began to compare this Facebook advert to Victorian Age advertising which, in accordance with the socially acceptable cultural norms of the age, had no problem using the theme of transformational cleaning “makeovers” where dark-skinned people were turned white as a benefit of using cleaning and cosmetic products.



Picture 13: Victorian Age

Source: Pinterest



Picture 14: Victorian Age

Source: Pinterest



**Picture 15: Dove**

Source: Twitter



**Picture 16: Dove**

Source: Twitter

Dove did come to its senses, took down the post and issued an apology. The question remains, how could something like that even happen?



**Picture 17: Dove**

Source: Twitter



### 3.1 How Dove went just as crazy once before

It is important to note that this wasn't the first time when Dove insensitively depicted differences in skin colour as in the case of "White and Black". It published an advert in 2011 in which it used the age-old advertising technique of comparing old to new to demonstrate the effects of one of its cleaning products. And, just as breathtakingly, it dramatised this comparison by showing the transformation of a dark-skinned woman to a light-skinned woman and using a Latino woman as a kind of intermediate stage.



**Picture 18: Dove**

Source: Huffington Post<sup>28</sup>

This case is so clear that there's almost nothing to explain with respect to Dove's failure. The basic tenant here is that the people who care about the brand must remain mentally present and grounded at all times and focus their ideas on their work, their brand and their consumers. If the people responsible for Dove had done the same, nothing of the sort would have ever happened.

28 MOSS, H.: 'Dove VisibleCare' Ad Called Out For Being Racist. [online]. [2017-05-03]. Available at: <[https://www.huffingtonpost.com/2011/05/23/dove-visiblecare-ad-racist\\_n\\_865911.html?guccounter=1](https://www.huffingtonpost.com/2011/05/23/dove-visiblecare-ad-racist_n_865911.html?guccounter=1)>.



#### 4 Lidl and the search for religious neutrality

This case involves a failure that is not as well-known and is therefore covered in brief. Lidl promoted its Greek products in September 2017 using a key visual motif in which the crosses on the Christian churches on the island of Santorini were airbrushed out.



**Picture 19: Lidl – Greek food**

Source: Telegraph<sup>29</sup>



**Picture 20: Santorini**

Source: Hello!<sup>30</sup>

This case received broad publicity, both online and off-line. A member of the Czech government even called for a boycott of Lidl.

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29 *Lidl airbrushes crosses from church on Greek food packaging to be 'religiously neutral'*. [online]. [2017-05-23]. Available at: <<https://www.telegraph.co.uk/news/2017/09/04/lidl-airbrushes-crosses-church-greek-food-packaging-religiously/>>.

30 *CHARNOCK-BATES, H.: Santorini: Discover why the picturesque Greek island is loved by stars including Angelina Jolie*. [online]. [2017-05-15]. Available at: <<https://www.hellomagazine.com/travel/2017051538943/santorini-travel-guide-hotels-restaurants/>>.



**Picture 21: Lidl – Greek food**

Source: iDnes<sup>31</sup>

The brand's own argument was interesting: Lidl explained away this step as an effort to adhere to strict 'religious neutrality'.<sup>32</sup> Lidl, however, did not expound on the extent to which the airbrushing of religious symbols complies with this religious neutrality.

#### 4.1 Lidl and cultural heritage

The scandal with the crosses on Santorini's churches is reminiscent of another case associated with Lidl in our part of the world and that also concerns the brand's relation to cultural heritage. A statue from sculptor Jozef Jankovič, one of the most important Slovak sculptors from the 20th century, if not one of the most important Slovak sculptors of all time, disappeared in 2011 from the Bratislava borough of Ružinov.

31 *Lidlu je pokrytecké, napsal Jurečka. Zákazníci mají zvážit bojkot.* [online]. [2017-02-09]. Available at: <[https://zpravy.idnes.cz/lidl-kauza-krize-recko-jurecka-del-/domaci.aspx?c=A170902\\_191617\\_domaci\\_bur](https://zpravy.idnes.cz/lidl-kauza-krize-recko-jurecka-del-/domaci.aspx?c=A170902_191617_domaci_bur)>.

32 *Lidl airbrushes crosses from church on Greek food packaging to be 'religiously neutral'.* [online]. [2017-05-23]. Available at: <<https://www.telegraph.co.uk/news/2017/09/04/lidl-airbrushes-crosses-church-greek-food-packaging-religiously/>>.



**Picture 22: Slovak sculptors**

Source: Pravda<sup>33</sup>



**Picture 23: Slovak sculptors**

Source: SME<sup>34</sup>

It came to light that the sculpture was in the way of a future Lidl store and its parking lot.

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33 OPOLDUSOVÁ, J.: *Kedysi búrali sochy komunisti, dnes developeri*. [online]. [2017-03-04]. Available at: <<https://kultura.pravda.sk/galeria/clanok/34355-kedysi-burali-sochy-komunisti-dnes-developeri/>>.

34 BENEDIKOVIČOVÁ, M.: *Sochu v Ružinove zbúrali bez opýtania. Výstavbe obchodného domu prekážala socha. Nepreniesli ju inam, bez varovania ju zbúrali*. [online]. [2017-02-04]. Available at: <<https://bratislava.sme.sk/c/5833839/sochu-v-ruzinove-zburali-bez-opytania.html#ixzz5QnMOUMBo>>.



**Picture 24: Slovak sculptors**

Source: SME<sup>35</sup>

It was a rather well-publicised scandal in Slovakia, even though it was too late to save the sculpture. Just as in the case of Dove, when the same brand makes the same error twice, it is necessary to raise the question of its relationship to and respect for culture.

### Zbúranie Jankovičovej sochy je barbarstvom

juraj Kušnierik, 3. apríl 2011

V Ružinove minulý týždeň zbúrali sochu Jozefa Jankoviča Čas. Je to prejav neveriteľného barbarstva

Dočítal som sa o tom v **SME** a najprv som tomu nechcel veriť. Pri stavbe predajne Lidl jednoducho zbúrali sochu Jozefa Jankoviča. Socha mala názov Čas a autor ju vytvoril v šesťdesiatych rokoch minulého storočia, kedy ešte mohol robiť sochy (počas normalizácie bol umelecky umlčaný). Na estetickú stránku tej sochy môžu byť rôzne názory (mne sa napríklad páčila), ale len tak rozlíčiť dielo pravdepodobne najvýznamnejšieho žijúceho sochára na Slovensku a potom sa ešte tváriť ako keby nič, je prejavom mimoriadne vyvinutej nekultúrnosti.

**Picture 25: Slovak sculptors**

Source: Týždeň<sup>36</sup>

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35 BENEDIKOVIČOVÁ, M.: *Sochu v Ružinove zbúrali bez opýtania. Výstavbe obchodného domu prekážala socha. Nepreniesli ju inam, bez varovania ju zbúrali.* [online]. [2017-02-04]. Available at: <<https://bratislava.sme.sk/c/5833839/sochu-v-ruzinove-zburali-bez-opytania.html#ixzz5QnMOUMBo>>.

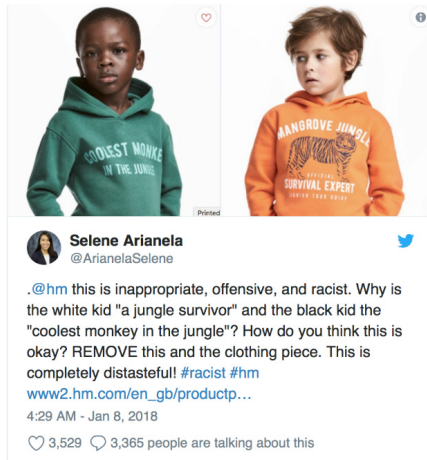
36 KUŠNIERIK, J.: *Zbúranie Jankovičovej sochy je barbarstvom.* [online]. [2017-02-04]. Available at: <<https://www.tyzden.sk/nazory/19812/zburanie-jankovicovej-sochy-je-prejavom-barbarstva/>>.

## 5 H&M and the jungle monkey

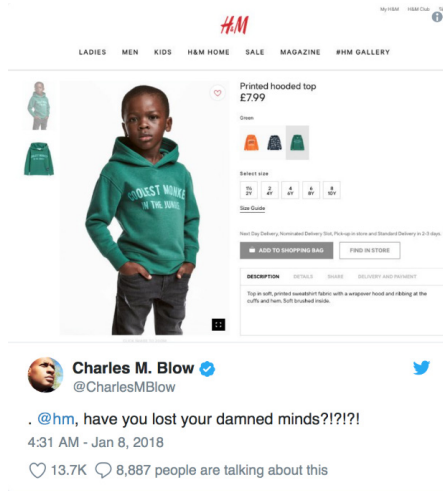
H&M followed in Dove's footprints in the first week of January 2018. This year's children's collection had a hooded sweatshirt with the words "Coolest Monkey in the Jungle" and a black child was featured in the picture. A white boy in the catalogue was wearing a sweatshirt with the words "Mangrove Jungle Survival Expert". And a scandal was born.



**Picture 26: H&M**  
Source: Twitter



**Picture 27: H&M**  
Source: Twitter



**Picture 28: H&M**

Source: Twitter

After protests on social media and on off-line media, H&M pulled the catalogue and appointed a global diversity leader in reaction to the entire situation.<sup>37</sup>

## 6 Lighter is better

Heineken pulled an advert in 2018 in which the slogan 'lighter is better' was featured to inspire consumers to drink Heineken Light instead of wines and cocktails: [https://www.youtube.com/watch?v=\\_DXsJDDkOMo](https://www.youtube.com/watch?v=_DXsJDDkOMo). Chance The Rapper called it racist in a tweet. He was bothered by the fact that the Heineken bottle was passing by people with darker skin and going to a young woman who obviously was of a whiter skin colour.

37 FINLEY, T: *H&M Hires Global Diversity Leader In Response To 'Monkey Hoodie' Backlash*. [online]. [2018-03-18]. Available at: <[https://www.huffingtonpost.com/entry/hm-hires-global-leader-for-diversity-in-response-to-monkey-hoodie-backlash\\_us\\_5a60bea7e4b01b82649d4b57](https://www.huffingtonpost.com/entry/hm-hires-global-leader-for-diversity-in-response-to-monkey-hoodie-backlash_us_5a60bea7e4b01b82649d4b57)>.



### Picture 29: Heineken Light

Source: Twitter

Others followed suit:



### Picture 30: Heineken Light

Source: Twitter

Heineken responded practically immediately. The campaign was halted and the advertising, including spots that didn't bother anyone, were complete removed and today it remains difficult to find. In its apology, Heineken stated: "For decades, Heineken has developed diverse marketing that shows there's more that unites us than divides us," said a spokesman for Heineken US. "While we feel the ad is referencing our Heineken Light beer, we missed the mark, are taking the feedback to heart and will use this to influence future campaigns."<sup>38</sup>

38 TELGRAPH REPORTERS: *Heineken pulls 'lighter is better' beer advert amid*

It is interesting that the company selected the same expression as Dove in its response to accusations of racism in the campaign mentioned above: “we missed the mark.”

## 7 Lush and Spycops

Cosmetic brand Lush pulled its Spycops advertising, which dramatised the presence of police agents in various groups of activists in June 2018: <https://www.youtube.com/watch?v=E19S8FVbA4E&t=1s>. What does this topic have in common with Lush? It was the brand’s distance from the topic that was the reason why people rejected the campaign. Moreover, it impacted the relatives of police officers killed in the line of duty and there were recorded instances where retired police officers requested that shopkeepers remove the offending decorations from shelves. Lush used this as the reason to cancel its campaign, claiming that the safety of employees was at stake.<sup>39</sup>



**Picture 31: Lush**

Source: The Independent

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*racism storm*. [online]. [2018-03-27]. Available at: <<https://www.telegraph.co.uk/news/2018/03/27/heineken-pulls-lighter-better-advert-amid-racism-storm/>>.

- 39 DALTON, J.: *Lush drops ‘spy cops’ campaign after backlash and ‘intimidation from ex-police officers.’Chain store says its volte-face based on ‘safety of staff’*. [online]. [2018-06-18]. Available at: <<https://www.independent.co.uk/news/uk/home-news/lush-spy-cops-campaign-backlash-intimidation-undercover-officers-a8389596.html>>.



## 8 Brands are cultural institutions and the larger brands have it harder

Brands are more than simple economic operators in the modern world that only communicate with their target group. Their importance exceeds the simple bounds of consumption. In a world in which no one believes politicians, priests or the media, and there is no unifying trans-personal and society-wide story, brands have become cultural institutions. Therefore the onus is on them to do something more for society, for the world and for people than simply deliver products, services or commodities. They must do so in such a way that does not abuse sensitive topics or respond to such topics in a disparaging and insensitive manner. In general, the larger the brand, the harder this task. Comparing the errors made by brands as specified in the article with those made by some brands that have made it onto the Sexist Pig list ([www.prasatecko.cz](http://www.prasatecko.cz)), it becomes readily apparent that the advertising of smaller and unknown brands is much more scandalous and less acceptable. However, given their small, local and unknown nature, there is no global or even local scandal. Large brands are demanding of more attention. They are an easier target.

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## BUSINESS SUCCESSION AS AN ALTERNATIVE TO START-UP

*Martin Novyzedlák – Ingrid Dorčáková*

### ABSTRACT:

The aim of the paper is to provide insight on current business succession models in the world, supported by real life succession experiences. Topic of business succession has recently gained a lot of awareness, by national/regional/local bodies and private business sphere, mostly at small and medium sized enterprises. Idea of business succession is closely related to business transfer, answering questions of finding suitable heirs and successors for the business or considering sale of functional business. Idea of business succession is the opposite approach to business, comparing to current trend of Startup companies. The paper describes challenges in business succession and models that help companies survive the generational exchange.

### KEY WORDS:

business succession, business transfer, enterprise transfer, start-up, startup

## 1 Start-Ups and survivability

Start-Ups are currently one of the most popular entrepreneurial ideas. There are various definitions on what a Start-Up actually is or means. "A startup is a company working to solve a problem where the solution is not obvious, and success is not guaranteed," says Neil Blumenthal, cofounder and co-CEO of Warby Parker.<sup>1</sup> Those who sip the startup Kool-Aid define it as a culture and mentality of innovating on existing ideas to solve critical pain points. A startup is a company designed to scale very quickly. It is this focus on growth unconstrained by geography which differentiates startups from small businesses.<sup>2</sup> This global approach, with feeling of freedom and vision of rapidly growing dynamic company, attracts a lot of attention and money from people who are planning on starting a business. We could call this the first "mistake" mostly inexperienced entrepreneurs do, taking bigger slice that they can eat, jumping into the unknown river. The risk could be rewarding, but what are the chances? Is it worth it? Nine out of ten startups will fail. This is a hard and bleak truth, but one that you'd do well to meditate on. Entrepreneurs may even want to write their failure post-mortem before

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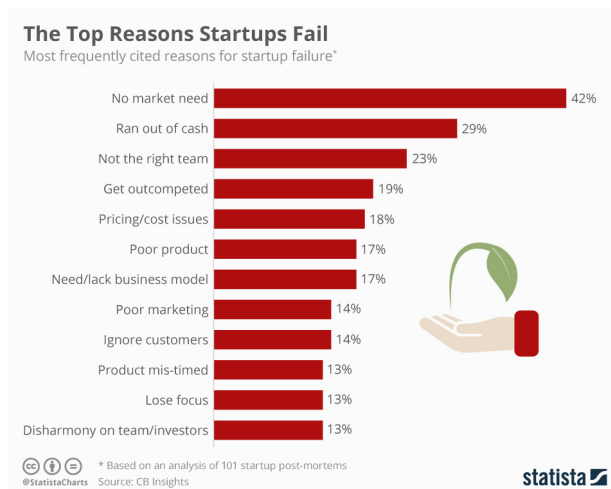
1 ROBEHMED, N.: *What is a Startup?*. Released on the 16<sup>th</sup> of December 2013. [online]. [2018-04-28]. Available at: <<https://www.forbes.com/sites/natalierobehmed/2013/12/16/what-is-a-startup/>>.

2 ROBEHMED, N.: *What is a Startup?*. Released on the 16<sup>th</sup> of December 2013. [online]. [2018-04-28]. Available at: <<https://www.forbes.com/sites/natalierobehmed/2013/12/16/what-is-a-startup/>>.

they launch their business.<sup>3</sup> Some eight of ten new businesses fail within their first three years. Nine of ten venture-backed tart-ups fail to generate meaningful returns.<sup>4</sup>

### 1.1 Top reasons why Start-Ups fail

In this chapter we would like to point out the main reasons why are Start-Ups so unsuccessful. The most insightful data we found were found on server Statista.com and were collected based on a research done by CB Insights, American company that focuses on data collection, analysis and research. The company reached out to and questioned 101 failed Start-Up initiatives, asking them what they would identify as reason that their business failed. Many of the Start-Ups offered multiple reasons for their failure.<sup>5</sup> The full research works with Top 20 reasons of Start-Up failure, we have reduced this list to Top 12, but we are mainly focusing on the most often given answers.



**Chart 1: The Top Reasons Startups Fail**

Source: *The Top Reasons Startups Fail*. [online]. [2018-04-28]. Available at: <<https://www.statista.com/chart/11690/the-top-reasons-startups-fail/>>.

- 3 PATEL, N.: *90% of Startups Fail: Here's What You Need To Know About The 10%*. Released on the 16<sup>th</sup> of January 2015. [online]. [2018-04-28]. Available at: <<https://www.forbes.com/sites/neilpatel/2015/01/16/90-of-startups-will-fail-heres-what-you-need-to-know-about-the-10/>>.
- 4 FENLEIB, D.: *Why Startups Fail: And How Yours Can Succeed*. New York : Apress, 2012, p. 7.
- 5 *The Top 20 Reasons Startups Fail*. [online]. [2018-04-28]. Available at: <<https://www.cbinsights.com/research/startup-failure-reasons-top/>>.

As it can be seen in the Chart 1, the main reason, with 42% of failed startups marking this option, was no market need, meaning that the market did not accept the product or service the startup came up with. This could be a hard slap on the cheek for beforementioned inexperienced entrepreneurs, who had big dreams and big plans with their new product that everyone is going to buy, and the sales are going to skyrocket. The second reason, running out of money, is a threat to every economic activity and subject, therefore we would not blame start-ups here, even though we consider it important to mention, that start-ups usually require a high amount of finances to both set up and also to keep running. Not having the right team is a factor that is possible to avoid, especially in the preparation phase and is highly connected to whether you start your company with people you know for a long time or not. Getting outcompeted is a risk that can happen to both start-ups and typical businesses, even businesses with long history can become pushed out of the market. The next three risks are the ones that are really interesting for us, specifically we are talking about pricing/cost issues, poor product and need/lack of business model. These are truly point where a start-up can fail. But what if it would be possible to fix or avoid some of the mentioned reasons for starting entrepreneurs?

## 2 Business succession

Business succession or succession planning is a process for identifying and developing new leaders who can replace old leaders when they leave, retire or die. Succession planning increases the availability of experienced and capable employees that are prepared to assume these roles as they become available. Taken narrowly, “replacement planning” for key roles is the heart of succession planning. The operational demands of running a family business or other closely held enterprise can be all-consuming, but it’s vital that business leaders take the time needed to assess their organization’s business succession planning. The penalty for failing to get ahead of leadership or ownership changes can be significant, as the coming years may bring substantial transfers of wealth as businesses change hands and adopt new ownership structures. The long-term survival of a business, and the preservation of the wealth that has been built, will likely depend on getting ahead of those changes through strategic succession planning.<sup>6</sup> For private, owner-managed, or family-owned businesses, a solid succession plan can drive the growth of the business, reduce taxes, and set the stage for retirement. Family-run businesses may benefit further by focusing on preserving harmony within the family.<sup>7</sup> As we explained what business

6 *Business succession planning: Cultivating enduring value.* New York : Deloitte, 2015, p. 5.

7 *Business succession planning: Cultivating enduring value.* New York : Deloitte, 2015, p. 5.

succession is, we would like to go back to the chart 1, which shown us the main reasons why start-ups fail and comment on these reasons from the business succession point of view. If an entrepreneur chooses to go with the way of business succession and take a role in management of a company, or even buying out a whole company, it fully or partially cancels out some of the most important issues with start-ups.

The biggest issue of “No market need” is fully eliminated with business succession, as the company already has its place on the market and very probably some customers, therefore it is full protected from this threat. The lower ranked threats of “cost/pricing issues”, “poor product” and “Need/lack of business model” are also resolved similarly to the first one, as an established company already must have solved these issues. The remaining threats are just “Not the right team”, a risk that is revolving around human resources more than on the market itself, the risk of having conflicts with the new colleagues and/or employees is present, but it is not guaranteed to happen. The key strategical positions however are expected to be already occupied with people who have experience in the company. As also mentioned before, risks of running out of money and getting outcompeted are present, but these are present at the whole lifetime of the company, not just at the starting phase or succession/transfer phase.

## **2.1 Risks of Business Succession**

The breakthrough moment in the life of family businesses is the generational exchange process. It includes, in addition to the effective integration of followers into the enterprise structure, the timely delivery of the key management function to the next generation. The founders are often trying to delay this moment as much as possible in an effort to keep things under control. Giving up management positions in the company and leave it to successor is in most cases problematic. It is hard for the founders to leave the business they founded, and which is their lifelong work. If an entrepreneur does not have a successor, he often thinks of a possible sale of his business. Both options (transition from generation to generation, sale of business) are related to the problem of securing the transfer of assets. This is a long process that requires careful preparation. Business transfers are typically triggered by retirement, personal decisions or unpredictable events (illness, death).<sup>8</sup> The older generation considers as its strong side experience gained with age, responsibility and built-up reputation, what is confirmed by the younger generation. They see the young generation as well-linguistically equipped, full of enthusiasm and ideas, but on the other hand very impulsive and impatient. Research has also highlighted the diversity between generations. The young generation (especially in the engineering,

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8 *Situácia rodinných podnikov na Slovensku*. [online]. [2018-04-28]. Available at: <<http://mesacnikpodnikanie.sk/situacia-rodinnych-podnikov-na-slovensku/>>.

manufacturing and agricultural sectors) is rather engaged in management and less in production process itself. On the other hand, the young generation is aware of the importance of knowledge of manufacturing processes in the company and is seeking to gain the necessary information for managing. From the perspective of an older generation, it can be labelled as a more risky, as they are testing the implementation of several differently-oriented projects at once. As the young generation has said, it is based on the traditional attitude of the older generation, which opposes the innovative attitude of the younger generation.<sup>9</sup>

## 2.2 Sample of Business Succession Models

In this chapter we would like to present some of the business succession models, that are currently in active use in various countries of the world. There are of course more models existing, some are detailed more, some less. We chose these, as they give a solid insight of the process that companies are going through even to people that have no experience or knowledge about business succession.

### 2.2.1 Farm succession diagram by Dahlke



**Picture 1: Farm succession diagram**

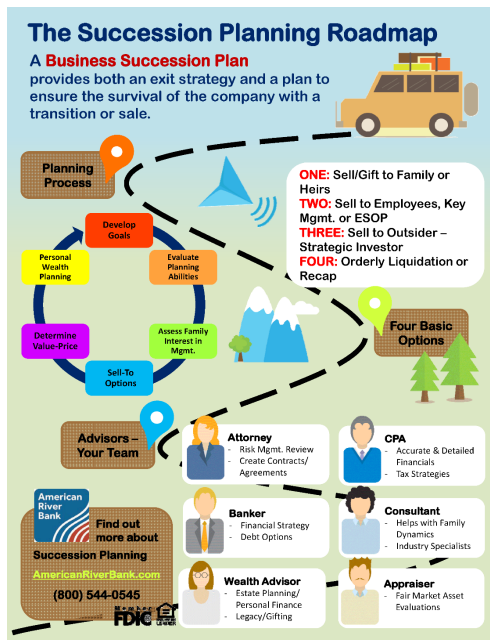
Source: DAHLKE, A.: *Business succession planning for dummies*. Hoboken, NJ, U.S. : John Wiley, 2012, p. 89.

<sup>9</sup> *Situácia rodinných podnikov na Slovensku*. [online]. [2018-04-28]. Available at: <<http://mesacnikpodnikanie.sk/situacia-rodinnych-podnikov-na-slovensku/>>.



As we can see in the diagram, we are being led through various questions that are asking us about current state of our business, moving us forward in the process of succession or bringing us to a point of immediate halt, should there would be a hurdle that would block the whole process of succession. This diagram was developed for farms, but after going through it, we can easily see that there is no real bond in the diagram that would limit usage to farm business. We consider this model to be simple and straightforward.

### 2.2.2 The succession planning roadmap



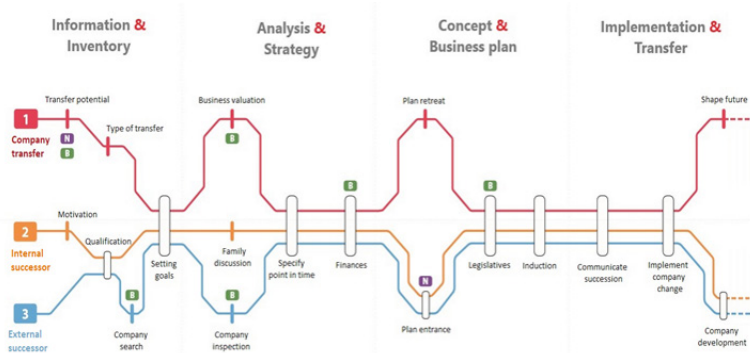
**Picture 2: The succession planning roadmap**

Source: AMERICAN RIVER BANK: *What’s Your Business Exit Strategy?*. [online]. [2017-04-20]. Available at: <<https://www.thebalancesmb.com/writing-a-business-plan-planning-your-exit-strategy-1200841>>.

American River Bank prepared its own tool to help companies and entrepreneurs with business succession process. As it is declared, it provides both options of exit strategy, for companies that cannot or do not want to continue their business, or strategy for company survival through transition, or in our terms succession, or sale of the company. It provides only four simple steps to follow when considering succession, not going into any specific details. If one of the points turns out as impossible or undesired to

achieve, the next step is taken going to another point. The priority of actions is to pass on the company to a family member, second option is to sell it to employees or management of the company, as they are in touch with the company and know how it works. Third option is to sell the company to an outsider, who is willing to take over the company. The last option is to begin liquidation of the company, to minimize the losses. Important factor here is also recommendation of using advisory services. This is understandable as succession is not an easy process. At the same time, as this plan is created by a private bank we understand this as a way of selling or at least promoting services. Nevertheless, help of an experienced specialist in the field of business can prove to be very liberating, taking away bureaucratic burdens away from the company, allowing it to focus on other processes.

### 2.2.3 Nachfolge fahrplan



**Picture 3: Nachfolge fahrplan**

Source: BERLIN SCHOOL OF ECONOMICS AND LAW: *Nachfolge fahrplan*. [online]. [2017-04-20]. Available at: <<https://nachfolge-in-deutschland.de/wp-content/uploads/persistent/Nachfolgefahrplan.pdf>>.

The succession plan is divided in four different stages and includes three different lines representing people involved in the transfer of a business (1), family members for a possible internal takeover (2) and people who would like to start/takeover a business (3). In the first stage, gathering of information should reveal the opportunities but also the risks of a business transfer for each involved group. As a very first step, the owner of a company should analyse the potential of a transfer of his own company. At this step, it is strongly recommended to consult an expert for support. It is also important, that the owner creates an emergency plan for his company. Family members of the company should think about their motivation and qualifications they have to continue the business. The first step for external people starts once they search for possible companies they could

take over. It is suggested to involve a consultant already at this stage for external takeovers. In the second stage “Analysis and Strategy”, the individual goals of each involved member of a transfer and the future strategy should be defined. At this stage, consulting an expert can improve the whole following succession. After this stage, an exact business and transfer plan has to be elaborated. In this stage tailored concepts are required. In addition, the legislative aspects have to be considered before an induction phase of the new owner can begin. In the last stage, the concepts are implemented, and the business is transferred to its new owner. Once the business is transferred, the “old” owner of the business should completely step out and plan his/her own future without company. At the same time, the new owner should step forwards and start with his/her own development of the company.

## 2.3 Projects focusing on business succession in Europe

### 2.3.1 TranSeo

Transeo AISBL (international non-profit association) is the European association for SME transfer:

- SME transfer refers to the sale or acquisition of small and medium-sized enterprises in a broad meaning (MBO, MBI, EBO, family succession, etc.). Transeo AISBL was founded in December 2010 by three organizations active in the transfer of SMEs: SOWACCESS (Wallonia, Belgium), CRA (France) and MKBase (The Netherlands).<sup>10</sup> Transeo connects the SME transfer experts from,
- the private sector (M&A practices, matching platforms, lawyers, business auditors, accountants, chartered accountants, tax consultants, M&A consultants, intermediaries in business transfers, business transfer agencies, banks, private equity firms, ...),
- the public sector (chambers of commerce, economic development agencies, public financing organizations, public matching programmes, ...),
- the academic sector (research centres, business schools, ...),
- ...who are active in the transfer (sale/acquisition) of small and medium-sized enterprises in Europe.

Transeo encourages and promotes the exchange of good practices between experts to stimulate the European SME transfer market. Transeo increases awareness of the business transfer issue at regional, national and European level and works on solutions and projects to improve business transfer at European scale.<sup>11</sup>

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10 *About Tran Seo*. [online]. [2018-04-28]. Available at: <[http://www.transeo-association.eu/index.php?page=transeo-association&hl=en\\_US](http://www.transeo-association.eu/index.php?page=transeo-association&hl=en_US)>.

11 *Tran Seo*. [online]. [2018-04-28]. Available at: <[http://www.transeo-association.eu/index.php?page=home&hl=en\\_US](http://www.transeo-association.eu/index.php?page=home&hl=en_US)>.

### 2.3.2 ENTER-transfer

Every year many well-functioning family-run companies disappear due to the inability to find successors to the business leaders. Despite existing succession schemes in some countries, there is still overall limited experience and awareness on business ownership transfer. The project ENTER-transfer aims to facilitate business succession at national and transnational level. The project will develop innovative tools and services that will streamline the business succession process and help sustaining family companies.<sup>12</sup> Moreover, the project will develop a matchmaking portal for companies that seek succession, a toolbox with practical guidelines for both succession seeking companies and succession seekers, and strategies for creating favourable conditions for business succession. The joint efforts of the partners will result in improved awareness and succession-supporting capacities of public bodies through trainings and regional strategies, strengthened skills and competences of young entrepreneurs, owners of family businesses and their descendants by targeted trainings.<sup>13</sup> Five countries from Central European region are part of this project, with eight project partners. The countries represented are Slovakia, Czech Republic, Austria, Poland and Croatia. The lead partner is Slovakian partner, University of Economics in Bratislava.



**Picture 4: ENTER-transfer logo**

Source: *ENTER – transfer*. [online]. [2018-04-28]. Available at: <<http://www.interreg-central.eu/Content.Node/ENTER-transfer.html>>.

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12 *ENTER – transfer*. [online]. [2018-04-28]. Available at: <<http://www.interreg-central.eu/Content.Node/ENTER-transfer.html>>.

13 *ENTER – transfer*. [online]. [2018-04-28]. Available at: <<http://www.interreg-central.eu/Content.Node/ENTER-transfer.html>>.

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# IDENTIFICATION OF PURCHASING CONSUMER PREFERENCES IN RELATION TO DIGITAL DEVICES

Mária Oleárová – Jakub Horváth – Karina Obšatníková

## ABSTRACT:

The article deals with the identification of consumer preferences related to the use of digital devices for online purchasing in order to ascertain whether there are statistically significant differences between men and women. To reach our objective, we collected the data through a questionnaire survey. A representative sample included inhabitants of Slovakia's territory. We used appropriate statistical methods for the analysis. The objective of the research is to extend the scientific knowledge in the field of mobile purchasing and its results suggest that while smartphones are becoming a common device for carrying out various online activities, Slovak consumers prefer the old notebook. The information obtained can be a useful resource for business entities to target different consumer segments more effectively, depending on their preferences.

## KEY WORDS:

e-commerce, mobile devices, online shopping

## 1 Introduction

The emergence and development of Internet technologies has expanded the business into new areas, with the so-called modern e-commerce. Online purchasing becomes a daily part of most people's lives and cannot be understood as a minority hobby.<sup>1</sup> Many scientists have defined e-commerce in their own perspective. The term e-commerce or electronic commerce is generally understood as purchasing or selling various products or services through electronic systems such as the Internet or similar computer networks.<sup>2</sup> The authors<sup>3</sup> state, that it is a kind of electronic market that provides electronic catalogues of products, including the ability to order and pay via the Internet. According to Chaffey,<sup>4</sup> e-commerce is not limited solely

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- 1 DOHERTY, N. F., CHADWICK, F.: Internet retailing: The past, the present and the future. In *International Journal of Retail & Distribution Management*, 2010, Vol. 38, No. 11/12, p. 943-965.
  - 2 BAČÍK, R., MIHAL, J., FEDORKO, R.: The analysis of the impact of selected communication channels on the selected city population' opinion. In *Polish Journal of Management Studies*, 2015, Vol. 12, No. 2, p. 7-14.
  - 3 PAWLOVSKI, J., HEIMO, A., BETTY, C.: *Handbook on Information Technologies for Education and Training*. Berlin : Springer Science & Business Media, 2013, p. 27.
  - 4 CHAFFEY, D.: *E-business and E-commerce management. Strategy, implementation and practice*. London : Pearson Education, 2009, p. 118.

to make purchases or sales of goods. He adds that e-commerce is a series of digital technologies that enable electronic communication. Another author<sup>5</sup> however, provides a more detailed definition of e-commerce that uses the Internet and www as a technology infrastructure for communication, distribution and exchange of information, which then leads to business transactions between retailers and consumers. E-commerce and social media are likely to develop marketing strategies through trust-building mechanisms and affecting customers' intention to purchase online products or to churn.<sup>6</sup> In a broader sense, e-commerce<sup>7</sup> uses computerized networks to improve organization performance, increases profitability, gains market share, improves customer service and speeds up product delivery. The authors<sup>8</sup> state, that it is the kind of electronic market that provides electronic catalogues of products, including the ability to order and pay via the Internet. The author<sup>9</sup> and a group of authors<sup>10</sup> explain e-commerce as a concept that identifies active marketing and the sale of goods and services on the Internet.

E-commerce can be considered as a system allowing a direct connection of key business entities, i.e. between the seller and customer to make their business relationships more attractive, by using electronic networks to enable day-to-day business activities such as payments or delivery of goods and providing the service.<sup>11</sup> E-commerce has provided many new opportunities for consumers.<sup>12</sup> The rapid expansion of Internet, e-commerce and social media has made the study of consumer behaviour in e-commerce and fundamental research agenda.<sup>13</sup> This rapid growth

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reflects the convincing benefits that e-commerce and social media offer, compared to conventional physical business, including easier connectivity and web presence<sup>14</sup> With the rapid development of the Internet, there is also an enormous increase in technology supporting electronic processes. Of course, these include e-commerce that continually and rapidly changes the way people do business around the world. In the business-to-consumer segment, online sales have increased dramatically over the last few years<sup>15</sup> The European e-commerce turnover, according to the European e-commerce report (2017)<sup>16</sup> has risen by 15% to 530 billion euros in 2016. In 2017, Europe's B2C e-commerce revenue is expected to reach approximately € 602 billion at a growth rate of almost 14%. Customers, and not only those from well-developed countries, but also those from developing countries, are indisputably adapted to the innovative way of shopping. There are various mobile purchasing researches, but most of them are more interested in intentions and attitudes than in practice<sup>17</sup> Although there is some interest in mobile purchasing, there are sharp differences between smartphones and desktops. The authors<sup>18</sup> found that consumer behaviour when searching for information through smart mobile devices differs from desktop search behaviour. However, studies have not been conducted to address the issue of digital devices that men and women prefer when purchasing online. The aim of this article is to broaden the knowledge in the selected area and to find out whether there is such an interest in mobile purchasing even when comparing with other digital devices.

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## 2 Methodology

The main objective of the research was to identify the homogeneity of consumer preferences in relation to digital devices when purchasing in the online environment. Based on the main objective of our research, we formulate the following research questions and the main research hypotheses based on them.

R.Q.I Is there a difference between the output preferences of digital devices to purchase products in the online environment?

- H1: We expect a significant difference in the preferences of digital devices used to purchase products in online stores.

R.Q.II Is there a difference in the preferences of men and women in using the selected digital devices to purchase products in online stores?

- H2: Gender differences in using the smartphone to purchase products in the online environment are statistically significant.
- H3: Gender differences in using the tablet to purchase products in the online environment are statistically significant.
- H4: Gender differences in using the notebook to purchase products in the online environment are statistically significant.
- H5: Gender differences in using the desktop to purchase products in the online environment are statistically significant.

The research carried out can be characterized in terms of data collection as primary, in terms of interconnection of different disciplines as interdisciplinary research. If we consider theoretical outcomes, we can consider our research as applied and practical, and given its character, we can talk about a quantitative research. In order to meet our defined research goal, we conducted a questionnaire survey located throughout Slovakia between February and June 2016. We carried out the survey in the form of electronic inquiry and we can characterize it by randomized stratified selection with the characteristics of the basic set of gender and age. However, the respondents in terms of age cohort are divided into the so-called generations X and Y. The goal was to achieve a ratio of 53% of women and the rest of men, but the willingness to fill out the questionnaire by women was significantly higher. Mostly younger people (Y generation) with a 72% share participated in the survey. On the contrary, the older (generation X) got only 28%. Due to incomplete completion, we excluded 23 observations. The selection consists of 414 observations, of which approximately 63% are women. We evaluated the obtained data using the Microsoft Office suite, namely the Excel spreadsheet editor. We used the IBM SPSS Statistical Software to process mathematical and statistical analyses. Due to the scale

of the questionnaire, we used non-parametric methods within our methods. We first analysed the first research question through the Kruskal-Wallis H test for the second analysis we used the Mann-Whytney U test.

### 3 Results

The relevant outputs from the survey are declared in the following sections of this particle.

#### ***Homogeneity of digital devices when purchasing in total***

The following table informs us about a significant difference in the preference of individual devices used for online purchasing. The assumption analysis is conditional on the hypothesis:

- H1: We expect a significant difference in the preferences of digital devices used to purchase products in online stores.

**Table 1: Analysis of the homogeneity of using digital devices when purchasing online**

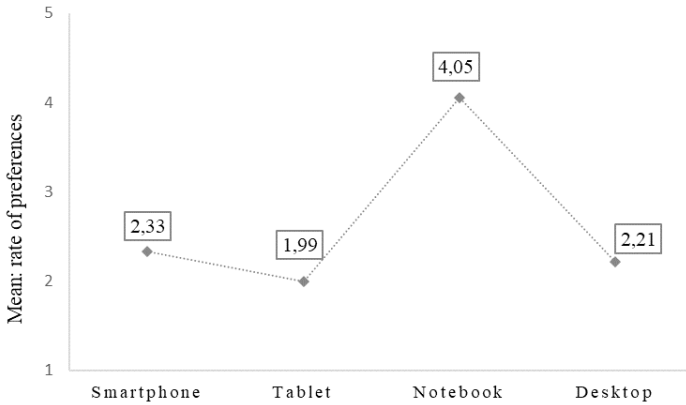
<b>Test Statistics<sup>a,b</sup></b>	<b>rate of preferences</b>
Chi-Square	785,780
df	5
Asymp. Sig.	,000

*a. Kruskal Wallis Test*

*b. Grouping Variable: equipment*

Source: own processing

As can be seen, the value p shown in the last row of the table is equal to zero, and thus is not higher than 0.05, so we accept the opinion on the significant difference in preferences of individual devices. This opinion recommends accepting our basic H1 hypothesis.



**Chart 1: Visual rate of preferences for digital devices when purchasing**

Source: own processing

The laptop is the most popular. Smartphones and desktops are in the second place. Tablets enjoy the lowest popularity during the purchasing process.

***Homogeneity of digital devices when purchasing in case of women and men***

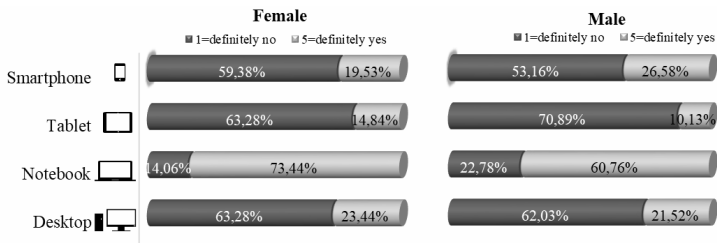
The results of the analysis show that the two groups prefer notebooks the most. While it is 60.76% for men, on the contrary, in the online environment for the mentioned device in case of women it is up to 73.44%. The least preferred digital device is a tablet. Less than 15% of women use them during the purchasing process, and only about a tenth of the surveyed men. On the contrary, 70% of the surveyed respondents do not use tablets for purchasing online. The results of the analysis, among other things, confirm the fact that the traditional desktop computer is not so popular anymore, and vice versa, the most important devices are increasingly the smaller devices. A substantial majority (62-63%) for both groups does not use the desktop to purchase products in the online environment. We cannot claim that ubiquitous smartphones are the most popular online purchasing devices, but the results of the analysis show that almost a third of men are buying through smartphones. The share of women in this case is seven percentage points lower.

**Table 2: Preferred devices for online purchasing/gender**

Digital devices	1-definitely no		2		3		4		5-definitely yes	
	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
Smartphone	59,38%	53,16%	6,25%	3,80%	5,47%	10,13%	9,38%	6,33%	19,53%	26,58%
Tablet	63,28%	70,89%	5,47%	1,27%	10,16%	5,06%	6,25%	12,66%	14,84%	10,13%
Notebook	14,06%	22,78%	5,47%	2,53%	3,13%	1,27%	3,91%	12,66%	73,44%	60,76%
Desktop	63,28%	62,03%	4,69%	2,53%	3,91%	7,59%	4,69%	6,33%	23,44%	21,52%

Source: own processing

The results of this analysis also point to the fact that in the case of both men and women the notebook is the most used. However, when looking at Chart 2, we can notice that the second most preferred device is the smartphone for men (26.58%), while women prefer desktops (23.44%). According to Table 2, it is worth pointing out that, after counting the positive answers (4 and 5), we can assert that even for women, the second most frequently used digital device for online purchasing is the smartphone. Below are respondents' answers to the question: "Which digital devices do you use when purchasing online?"



**Chart 2: Preferred devices for online purchasing/gender**

Source: own processing

Continuing the investigation, we examine the established H2 hypothesis. The following table determines the mean and standard deviation values defined for the sample under study.

**Table 3: Mean and standard deviation values for the use of purchase devices**

Gender		Smartphone	Tablet	Notebook	Desktop
Female	Mean	2,23	2,04	4,17	2,20
	Std. Deviation	1,65	1,53	1,49	1,71
Male	Mean	2,49	1,90	3,86	2,23
	Std. Deviation	1,75	1,48	1,66	1,69
Total	Mean	2,33	1,99	4,05	2,21
	Std. Deviation	1,69	1,51	1,57	1,70

Source: own processing

We cannot clearly state from this that the use of devices for purchasing in case of men and women is different. On the other hand, we can see that the differences are only minimal. The majority of users (women) prefer laptops. The following table shows us the results of particular tests. We carried out these tests on the hypotheses of the second research question:

**Table 4: Test output – Which digital devices do you prefer when purchasing online?**

	<i>Smartphone</i>	<i>Tablet</i>	<i>Notebook</i>	<i>Desktop</i>
Mann-Whitney U	18662,000	18914,000	17740,000	20106,000
Wilcoxon W	51558,000	31475,000	30301,000	53002,000
Z	-1,474	-1,318	-2,563	-,116
<b>Asymp. Sig. (2-tailed)</b>	<b>,140</b>	<b>,188</b>	<b>,010</b>	<b>,908</b>

a. Grouping Variable: Gender

Source: own processing

In almost all cases the value of p is higher than 0.05 and therefore the difference is not significant. The only difference was in the case of notebook where the p value was 0.01. From the table above, we can conclude that the laptop preference rate for females (4.17) is significantly higher than that for males (3.86). Based on these outputs, we reject the H2, H3 and H4 hypotheses, and we only accept the H4 hypothesis, because there is a significant difference in men and women preferences.

## Conclusion

The article discussed the fact how the development of digital technologies changes consumers' buying behaviour. As mentioned above, there are various mobile shopping researches, but most of them focused on the reasons for this type of shopping. The aim of our contribution was therefore to broaden the knowledge in the selected area and to find out whether there is such an interest in mobile shopping even when comparing with other digital devices such as laptops, tablets and desktop. Firstly, we analyzed device preferences with the conclusion that preferences are not homogeneous. As we mentioned, notebook reached the highest score. The middle category included the smartphone, tablet and desktop. For tablets, but especially for smartphones, we expect a rising trend, and on the other hand, for desktop we expect declining preferences. In the second research question, we focused on the diversity of preferences between women and men in using the smartphone, tablet, notebook and desktop. The only significant discrepancy occurred in the case of the laptop. Women are more likely to prefer

notebooks. Digital technologies are increasingly becoming an important part of the lives of many people of all generations. Their results are reflected in changes in the ways of doing business, as well as in human existence. It can be seen in various areas of life, such as interpersonal communication, which has succintly succumbed to electronic progress or a way of shopping that we can now consider to be much more sophisticated. That innovation is synonymous with success is now more than obvious. The key is therefore to take advantage of all opportunities to strengthen customer relationships. The real opportunity lies in knowing the relevant data that helps marketers focus more accurately on the right group of people.

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## OLL SELECTED SPECIFICS OF MARKETING COMMUNICATION IN ENVIRONMENT OF SOCIAL NETWORKS

*František Pollák – Peter Dorčák – Peter Markovič*

### ABSTRACT:

The aim of the study is to identify and then interpret the basic preconditions for effective use of social network Facebook as a marketing communication platform for in selected Central European market. In order to achieve the objective, as well as partial targets, this contribution can be seen as a summary of coherent analysis of interaction of users of selected social network to the intensive marketing communication activities of two main players form telecommunication market during their Christmas promotions campaigns. Context necessary for the fulfilment of the main objective was analyzed base on secondary data on thousands of real users/ customers. From the perspective of main findings, basic recommendations for the efficient use of selected marketing communication tools on the social networking site Facebook are described in terms of improving the expected user interactions. The findings and information presented in this contribution can help improve understanding of related issues affecting effective implementation of resources (time and finances) by entities using selected marketing tools, particularly marketing communication in the context of the social networking site Facebook for the purpose of promotion and branding.

### KEY WORDS:

marketing communication, marketing tools, promotion, social network

## 1 Introduction

The phrase social network is a sociological term originating in the mid-20. century, which describes the social structure linked by friendship, common interests, religious orientation, common race, and so on. The addition of the word virtual means, that these social networks develop, when their users are connected to the Internet.<sup>1,2</sup> American researchers Boyd and Ellison<sup>3</sup> define virtual social networks as Web services, which enable individuals to:

- 1 PAVLÍČEK, A.: *Nová média a sociální síť*. Praha : Oeconomica, 2010, p. 17.
- 2 SOVIAR, J., VODÁK, J.: Value network as part of new trends in communication. In *Communications – Scientific letters of the University of Žilina*, 2012, Vol. 14, No. 2, p. 72.
- 3 BOYD, M., ELLISON, N.: Social Network Sites, Definition, History, and

- create a public profile within a bounded system,
- articulate a list of other users with whom they share a connection,
- view and traverse their list of connections within the system.

The communication element is highlighted in Macek's definition,<sup>4</sup> according to whom virtual social networks are egocentric communication platforms, in which user profiles through which users can view profiles of other users and communicate with them, take the central position. Virtual social networks are based on a combination of different methods of communication, where sharing is the most important one. It is a public space, which allows users fulfil social norms, express their opinions publicly, learn from reactions of others and give events and statements value of reality as that they can confirm them as witnesses.<sup>5</sup> The concept of a social network can be viewed from two perspectives. The first perspective is a part of sociology, the second is a part of the Internet. From a sociological perspective, we define the social network using sociological dictionary as follows: A social network is a set of entities connected by exchange relationships. Entities form nod points of the network, while relationships are expressed by connecting lines of these points. Social network can thus be understood as interconnected groups of people integrating and influencing each other, while the sphere of their interaction includes a varied content from common interests, religious or racial affiliation after sharing a variety of common experiences<sup>6</sup>. From the perspective of the Internet social network is defined as an Internet service that allows registered users create and edit personal/corporate public/non-public profile and use it to communicate with other users, share various kinds of information, photos, videos, chat, and perform other activities.<sup>7,8</sup> Virtual social networks go far beyond technology and media. It is one of the most prominent sociocultural phenomena of this decade.<sup>9</sup> By developing

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Scholarship. In *Journal of Computer-Mediated Communication*, 2007, Vol. 13, No. 1, p. 14. [online]. [2017-04-20]. Available at: <<http://www.jcmc.indiana.edu/vol13/issue1/bayd.ellison.html>>.

- 4 MACEK, J.: *Úvod do nových médií*. Ostrava : Ostravská univerzita v Ostravě, 2011, p. 25.
- 5 BEDNÁŘ, V.: *Internetová publicistika*. Praha : Grand Publishing, 2011, p. 21.
- 6 See: PETRUSEK, M., VODÁKOVÁ, A.: *Velký sociologický slovník*. Praha : Karolinum, 1996.
- 7 KULHÁNKOVÁ, H., ČAMEK, J.: *Fenomén facebook*. Kladno : Jakub Čamek, 2010, p. 86.
- 8 WIERZBINSKI, B.: Communication and information sharing in the process of creating market advantage among small and medium enterprises collaboration. In *Hradec Economic Days 2014*. Hradec Králové : Gaudeamus, 2014, p. 438.
- 9 SARUC, N. T., DORČÁK, P., POLLÁK, F.: E-business and its Application in Conditions of Central European Market. In *QIP journal*, 2013, Vol. 17, No. 1, p. 9-15.

new types of everyday interaction, which implies the possibility of new types of relationships with gravity to form, social websites like Facebook, Myspace and LinkedIn fundamentally change our lives and work style and the way connect with others.<sup>10,11</sup>

As individuals, we have two sources of personal competitive advantage: human capital and social capital. Human capital that includes talent, intellect, charisma and formal authority is important for success but often it cannot be controlled directly. On the other hand, social capital is derived from our relationships.<sup>12</sup> Research shows that due to transfer of the network on the web people are more capable and more efficient in assembling and use of social capital. Consciously or unconsciously they use Facebook and LinkedIn, for example as a tool for maximizing their social capital from relationships:

- Private information – frequent, informal communication which happens on social networks, contains private information. Emotional relationship between individuals on a social network is transferred to their offline relationships and thus increases the likelihood of information exchange.
- Varying offer of skills, HR managers, recruiters and others can simply search profiles of LinkedIn of Facebook members, who correspond to the required skills and then contact them directly or view their activities.
- Energy and attention of others instead of absorbing their own network with spam in the form of bulk mail, social network members can passively offer opportunities on their profiles in the form of status and thus have the approached parties to articulate interest themselves.<sup>13</sup>

As we stated in previous page, online social networks are based on a combination of different methods of communication, where sharing is the most important one. It is a public space, which allows users fulfil social norms, express their opinions publicly, learn from reactions of others and give events and statements value of reality as that they can confirm them as witnesses.<sup>14</sup> The most important advantage of online social networks is, according to Ellison, Steinfield and Lampe,<sup>15</sup> social capital which is a result

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10 SHIH, C.: *Vydělávajte na Facebooku*. Brno : Computer Press, 2010, p. 196.

11 ZEISSER, M.: *Unlocking the Exclusive Potential of Social Networks*. [online]. [2017-04-20]. Available at: <[http://www.mckinseyquarterly.com/Unlocking\\_the\\_elusive\\_potential\\_of\\_social\\_networks\\_2623](http://www.mckinseyquarterly.com/Unlocking_the_elusive_potential_of_social_networks_2623)>.

12 BOYD, M., ELLISON, N.: Social Network Sites, Definition, History, and Scholarship. In *Journal of Computer-Mediated Communication*, 2007, Vol. 13, No. 1, p. 14. [online]. [2017-04-20]. Available at: <<http://www.jcmc.indiana.edu/vol13/issue1/bayd.ellison.html>>.

13 SHIH, C.: *Vydělávajte na Facebooku*. Brno : Computer Press, 2010, p. 198.

14 BEDNÁŘ, V.: *Internetová publicistika*. Praha : Grand Publishing, 2011, p. 21.

15 ELLISON, N., STENIFIELD, CH., LAMPE, C.: The Benefits of Facebook “Friends:” Social Capital and College Students’ Use of Online Social Network Sites. In

of formation and maintenance of interpersonal relations.<sup>16</sup> From the other perspective, the main reason of using online social networks is keeping in touch with friends and acquaintances. This is also true of our memories. Four of the most common reasons for users are contact with friends, planning with friends, organizing events and getting advice and recommendations. Companies and other institutions may use online social networks to, for example, inform about interesting events and other events, because sending invitations to interesting events is one of their basic functionalities.<sup>17</sup> Social networks are also an effective tool for public relations. If users are offered an interesting topic, they can very efficiently spread all types of petitions and similar initiatives through social networks. Social networks also allow to bring brands closer to customers, increase their popularity and strengthen their image.<sup>18</sup> Functionality of social networks enables users to add their favorite brands to their personal profiles. Foreign research suggests that “fans” of brands on online social networks are much more prone to buy a brand or recommended it to their friends.<sup>19,20</sup> Marketers need to be where their customers and potential customers are, which is, more and more frequently, on social networking sites. Sites such as Facebook have hundreds of millions of active users. Billion minutes are spent on Facebook every day. Social networks are a rapidly growing global phenomenon that extends across all continents.<sup>21</sup>

## **2 New approaches to marketing communication- the necessity for interactive marketing**

The phenomenon of using interactive technology in marketing can be observed for several decades. The rate of modern technology usage within an effective marketing mix shows a growing trend. The phenomenon can be observed in entities active in almost every field related to the development of new products, cost optimization, efficient distribution policy, or communication of messages to the target market. Interactive marketing is currently considered to be one of the fastest growing forms of marketing

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*Journal of Computer-Mediated Communication*, 2007, Vol. 12, No. 4, p. 1144.

- 16 SVETOZAROVÁ, N.: Analysing the requirements of performance appraisal systems. In *Management 2012: Research management and business in the light of practical needs*. Prešov : Bookman, 2012, p. 240.
- 17 KARLÍČEK, M., KRÁL, P.: *Marketingová komunikace: Jak komunikovat na našem trhu*. Praha : Grada Publishing, 2011, p. 182.
- 18 SOVIAR, J.: Simplification of Marketing Scheme for Business Start-Ups. In *Communications – Scientific Letters of the University of Žilina*, 2011, Vol. 13, No. 4, p. 55.
- 19 ZAMAZALOVÁ, M.: *Marketing obchodní firmy*. Praha : Grada Publishing, 2009, p. 157.
- 20 DELINA, R.: Transparency in Electronic Business Negotiations – Evidence Based Analysis. In *Quality Innovation Prosperity*, 2014, Vol. 8, No. 2, p. 74.
- 21 SHIH, C.: *Vydělávajte na Facebooku*. Brno : Computer Press, 2010, p. 124.

communication within the B2C model, i.e. organization-customer model of communication. This is one of the main reasons why many organizations try to incorporate interactive platforms into their portfolios of marketing activities and get the most out of them.<sup>22</sup> For example, mobile commerce is a concept in which products are sold and purchased directly via mobile devices<sup>23</sup> and constitutes mobile devices usage within a business operation.<sup>24</sup> Samuelsson and Dholakia<sup>25</sup> over a decade ago claimed that interactive business provides opportunities to reach customers on more locations for the purpose of personalization of services offered in a new way. Smartphones and tablets recently changed the rules of how we are obtaining information. The rate of growth of mobile commerce on developed markets reached 71% in the year before last year compared to 2012, when the turnover of 30.5 billion USD was reached.<sup>26</sup>

However, in spite of the growing number of academic research, the overall summary on interactive marketing is not as consistent and somewhat fragmented. In geographical conditions of the Central European market this is still a relatively new phenomenon. Available data come largely from research conducted mainly in Anglo-Saxon countries. The Salesforce survey<sup>27</sup> was carried out on a sample of 470 users, of which 265 used smartphones only, and the remaining 205 used smartphones and tablets. The data were collected between 15 December 2013 and 15 January 2014. 85% of respondents of this survey replied that electronic devices are a central part of their daily lives. It is up to 90% within the age group 18-24. 76% of smartphone users search for information using a web browser. The survey found that 80% of mobile users subscribe to a newsletter in order to get coupons. 63% of respondents can get such coupons following company profiles on social networks. In January 2014 Inmar Organization<sup>28</sup> conducted a survey of 1,091

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22 SOVIAR, J., VODÁK, J.: Value network as part of new trends in communication. In *Communications – Scientific letters of the University of Žilina*, 2012, Vol. 14, No. 2, p. 72.

23 TAN, S.: *Ecom Hell: How To Make Money In Ecommerce Without Getting Burned*. San Francisco : ECOM HELL, 2013, p. 73.

24 STAIR, R., REYNOLDS, G.: *Fundamentals of Information Systems*. Boston : Cengage Learning, 2014, p. 362.

25 SAMUELSSON, M., DHOLAKIA, N.: *Assessing the Market Potential of Network-enabled 3G M-Business Services*. *Wireless Communications and Mobile Commerce*. Hershey, PA : Idea Group Publishing USA, 2003, p. 23.

26 STAIR, R., REYNOLDS, G.: *Fundamentals of Information Systems*. Boston : Cengage Learning, 2014, p. 363.

27 SALESFORCE: *Mobile Behavior Report: Combining mobile device tracking and consumer survey data to build a powerful mobile strategy*. [online]. [2017-04-20]. Available at: <<http://www.exacttarget.com/sites/exacttarget/files/deliverables/etmc2014mobilebehaviorreport.pdf>>.

28 IMMAR: *Coupon Trends: 2013 Year-End Report*. [online]. [2017-04-20]. Available

respondents aged 18 to 69 years. According to the survey 66% of users, who expressed an interest in some form of marketing communication, use smartphones. The Ashraf and Kamal survey<sup>29</sup> was conducted on a sample of 164 respondents from universities in Islamabad and Karachi. The data were collected between December 2009 and January 2010. The results of this survey say that innovativeness of consumers positively influences their attitude toward interactive marketing. Electronic devices are therefore accepted as a promotional medium. Google Shopper Marketing Council<sup>30</sup> conducted a survey between October and December 2012 on a sample of 1,507 smartphone owners, 90% of respondents said they used their mobile phones for pre-purchase activities.

### 3 Objectives and methods

The aim of the study is to identify and then interpret the basic preconditions for effective use of social network Facebook as a marketing communication platform for in selected Central European market. In order to achieve the objective, as well as partial targets, this contribution can be seen as a summary of coherent analysis of interaction of users of selected social network to the marketing communications of SMEs as well as to the intensive marketing communication activities of two main players from telecommunication market during their Christmas promotions campaigns. Context necessary for the fulfilment of the main objective was analyzed base on secondary data on thousands of real users/ customers. From the perspective of main findings, basic recommendations for the efficient use of selected marketing communication tools on the social networking site Facebook are described in terms of improving the expected user interactions. The findings and information presented in this contribution can help improve understanding of related issues affecting effective implementation of resources (time and finances) by entities using selected marketing tools, particularly marketing communication in the context of the social networking site Facebook for the purpose of promotion and branding.

Related issues such as the impact of the absolute number of fans of the model fan page on the average number of likes, shares or comments are analyzed as a part of partial objectives. The subject of the analysis: The subject of the

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at: <[http://go.inmar.com/rs/inmar/images/Inmar\\_2014\\_Coupon\\_Trends\\_Report.pdf](http://go.inmar.com/rs/inmar/images/Inmar_2014_Coupon_Trends_Report.pdf)>.

29 ASHRAF, F. M., KAMAL, Y.: Acceptance of mobile marketing among university students. In *Mustang Journal of Business and Ethics*, 2010, Vol. 9, No. 1, p. 11.

30 GOOGLE: *Mobile In-Store Research: How in-store shoppers are using mobile devices*. [online]. [2017-04-20]. Available at: <[http://www.marcresearch.com/pdf/Mobile\\_InStore\\_Research\\_Study.pdf](http://www.marcresearch.com/pdf/Mobile_InStore_Research_Study.pdf)>.

analysis are selected local small and medium sized enterprises predominantly operating on the selected Central European market, more specifically Slovak Republic, which actively use social networking site Facebook for their marketing communications activities during regular year, as well as two main players from telecommunication market during their Christmas promotions campaigns. Data sources and methods used within conducted analyses: In order to achieve the objective, as well as partial targets, this contribution can be seen as a summary of three autonomous analyses. In the first analysis, context necessary for the fulfilment of the main objective was analyzed base on secondary data on hundreds of company profiles (local small and medium-sized enterprises, operating predominantly in the service sector and conduct their business activities in a business-to-consumer (B2C) environment) managed by a specific marketing agency. In the second analysis, context necessary for the fulfilment of the main objective was analyzed base on secondary data on thousands of real users/ customers. Within the third analysis data on activities of 15 randomly selected profiles/fan pages of local small and medium-sized enterprises were selected (from among hundreds of profiles managed through the aforementioned marketing agency). The collected data were subsequently subjected to a thorough statistical testing based on monitored parameters. For the purposes of this contribution, these profiles formed a model subject where the influence of an absolute number of fans has on the activity of the user base is monitored (average number of likes, shares, or comments).

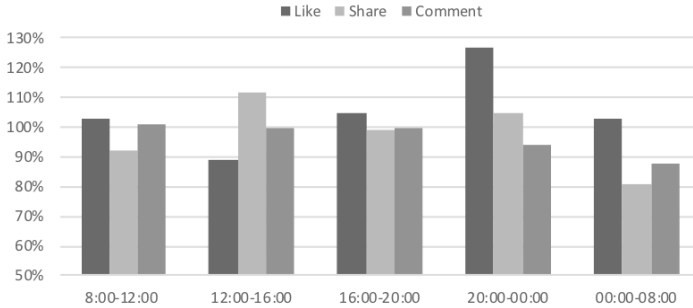
## **4 Results and discussion**

### **4.1 Analysis of interactions on the basis of timing**

Within the first analysis specific context connected to the issue of the effective use of selected marketing communication tools on Facebook were monitored based on secondary data on hundreds of company profiles (of local small and medium-sized enterprises) managed by a specific marketing agency. We specifically focused on the issue of effective timing as a precondition for inducing a maximum possible interaction between an organization and its target user base (in this case, it is possible to interpret this base as a target customer market as well). In identifying effective timing, we not only describe a specific period of time during a model day, but we also mapped facts that helped to develop an outline of an expected user interaction also during a common model/week. As a part of the analysis we normalized the number of likes, shares and comments of selected posts by the number of selected fan pages. On a page with a larger fan base it is logically assumed that a post gets more responses than on a page with the smaller fan base. Posts monitored for day and hour of posting were compared with an average post following



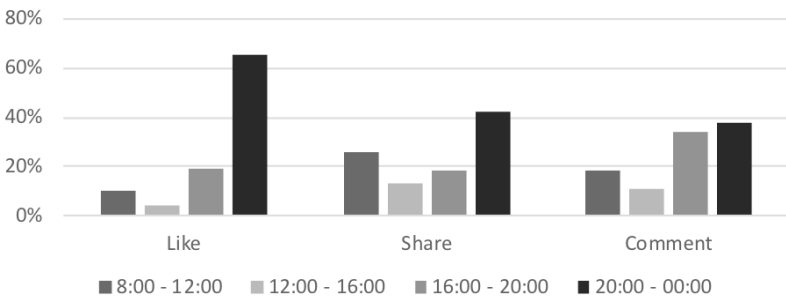
standardization per number of fans. We now can see the percentage value of how much is a particular model post added at a specific date/hour during a model day more or less successful comparing to the average of all posts and all days. Findings are interpreted in the following charts.



**Chart 1: User interaction during a normal day- SMEs**

Source: own processing

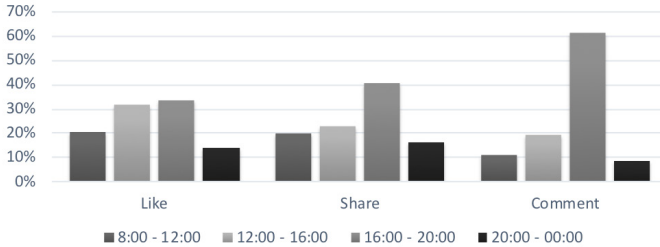
As the Chart 1 shows, fans gave the highest number of likes to posts submitted between 8 P.M. and midnight. Posts submitted between noon am and 4 P.M. were given the lowest number of likes, which means a 12.7% drop below the normalized average. In terms of sharing, expectations were confirmed when posts submitted in the afternoon received the highest number of shares, whereas posts submitted between midnight and 8 A.M. received the lowest number of shares.



**Chart 2: User interaction during a normal day- Telekom**

Source: own processing

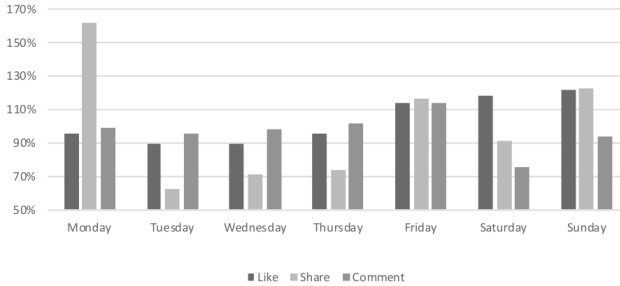
As the Chart 2 shows, Telekom fans show the characters of a model Facebook user. Posts added after twenty-o'clock records the highest engagement rate. Posts submitted between noon am and 4 P.M. were given the lowest number of likes.



**Chart 3: User interaction during a normal day- Orange**

Source: own processing

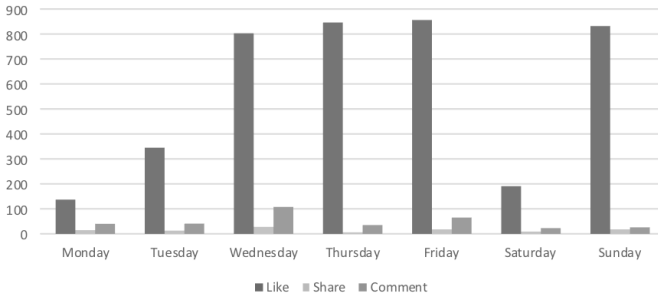
As the Chart 3 shows, at first glance, we can say that the orange operator’s fans go to sleep sooner and get up early. Their activity grows around lunch and advances before eight o’clock in the evening, after 8PM falls sharply. In terms of the model week we can see on the Chart 4 that posts of SMEs submitted over the weekend received approximately 20% more likes than posts submitted during the working week. On Saturday we saw an increase by 18% compared to the average, on Sunday the increase reached 22%. Posts submitted on Monday and Thursday received the lowest number of likes. Posts submitted on Monday, Friday and Sunday received the highest number of shares. On the other hand, posts submitted on Tuesday, Wednesday and Thursday received the lowest number of shares. An interesting finding is the enormous increase in Monday’s shares compared to the rest of the week. We did not have enough empirical data available for a more thorough analysis of this phenomenon, but the increase in shares of over 60% compared to averages is not negligible in terms of planning future marketing efforts on Facebook.



**Chart 4: User interaction during a normal week – SMEs**

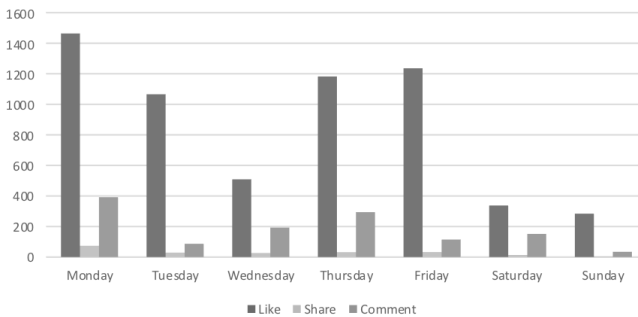
Source: own processing

As we can see on the Chart 5, interactions on the posts of Telekom slightly copies the characteristics of SMEs.



**Chart 5: User interaction during a normal week – Telekom**

Source: own processing



**Chart 6: User interaction during a normal week – Orange**

Source: own processing

The orange operator has a lot more active fans, recording 10x more interactions for one post (especially on Monday), the already mentioned increasing of interactions on Monday fully reflected in the number of comments. It's clear from the chart that Orange customers on Wednesday and over the weekend do not like and do not share at all. For a deeper analysis we did not have enough data.

**4.2 Analysis of interactions based on the size of the user base**

Within the second analysis data on activities of 15 randomly selected profiles/ fan pages of local small and medium-sized enterprises were selected (from among hundreds of profiles managed through the aforementioned marketing agency). The collected data were subsequently subjected to a thorough statistical testing based on monitored parameters. For the purposes of this paper, these profiles formed a model subject where the influence of an absolute number of fans has on the activity of the user base is monitored (average number of likes, shares, or comments). See Table No. 1.

**Table 1: Basic parameters**

Variables	Arithmetic mean	Median	Minimum	Maximum
Number of posts	224.93	234	113	542
Number of fans	2 906.46	862	115	8 926
Number of likes	295.26	73	28	987
Number of shares	80.20	39	10	459
Number of comments	3 351.2	625	283	9 807
N applicable 15				

Source: own processing

The collected were statistically tested and analyzed context provided interesting findings. In the first step, we tried to find out if there is a statistically significant relationship between the number of fans and the average number of likes. See Table No. 2.

**Table 2: Correlation analysis**

Variables	Pearson Correlation, Level of significance: p<0.05				
	Average values	St.dev.	r(X,Y)	r <sup>2</sup>	N
Number of likes	295.26	336.218			
Number of fans	2 906.46	3 411.14	0.7655	0.5859	15

Source: own processing

Correlation analysis on the significance level of  $\alpha = 0.05$  showed  $r^2$  on the level of 0.585 which means a moderately close correlation. This fact can be interpreted as follows: Organizations actively submitting their posts on Facebook should constantly strive to make their user base bigger, since this is a vital prerequisite for effective marketing communication on Facebook. In the next step, tried to find out if there is a statistically significant relationship between the number of fans and the average number of shares. See Table No. 3.

**Table 3: Correlation analysis**

Variables	Pearson Correlation, Level of significance: $p < 0.05$				
	Average values	St.dev.	$r(X,Y)$	$r^2$	N
Number of shares	80.20	114.91			
Number of fans	2 906.46	3 411.14	0.3077	0.0947	15

Source: own processing

Correlation analysis on the significance level of  $\alpha = 0.05$  showed  $r^2$  on the level of 0.094. Based on the findings it can be concluded that there is virtually no connection between variables within research set. This fact can be interpreted as follows: The size of the user base does not automatically mean that fans will be participating in marketing activities of an organization. Entities need to actively encourage their customer bases to the desired activity, and in this case, tools such as competitions or providing additional benefits to the user seem to be appropriate here. Last but not least, the actual content of a particular message can be considered a significant factor. We tried to find out if there is a statistically significant relationship between the number of fans and the average number of comments. See Table No. 4.

**Table 4: Correlation analysis**

Variables	Pearson Correlation, Level of significance: $p < 0.05$				
	Average values	St.dev.	$r(X,Y)$	$r^2$	N
Number of comments	3 351.20	4 197.85			
Number of fans	2 906.46	3 411.14	0.9196	0.8457	15

Source: own processing

Correlation analysis on the significance level of  $\alpha = 0.05$  showed  $r^2$  on the level of 0.845 which means a moderately close correlation. We found that the number of fans has a significant impact on the number of comments submitted for selected posts. This fact can be interpreted as follows: Activities of fans on fan pages is of considerable importance for the selected companies from the point of view of securing feedback. Commenting on

posts brings a whole new kind of feedback – it is a direct view of the end user. Tracking and analyzing comments represents a significant competitive advantage over entities that do not have access to this source of feedback. In this case, customers do not consider commenting to be a marketing activity and because of this message from the original base are spread towards the next potential customers (friends, friends of friends, etc.). Last but not least, we considered important to find out if there is a statistically significant relationship between the number of posts and the average number of likes. See Table No. 5.

**Table 5: Correlation analysis**

Variables	Pearson Correlation, Level of significance: $p < 0.05$				
	Average values	St.dev.	$r(X,Y)$	$r^2$	N
Number of posts	224.933	109.97			
Number of likes	295.267	336.21	-0.2639	0.0696	15

Source: own processing

Correlation analysis on the significance level of  $\alpha = 0.05$  showed  $r^2$  on the level of 0.069. Based on the findings it can be concluded that there is virtually no connection between variables within our research set. Following our previous findings, we conclude that it is quality, not quantity that is important. If a post is not appealing, entertaining, or otherwise motivating to fans, we cannot expect no additional efforts that would help increase marketing activities of an entity on the given social network.

## Conclusion

The aim of the study was to identify and then interpret the basic preconditions for effective use of social network Facebook as a marketing communication platform for in selected Central European market. In order to achieve the objective, as well as partial targets, this contribution can be seen as a summary of coherent analysis of interaction of users of selected social network to the marketing communications of SMEs as well as to the intensive marketing communication activities of two main players from telecommunication market during their Christmas promotions campaigns. Context necessary for the fulfilment of the main objective was analyzed base on secondary data on thousands of real users/ customers. From the perspective of main findings, basic recommendations for the efficient use of selected marketing communication tools on the social networking site Facebook are described in terms of improving the expected user interactions. The findings and information presented in this contribution can help improve understanding

of related issues affecting effective implementation of resources (time and finances) by entities using selected marketing tools, particularly marketing communication in the context of the social networking site Facebook for the purpose of promotion and branding. Literature and previous research state the fact that in terms of the effective use of social networks for marketing purposes it is necessary to take into account two major determinants tackling planning and implementation stages. The first determinant is the right timing and the second one is the size of one's "own" user base. At this point we can perceive efficiency as a ratio of effort (in terms of time, finances and so on) to the given level of required user interaction we want to induce (in form of likes, shares, and comments). The first part of this study focuses on the analysis of user interactions with respect to the timing of specific marketing activities.

The analysis used secondary data sources, in particular complex data associated with relevant marketing activities of selected entities on the social network Facebook. As for the analysis itself, we normalized number of likes, shares and comments on posts of selected fan pages (representing particular entities) by the number of fans. Data varied for each entity. For sites with more fans it was logical to expect more activity. We analyzed how a specific day and time at which the marketing activity – posting – takes place affects the activity of the user base. Subsequently, we compared our results with average values normalized to the number of fans. The results were evaluated using descriptive statistics. Data analysis confirmed the impact of specific marketing activities timing on the desired interaction of the user base. It was found that posts added during the weekend are likely to increase user interaction by 20% more than posts added during the week. With regard to our model week, on Saturday we recorded the increase of 18% and on Sunday of 22% compared with average values obtained during the week. The most shares were recorded for posts added on Monday, Friday and Sunday. On the contrary, the least number of shares was recorded on Tuesdays, Wednesdays and Thursdays. In terms of marketing efforts these are very interesting findings. The mere ownership of a fan site was perceived as an important prerequisite for a competitive advantage against "off-line" competition. Over time, however, static fan sites ceased to serve as active tools of marketing communication. The issue of active communication with the user base has thus gained importance. However, the approach of entities operating in our market towards this issue is lax at least. Another important prerequisite for the efficient use of selected social networks is the right timing. The model week shows that the best day to elicit some form of activity (comments) on the social network is Friday. Users, most likely influenced by the approaching weekend, feel the need for some form of catharsis by expressing their opinion. Friday proves to be ideal in terms of

collecting feedback and attracting real potential customers through this type of interaction in real time. Activities that require feedback in a given time are now deemed crucial. In terms of dissemination of specific marketing messages to potential markets (represented by specific user connections within the fan base of a particular entity) the ideal day of the week seems to be Monday. This finding is interesting on several levels. The first is the economic level, meaning a real chance of increasing penetration of a specific promotional message (through sharing) compared to any other day of the week within our model while using fewer resources. There is also cultural and social level – these are in particular preferred activities of users (individuals) on the first working day of the week. We can only argue what causes this behavior. Intuitively, we can say that people on Monday are slowly getting from their zero-weekend productivity to full speed. Activities like sharing require less effort than comments, which is sufficient for short-term procrastination after the weekend. These findings also give floor to deeper sociological and psychological research.

In addition to analyzing activities and their interactions within the model week we also analyzed interactions within the model day. We monitored reactions of users to marketing activities carried out at specific intervals, in particular from 8 A.M. to noon, noon to 4 P.M., 4 P.M. to 8 P.M., 8 P.M. to midnight, and from midnight to 8 A.M. In terms of likes the most successful posts were those that were published between 8 P.M. and midnight. This finding was not particularly surprising, given the established ways of spending time during the model day and relatively undemanding nature of the specific indicators of interaction – like. On the contrary, the least interactions (likes) with regard to the normalized average were recorded in the time period between noon to 4 P.M. (the difference of 10%). This is again confirming predictable facts, given the predicted productive efforts of employed people. Drop in “sophisticated” activities such as sharing and commenting within the interval from midnight to 8 A.M. compared to the normalized average is also a precondition for effective timing.

The second half of the study analyzed user interactions with regard to the size of the user base. The in-depth analysis was conducted on 15 randomly selected local SMEs (from hundreds of profiles) having profiles/fan pages on Facebook managed by the aforementioned advertising agency. Firstly, we checked whether there exists a statistically significant correlation between the number of fans and the average number of the basic interactions – likes on their posts. Pearson correlation analysis revealed slightly close correlation. This means that business entities should constantly strive for continuous growth of their user base. After verifying this basic condition, we went on to examine the complex interactions such as sharing and comments. The



analysis did not confirm a statistically significant correlation between the number of fans and the average number of shares. However, we discovered a slightly close correlation between the number of fans and the average number of comments. In case of shares it is a very interesting finding. In the eyes of social network users sharing, as a form of interaction, is clearly the most obvious marketing-communication tool. Users understand the price of their efforts and require some form of benefits for their marketing activities. In contrast, comments do not look like a direct marketing activity since users communicate with business entities directly. Therefore, users do not expect benefits from commenting. We also examined whether there is a statistically significant correlation between the quantity of posts and the average number of basic interactions (likes). Testing confirmed the customary rule of quality over quantity. In order to increase efficiency marketers should bear that fact in mind. Therefore, it is mandatory to understand these basic rules to increase the efficiency of resources spent on promotion. Such knowledge is extremely important, especially when dealing with specific markets. Slovak market is specific, whether in relation to external markets within Europe and the world, or within the internal markets. There are considerable regional differences between the West and the East of the republic (area of less than 500 kilometers). Companies active on the market are confronted with a relatively low purchasing power on the part of potential customers, while on the supply side (represented by potential competitors) the companies find themselves in a hyper-competitive environment. Analyzed market on the supply side can be characterized by a high number of small businesses. Given their limitations, especially due to limited resources (human, financial, time ...), they must operate as efficiently as possible, if they want to maintain their presence on the turbulent and hyper-competitive market.

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# ON TRADITIONAL AND MODERN MARKETING PARADIGMS-FROM CUSTOMER ORIENTATION TO EXPERIENCE MARKETING

*Marek Prymon*

## **ABSTRACT:**

The purpose of a paper is to present the results of studies on objective value of evolving new marketing paradigms. The thesis is that popular new concepts declared in the field of marketing as paradigms are not objective enough to replace traditional paradigms. Label "paradigm" serve just to promote some new ideas. At the beginning author explains the role of paradigms in developing managerial theories. As main paradigm attributes an author considers universals: crucial role for a scientific field and acceptance by majority of experts. Specific attributes contain: concrete environmental context and offering principal practical solutions. In the next part of an article some popular marketing paradigms are identified. Special stress in on paradigms concerned with periodization of marketing management evolution, the overhaul marketing strategy process, service marketing, relational marketing and experience marketing. An author shows that if these concept enrich marketing theory but they should be build into traditional marketing paradigms.

## **KEY WORDS:**

customer orientation, marketing paradigms, modern marketing, traditional marketing

## **Introduction**

Marketing literature is reach with paradigms. The category paradigm is used, probably, more frequently in marketing than in other fields of managerial sciences. Changing environment creates new challenges and it is a role of marketing to respond and to offer adequate managerial solutions. However, it may be observed frequently that solutions labeled as new paradigms, in fact, is not capable to substitute older ones. Rather they help to enrich them. Also new paradigms frequently fail. It seems that reasons for failures they new paradigms are not enough tested before being proclaimed as revolution. Ambition of this paper is to evaluate a chain of concept that evolved in the history of marketing and were marked explicitly as paradigms.

## **1 An essence of paradigms**

Paradigms since 60' of last century have become important category in scientific vocabulary, as a tool used to describe or analyze the content of a theory. Paradigms are interpreted as a set of beliefs, values and techniques

commonly shared by scientific community.<sup>1</sup> They may be expressed as one “big” paradigm or as a group of interrelated paradigms. At both cases they do not contain whole accepted body of knowledge but only what is crucial. Kuhn says that science develops by alternately constructing and destroying paradigms.<sup>2</sup> In 1970 Kuhn defined paradigm in a broad sense, as disciplinary matrix and two of its key features that are shared metaphysical believes-which supply the group with preferred or permissible analogies and metaphors and values which are especially important in choosing between incompatible ways of practicing a particular discipline.<sup>3</sup> Paradigms plays important functions: it helps to understand the discipline and to create research plans in the discipline.<sup>4</sup> Paradigm tells the scientists what problems are worthy of being studied and how they should be studied.<sup>5</sup> If paradigms, in general are useful, they also represent potential fault. Identification of paradigms is based on on common agreement by majority of members of scientific community. To be precise Kuhn demanded that an approach to science, no matter how inclusive is not a paradigm unless its accomplishment are impressive enough to get the allegiance of all practitioners of the branch of science. So the fault can appear that majority happens to be wrong. If the name of paradigm dates back to 60' of XX century, the very problems with paradigm is as old as philosophy since structuring the knowledge played always important role. Although expression paradigm is directly concerned with relational approach to scientific methodologies<sup>6</sup> and to methodology developed by Kuhn, paradigms are “natural” parts of any field of knowledge, as they match basic attributes of paradigms.

## 2 Paradigm in managerial sciences

Paradigm is an universal category, but as adopted to particular disciplines it may be interpreted using discipline specific attributes. As for theory of management it can be accepted that paradigm is a set of ideas, questions and answers, which determinate dominant practices and ways of thinking at

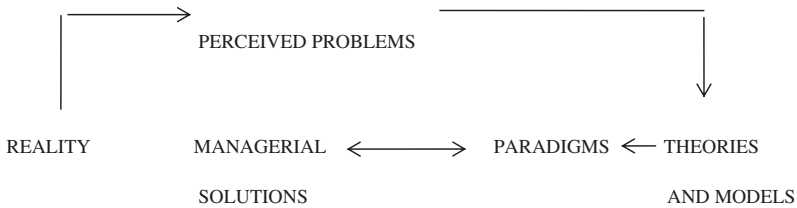
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- 1 See: KUHN, T. S.: *The Structure of Scientific Revolution*. Chicago : The University of Chicago Press, 1970.
  - 2 See: KUHN, T. S.: *The Structure of Scientific Revolution*. Chicago : The University of Chicago Press, 1970.
  - 3 KUHN, T. S.: *The Structure of Scientific Revolution*. Chicago : The University of Chicago Press, 1970, p. 184.
  - 4 TORNVALL, B. et al.: Paradigms in service research. In *Journal of Service Management*, 2011, Vol. 20-22, p. 560-585.
  - 5 See: HILLIX, L. A., LABATE, L.: *Paradigms in Theory Construction*. New York : Springer, 2012.
  - 6 For more information, see: OVERTON, W. F.: Evolving Scientific Paradigms: Retrospective and Prospective. In HILLIX, W. A., LABATE, L. (eds.): *Paradigms in Theory Construction*. New York : Springer, 2012, p. 12-21.

a given time and in given place.<sup>7</sup> To identify paradigms Vaszkun proposes to use answers to following questions:<sup>8</sup>

- What was business and societal context of organizations’ activities?
- What were main problems and challenges faced by organization?
- What proposals were offered to solve problems or meet challenges?

So in general, it is organization environmental context that is the main descriptive factor. Other factors are invention by scientists and theoretical foundation of paradigms and especially an answer to the question:

- What theoretical models underlie search for solutions?
- If an inspiration for search for solutions comes from real problems of organizations or from observation of theoretical models ?



**Picture 1: Factors contributing to the development of paradigms of management theories**

Source: own processing

The most visible difference between paradigms in managerial sciences and in social sciences is higher and generally more direct linkage between reality and perceived reality and the content of management paradigms. In part they are also formulated on the ground of deduction from theoretical models. Strong link between reality and paradigms provides better opportunities for testifying managerial paradigms. Potential risk for objectivity of paradigms however is concerned subjectivity in what is perceived as a real problem and also deep involvement of deducting modeling isolated from reality.

### 3 Paradigms in marketing theory

Now we will review typical marketing paradigms and next evaluate in the light of their links to reality and theoretical speculation involved. Probably the most widely accepted marketing paradigm is customer orientation of an organization. The birth of marketing was concerned with concrete

7 See: VASZKUN, B.: *Taylor and after: Paradigms in the history of management.* Szeged : University of Szeged, 2017.

8 See: VASZKUN, B.: *Taylor and after: Paradigms in the history of management.* Szeged : University of Szeged, 2017.

environmental context – growing size of organizations and their operations and, next, growing competition that resulted from Big Industrial Revolution. So basic problems faced by organizations were what how to lower the risk, how to manage an organization's operations, how to sell growing stream of goods, and what exactly should be produced by organization. It is ideas of Boulton and Watt, at the beginning of XIX century, that organization's activities should start from learning customer needs. Impact of changing environment led to proposal by S.Lyon to formulate the concept of marketing strategy as early as in 1926.<sup>9</sup> Customer orientation was central recommendation in growing stream of marketing literature in 1950' and 1960'. It is remarkable that even if many proposals to modify marketing concept have appeared since then, no new paradigm challenges directly the central marketing paradigm – customer focus. The paradigm evolved directly from the practice and used to be verified quite instantly in the practice.

Second paradigm concerns the sequence of orientations or philosophies in the process of marketing evolution. Widely accepted is the process of evolution of marketing management. In the context of this paradigm, the so called marketing orientation or marketing philosophy is preceded by production orientation and promotion (or sales) orientation. Production orientation assumes that fundamental problems for organization are its internal problems. It is problems with factors of production: raw materials, technologies etc. Such practical internal context was and is troublesome for organizations and logical answer to this is to try to solve the perceived internal problems. Production orientation has never been explicitly declared as recommendation in the context of marketing it serves as "artificial" paradigm. It can be linked to the scientific school of management. Sales orientation reflects logical change of attitudes and it means an obvious reaction to appearing external problems with customers – focusing on effective sales and promotional activities. Lack of effective methods of sales or promotion available, turns attention to customers needs and wants and, finally, to marketing orientations. This orientation contains both new approach to environmental conditions but also recommendation to integrate marketing. Marketing management evolution consisting of production, promotion (sales) and marketing orientation is widely accepted. More controversial is remaining part of the evolution. For some instance who appreciated growing complexity of marketing decisions, an obvious proposal was to move towards the stage of "integrated marketing programs" or to "strategic marketing". For those who found, as crucial, societal, ethical or ecological problems, proposed new stage was to be "humanistic and

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9 See: LYON, L. S.: *Salesman in Marketing Strategy*. New York : McMillan, 1929.

societal” marketing orientation. This orientation is sometimes named “sustainable marketing”.<sup>10</sup>

The above idea of evolution contained proposals deeply rooted in real context of firms’ environment and contained theoretical proposals deduced from the practice. However there are other concepts of this evolution that are more risky. For instance one of concepts concerned with marketing evolution is evolution from functional to marketing management paradigm. It can be accepted that before evolving managerial focus in the theory of marketing the focus was on marketing functions. However for some authors like Kotler,<sup>11</sup> the shift from functionalist to managerial marketing meant shift from sales and advertising paradigm to product development and to accepting a firm-wide responsibility for consumer care. In fact the above shift was just shift was from promotion (sales) to marketing orientation. Third paradigm explains the structure of marketing strategy formulating process. This is comprehensive concept formulated on the ground of theoretical modelling was. The very process of marketing strategy formulation has become marketing paradigm. The sequence: environmental analysis, analysis of assets, goal identification, market segmentation, marketing mix and finally implementation and control, includes fundamental marketing categories. No important controversy over an idea to start from research and studies or in general to base strategy on right information ground. What has become the source of controversies is however interpretation of the marketing mix or role of market segmentation.

#### **4 Fourth paradigm is service marketing paradigm**

No doubt that originally, marketing as a theory evolved basically as a concept concerned with markets of physical goods.<sup>12</sup> These were especially consumption goods markets, like: cosmetics, beverages etc. The reason for this was that those markets used to be difficult for companies to deal with, because of high level of competition and because of irrational factors contributing to consumers’ choices. Services were not the main point of interests of marketing experts because of some practical reasons:

- services were traditionally local products .So as a result, producers of services were less exposed to natural marketing problems that used

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10 KOTLER, P., ACHROL, S. R.: Frontiers of the marketing paradigm in the third millennium. In *Journal of Academy of Marketing Science*, 2012, Vol. 40, p. 35-52.

11 KOTLER, P., ACHROL, S. R.: Frontiers of the marketing paradigm in the third millennium. In *Journal of Academy of Marketing Science*, 2012, Vol. 40, p. 35-52.

12 SHOSTACK, G. L.: Breaking free from product marketing. In *Journal of Marketing*, 1977, Vol. 2, p. 73-80.



to trouble big mass goods producers: touch with consumers and the knowledge about consumers.

- services were performed by smaller producers who traditionally were less interested in employing specific scientific managerial concepts.
- the importance of the whole services sector in an economy was discovered quite late.<sup>13</sup>

The main focus of authors who proposed services marketing as a separated was on non-materiality or intangibility of services. This is view of Lehtinen,<sup>14</sup> Rushton and Carson<sup>15</sup> Bagozzi et al.<sup>16</sup> Also general agreement concerns other features of services:

- high heterogeneity,
- non separability (direct touch of producer and the buyer),
- simultaneous production and consumption,
- extreme perishability. This view is shared by Zeithaml et al.,<sup>17</sup> Gronroos,<sup>18</sup> 1982 and 1997, Rushton, 1985.

As wrote Zeithaml et al. intangibility is universally cited difference between goods and services. It should be noted that the above list of service attributes is regarded as a kind of paradigm in marketing literature. The same is with general separation of goods and services. To be precise some modified approach to this separation approach to was declared by Kotler et al. Authors recommended to move from seeing either product or service to seeing both product and services in any market offering. Finally however they consider product as something different from service. In fact, it is possible to prove that difference between goods and services is not essential. Doubts about intangibility of services come paradoxically from goods marketing. Simply, in eighties of last century they started to stress immateriality of goods (traditional "physical" products). Later, when Ries and Trout published their

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13 See: PRYMON, M.: On marketing strategies in small and medium size companies. In *The 5<sup>th</sup> International Conference on Business and Economy: Steps towards Responsible Research and Innovation in a Global Economy. Conference Proceedings*. Romania : Constanta, 2014.

14 See: LEHTINEN, U.: On Defining Services. In *European Marketing Academy. Conference Proceedings*. Amsterdam : Breukelen, 1983.

15 RUSHTON, A. D., CARSON, D. J.: The Marketing of Services-Managing the Intangibles. In *European Journal of Marketing*, 1985, Vol. 19, p. 19-46.

16 BAGOZZI, R. P. et al.: *Marketing Management*. New York : Prentice Hall, 1998, p. 235.

17 ZEITHMAL, V. A., PARASURAMAN, A., BERRY, L. L.: Problems and Strategies in Marketing of Services. In *Journal of Marketing*, 1985, Vol. 49, p. 33-46.

18 See: GRONROS, C.: *Strategic Management and Marketing in the Service Sector*. Helsinki : SMM, 1982.

book on positioning<sup>19</sup> it started to be commonly accepted that any product has its important non-material, psychological context. Important non material attributes of products are brands, so some management experts believe today that that brands are not just important, but they are dominant attributes. As writes Al Ries: let's get real: It is not marketing we do today, it is branding. As for the field of services marketing there were proposal to include tangibles, as the first part of dimensions of services quality, before: reliability ,responsiveness, assurance, empathy.<sup>20</sup> Those dimensions were primarily proposed as criteria to position a company against competitors. Simple observation of any prospering services companies indicate crucial role of tangibility of services. Good tourist services are based on good and well managed hotels, perfect logistics, good food etc. Good restaurant chains operate profitably thanks to nice and well designed objects, good meals in addition to perfect process and organization. Good clinics grow thanks to perfect combination of personal, equipment and organization. So materiality is what really matters in a service sector .

As for another attribute – perishability of services stops being crucial attribute of service in the light fundamental role of tangible elements of services. Traditional declaration that services cannot be stored and more, that there's no distribution in services sector, is not so valid any longer. All tangible part of services can and should be managed using perfect logistics. As for other service attribute – direct touch between company and clients is not the must today. Development of telecommunication and next, use of digital media, show that direct touch is not necessary or sometimes is not welcome by clients. What is really important as a feature of services is the process. The process was appreciated early by Gronroos in his early writings.<sup>21</sup> However he considered process just as one of services attributes. In fact, the process as an essence of services what indicated by Lehtinen.<sup>22</sup> In general, service marketing paradigm loses its validity. It is partly because of new technologies available (those concerned with automation of services processes) and partly because the paradigm was based on falling theoretical modelling.

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19 RIES, A.: *Let's Get Real: It's Not Marketing We Do Today, It's Branding, Advertising Age*. [online]. [2017-04-20]. Available at: <<http://adage.com/article/al-ries/marketing-wrong-term-branding/230776/>>.

20 BAGOZZI, R. P. et al.: *Marketing Management*. New York : Prentice Hall, 1998, p. 269.

21 BAGOZZI, R. P. et al.: *Marketing Management*. New York : Prentice Hall, 1998, p. 269.

22 See: LEHTINEN, U.: On Defining Services. In *European Marketing Academy. Conference Proceedings*. Amsterdam : Breukelen, 1983.

## 5 Fifth paradigm relates to marketing mix concept

Marketing mix is one of fundamental concepts of classical marketing. The concept is sometimes interpreted in simplified manner, as a set of instruments. For Kotler et al. marketing mix is marketing activities to create, communicate and deliver value to the customer.<sup>23</sup> Marketing mix represented once a kind of intellectual revolution. The idea was that what consumers want from a company was not mere product with its obvious functions. Instead, they want a set of utilities. So, it was the core of the concept – utilities or values, not the list of instruments. One of pioneers of the concept of marketing mix, McCarthy, defined marketing mix as the controllable variables that the company puts together to satisfy a target group.<sup>24</sup> With time passing the idea of 4 Ps subjected to partly artificial development. One of the most popular idea here was concerned with services marketing, it was concept of 7 Ps proposed by Booms and Bitner.<sup>25</sup> The concept should not be accepted as right substitution for 4 P's. Let's consider proposal concerned with fifth P – people. Though the role of service company's staff is very important, the very inclusion of fifth P was not really revolution. From the very beginning personal selling, broadly interpreted, used to be included in promotion or communication mixes. The role of a personnel is very important, as a part of promotion of both goods and services. Other thing is, that in narrow interpretation, personal selling was sometimes reduced to activities by salesmen or to acquisition, as a method of selling.

The next element, the so called sixth P, physical evidence, is really useful as related to communication in services sector. Big load of intangibility really necessitates some special approach to communicating the service; though not to the whole marketing mix idea. The last – the seventh P – the process, is not really separated part of marketing mix but represents the core of the product as a crucial element of marketing mix. Simply, if product is a service, so product mix consists basically of the process. Other proposals about the structure of marketing- mix were not addressed especially to services sector. For instance, quite popular was concept proposed by Laterborn.<sup>26</sup> An author included four elements of marketing mix: consumer value, convenience,

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23 KOTLER, P. et al.: *Marketing Management*. London : Pearson Prentice Hall, 2009, p. 886.

24 MCCARTHY, E. J., PERREAULT, W. D.: *Basic Marketing. A Global Managerial Approach*. Homewood : Irwin, 1993, p. 728.

25 BOOMS, B., BITTNER, M. J.: Marketing Strategies and Organizational Structures for Service Firms. In DONNELLY, J. H., GEORGE, W. (eds.): *Marketing of Services*. Chicago : American Marketing Association, 1981, p. 47-55.

26 LAUTERBORN, R.: *New Marketing Litany: 4P's Passe, C-Words Take Over*. [online]. [2017-04-20]. Available at: <<http://rlauterborn.com/pubs/pdfs/4-Cs.pdf>>.

cost and communication. Concept of consumer value (instead of a product) helped to broaden marketing-mix to any field of adoption and inspired to see value for consumer as a goal of shopping, nor just the product. It should be however noticed that the value is not only concerned with product but with any other aspect of marketing mix. For instance, distribution offers a bundle of values, some communication media include important values (for instance money a a value in the case of price reduction).

## 6 Sixth paradigm is relational marketing

It is recommended substitution of market segmentation and (or) marketing mix. In general, relational marketing was to replace the so called transactional marketing. Gronroos confronts specific attributes of both paradigms.

**Table 1: Confrontation of transactional and relational marketing**

Transactional marketing	↔	Relational marketing
Individual transactions	↔	Long run exchange
Short run orientation	↔	Long run orientation
Mass communication	↔	Personalized communication
Separated market research	↔	Steady dialogue with customers
Mass markets and their segments	↔	Individual customer
Marker share	↔	Share in consumer minds

Source: GRONROOS, CH.: Keynote Paper: From Marketing-mix to Relationship Marketing-toward a paradigm shift in marketing. In *Management Decisions*, 1997, Vol. 35, p. 332-339.

What is proposed as characteristics relational marketing can easily be accepted, however it should be admitted that in the past, before appearance of relational marketing, nobody proposed what is an essence of transactional marketing: short time horizon or treating individual transactions as a strategic goal. It should be noted that sometimes, to stress the novelty of relational marketing, they confront it with traditional marketing. Payne et al identified as its attribute that “servicing customer was not enough important”. In fact, nobody proposed such an approach.<sup>27</sup> Relationship marketing comes from observation that the value of relations with client as fundamental assets. It’s central recommendation for organizations is the idea of developing consumer loyalty through customer satisfaction. They argue that it pays to invest into customer satisfaction because of following reasons:

- costs of acquiring new customers are ten times higher than keeping an existing customers,
- loyal customers spend more than new customers,

27 PAYNE, A., CHRISTPHER, M., BALLANTYNE, D.: *Relationship Marketing. Creating Stakeholder Value*. Oxford : Butterworth Heinemann, 2002, p. 53.

- satisfied customers tell others about their satisfaction,
- past customers are more profitable because they are willing to pay a premium for a service they know.<sup>28</sup>

Although the very idea is very convincing but was not tested enough. It is indirectly suggested here that high customer satisfaction should lead to consumer loyalty and higher sales and profitability. It can be contested on the ground of empirical studies. First of all, it should be noted that investing in getting higher satisfaction is a cost for a company. Werner and Kumar provided data indicating that loyalty is not as profitable as guru of marketing relationship suggested.<sup>29</sup> There are some advantages of encouraging customer loyalty but they are not that great as their advocates imply. The authors explain that long-term clients demand more favorable contracts. As is indicated by Smith, many long-term customer tend to may disproportionate demands in term of customer support.<sup>30</sup> So having the most satisfied and loyal customer does not mean to gain profitability. Werner and Kumar proved on empirical ground, that weak claims that the best customers are loyal one. First of all, they proved that there is no correlation between consumer longevity and company's sales.

Next, they proved that costs of servicing loyal customers are not lower than costs of servicing other customers. Customers who buy at big scale know their value and are likely to ask for better service or price discounts. In none of companies observed by Werner and Kumar, were long-standing customers were cheaper to manage than short-time customers. Furthermore, in the high-tech corporate service provider loyal and presumably experienced customers occurred to be even more expensive.<sup>31</sup> Finally, they showed that it is not the truth that loyal customers pay higher prices for the same bundle of products. In general, researchers concluded that the link between loyalty and lower costs is dependent on industry involved. Also research by Sharma on relationships between profitability, satisfaction and probability of switching associated with different types of customers (transactional, relationship and deep relationship customers) shows that the transactional customers are the most profitable and deep relationship customers- the least profitable.<sup>32</sup> Kotler et al. promote the idea of customer portfolio, instead

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28 See: SMITH, M.: *Fundamentals of Management*. London : McGraw Hill, 2009.

29 WERNER, R., KUMAR,V.: The mismanagement of customer loyalty. In *Harvard Business Review*, 2002, Vol. 80, p. 86-97.

30 SMITH, M.: *Fundamentals of Management*. London : McGraw Hill, 2009, p. 218.

31 WERNER, R., KUMAR,V.: The mismanagement of customer loyalty. In *Harvard Business Review*, 2002, Vol. 80, p. 86-97.

32 SHARMA, A.: The metrics of relationships: measuring satisfaction, loyalty, and profitability of relational customers. In *Journal of Relationship Marketing*, 2007, Vol. 6, No. 2, p. 22.

of searching for one type of best customers. This portfolio is made up of different groups of customers defined in terms of their loyalty, profitability and other factors.<sup>33</sup> Sales does not come from the most satisfied customer but also from other groups. Relational marketing is reaction to new environment: new opportunities offered by new information technologies and also new managerial methods: concerned with production and logistics.

## 7 Seventh paradigm is experience marketing

It was proposal by Schmitt that we are in the middle of revolution that will replace traditional feature-and -benefit marketing with experiential marketing.<sup>34</sup> Experiential marketing is a process of identifying and satisfying customers needs and aspirations profitably, engaging them through two-way communications that bring brand personalities to life and add value to the target audience.<sup>35</sup> More precise is proposal by You-Ming – experiential marketing is a communication method which mainly raises customer’s physical and emotional feelings.<sup>36</sup> Two points are common for interpretation of experiential marketing – communication as a domain, and customer brand relationship. Some authors differentiate between experiential and experience marketing. Baron et al. explain that experience marketing is creation of a memorable episode based on a customer’s direct personal participation or observation.<sup>37</sup> Looking at marketing tradition we can say that both communication and psychological context of brands used to deserve enough attention. Even if experience marketing means deeper understanding of communication, still it means no real change to marketing concept. As stress Same and Larimo, an experience is influenced by all actions and processes that are involved such as physical actions and perceptual and cognitive process (e.g. perceiving, exploring, using remembering comparing and understanding).<sup>38</sup> Expected outcome of the use of experience marketing is

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33 KOTLER, P. et al.: *Marketing Management*. London : Pearson Prentice Hall, 2009, p. 395.

34 SCHMITT, B.: Experiential Marketing. In *Journal of Marketing Management*, 1999, Vol. 15, No. 1-3, p. 53-67.

35 See: SMILANSKY, S.: *Experiential Marketing: A Practical Guide to Interactive Brand Experiences*. London : Kogan Page, 2009.

36 YOU-MING, C.: Study on Impacts of Experiential Marketing and Customers’s Satisfaction Based Relationship Quality. In *International Journal of Organization Innovation*, 2010, Vol. 3, No. 1, p. 189-209.

37 See: BARON, S., HARRIS, K., HILTON, T.: *Services Marketing*. Basingstoke : Palgrave MacMillan, 2009.

38 See: SAME, S., LARIMO, J.: Marketing Theory: Experience Marketing and Experiential Marketing. In *7<sup>th</sup> International Scientific Conference Business and Management. Conference Proceedings*. Lietuva : Vilnius, 2012.

that it delivers sensory, emotional, cognitive, behavioral and relational value to customers, to which social and information based value can be added.<sup>39</sup>

As long as experience marketing is a part of communication process it may be fruitfully placed in the stream of the concepts of Integrated Marketing Communication.<sup>40</sup> In part the idea covers what is labeled sensory marketing.<sup>41</sup> Sensory marketing is based on a holistic approach towards five senses and its aim is to provide customers specific stimuli.<sup>42</sup> Experience marketing as a way of communication, can strongly affect customers. However, it does not seem justifiable to consider it as a substitution for traditional marketing paradigm. Though it enriches a set of communication tools it is concerned just with part of marketing mix. Furthermore, the use of tools affecting customer's sense may not welcome by customers. For instance, customers may prefer silence over sounds, natural air over smelts etc. Also it can be argued that despite the role of senses as factors influencing market choices, also consumers intellect plays its role. When experience is regarded as not only an aspect of communication but also as a value added then it can and be considered as part of a product. In general, experience may be seen as an aspect of any of marketing mixes. Final paradigm is Kotler's and Achrol's paradigm.<sup>43</sup> They confront what they consider as traditional, "received" paradigm with "emergent" paradigms.

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39 TYNAN, C., McKECHNIE, S.: Experience Marketing: Review and reassessment. In *Journal of Marketing Management*, 2009, Vol. 25, No. 5-6, p. 501-517.

40 See: BRANAN, T.: *A Practical Guide to Integrated Marketing Communications*. London : Kogan Page, 1995.

41 See: HULTEN, B., BROWEUS, N., VAN DIJK, M.: *Sensory Marketing*. London : Palgrave MacMillan, 2009.

42 See also: KUCZAMER-KLOPOTOWSKA, S.: *Sensory marketing as a new tool of supporting the marketing communication process in tourism services sector*. Poland : Handel Wewnetrzny, 2017.

43 KOTLER, P., ACHROL, S. R.: Frontiers of the marketing paradigm in the third millennium. In *Journal of Academy of Marketing Science*, 2012, Vol. 40, p. 35-52.

**Table 2: Key assumptions of the received vs. emergent marketing paradigms**

Received paradigm	Emergent paradigm
Customer satisfaction Cognitive psychology of behavior	Consumer sensation and sense making Neurophysiology of consumer behavior and sensory experience
Products as delivered services Massive-scale manufacturing by contract manufacturers, phase one network; early phase two innovation networks	Products and services as sensory experiences Small scale distributed production – consumption networks. Product built atom –by-atom. Consumer co-creation and co-production
Dominant technologies: digitization and computer controlled systems Management as internal coordination of finance, marketing production, R&D and personnel in the firm	Dominant technologies: biotechnology, nanotechnology Management as customer care and network development-inter-organizational coordination of finance, innovation and production
Core competency: idiosyncratic resource, usually technology	Core competency: Focal firm-marketing; Network-relational solidarity, synergy and mutuality

Source: KOTLER, P., ACHROL, S. R.: Frontiers of the marketing paradigm in the third millennium. In *Journal of Academy of Marketing Science*, 2012, Vol. 40, p. 35-52.

Directions covered by the so called emergent paradigm are in part desirable and unavoidable. The problem is that the very confrontation of two paradigms is not convincing. Firstly, focus of neurophysiology and consumer sensation expressed more communication paradigm than marketing paradigms. It is like new concept of promotion orientation, This focus decreases autonomous role of consumer and is in conflict with recommendation concerning customer co-creation. Is customer expected to participate in processes designed to influence him or her? Is it customer who expects creation sensational part of a product or sensations are evoke to influence customer? If what is offered under the name of experiential marketing is of value for consumers would not it be enough to developed well founded value base marketing instead of proclaiming new paradigm? Also it should be mentioned that the very idea of co-creation is deeply rooted in marketing tradition-market research and market information system as a ground for marketing decisions. Mass production, as a part of old paradigm, in practice, meant only one, though important option. For instance, in industrial or B2B markets and in service sector, individually suited products used to be popular. “Received paradigm” was to be recommendation to contain marketing as one of company’s function. In fact, the core of strategic marketing was, for years, to consider marketing, as total philosophy for whole organization. In



general, it can be said that instead of talking of new paradigms we should talk about some trends.

## Conclusion

Evaluation of the use of paradigms in marketing shows that they represent proposals enriching “body” of marketing knowledge, not replacing it . For instance, in an idea of 4 C, first and last point (consumer value and cost) helped to extend the use of marketing to fields other than “traditional” products. Relationship marketing was continuation of an idea of cooperation in distribution management and idea of the so called symbiotic marketing. Experience marketing allows for better understanding consumers and enriches the set of traditional communication tools. Paradigms in most situations should not be treated as substitution for traditional marketing paradigms. They are likely to fail. The reason is that some of them have not been tested enough in practice and some of them are based on deductive modelling separated from reality. The word paradigm is frequently overused as a way to promote some ideas as brand new one. It should be recommended that before proclaiming revolution some attempts to build new concept into good traditional paradigms.

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# QUANTITATIVE STUDY OF CONSUMER BEHAVIOUR IN THE ONLINE ENVIRONMENT – MODEL OF CONSUMER BEHAVIOUR

*Martin Rigelský – Karina Obšatníková*

## **ABSTRACT:**

The primary objective of this research was to determine the online model of consumer behaviour. This model was based on primary research conducted in Slovakia. We derived the outputs from the obtained data through factor analysis. The online model of consumer behaviour is composed of five factors (i) the initiation of the purchase (internal or external initiation of the need – the customer begins to experience a shortage or the need to satisfy his/her shortcomings) (ii) data collection, (iii) data analysis (iv) purchasing and (v) purchasing behaviour. We have named these elements as I-C-A-P-A (Initiation, data Collection, data Analysis, Purchasing process, behaviour After purchase). We subsequently verified this model under the conditions of Slovakia. The greatest constraint we perceive in the basic set, because Slovakia is a relatively small specific country, it is not possible to state the full versatility of the model. Consumer behaviour in the online environment is relatively widespread, but researches have focused very specifically on specific segments. Chaffey and Smith created the last universal model in 2008 and these three processes are similar to our factor in the process of learning, purchasing and usage.

## **KEY WORDS:**

consumer behaviour, e-commerce, modelling in online marketing, online marketing

## **1 Introduction**

Under the influence of company computerization, innovation, and many other factors, in the field of marketing in the last few years a new direction was created, which operates on a network called internal, we talk about the Internet and online marketing. Kotler and Keller define marketing, as “meeting needs profitably”.<sup>1</sup> We can find an embedded form of modern marketing in the interaction of primarily satisfied customer needs. Thousands of businesses have taken this idea for their own and satisfying customer needs. The difference between those successful and unsuccessful companies is that successful businesses know how “to agree” with the customer. Under the agreement with the customer, we understand the creation of conditions that enable the customer to meet the needs most effectively, even the latent ones. Firstly, it is necessary to define, in more precisely to create the “needs” for the customer. Bačík R. and Gburová J. highlight advertising in the online

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1 KOTLER, P., KELLER, K. L.: *Marketing management*. New Jersey : Pearson Education, Inc., 2012, p. 5.

environment and determine its importance to meet the customer's needs.<sup>2</sup> The key to success is communication. The importance of communication in the field of customer relations, the approach to customers is highlighted by many authors and in many areas. If we want to define communication in the online environment, the website and its adaptation to the customer play a significant role in the communication context. Štefko et al. also highlighted its importance in application to educational institutions.<sup>3,4</sup> It would also be worth mentioning the merits of content marketing on a website and on the Internet. The idea of content marketing is to tell a unique story about a brand, and it is essential for people to talk and share different stories.<sup>5</sup> We also incorporate other tools such as, social networks, blogs, etc. From the point of view of marketing communication, other instruments play a less important role. Whether we talk about online PR, or about online direct marketing, customer understanding plays a meaningful role. Customers can perceive customers' understanding of personalization as follows: Personalization in e-commerce increases sales by improving the perception of the website quality.<sup>6</sup> As indicated, a significant part of marketing, especially online marketing, is about the customer and his/her needs and desires, which are rarely latent. To understand the desires, needs, attitudes, processes and many other factors determining the customer we also need to understand the profitability of traders.

## 2 Theoretical Definitions

Modern forms of business and the continued use of marketing innovations encourage many customers to use what is modern, what is "in". However, it is very important to realize that not all customers are able to give up the traditional way of shopping or traditional perception of products and

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- 2 BAČÍK, R., GBUROVÁ, J.: Internet and Its Influence on the Consumer Behavior of Slovak Consumer. In *Vision 2020: Innovation management, development sustainability, and competitive economic growth*. Vienna : IBIMA, 2016, p. 3342.
  - 3 ŠTEFKO, R., FEDORKO, R., BAČÍK, R.: The role of e-marketing tools in constructing the image of a higher education institution. In *Procedia social and behavioral sciences*, 2015, Vol. 7, p. 431.
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  - 6 FERNANDEZ-LANVIN, D. et al.: The dimension of age and gender as user model demographic factors for automatic personalization. In *Computer Standards & Interfaces*, 2018, Vol. 7, No. 1, p. 1.

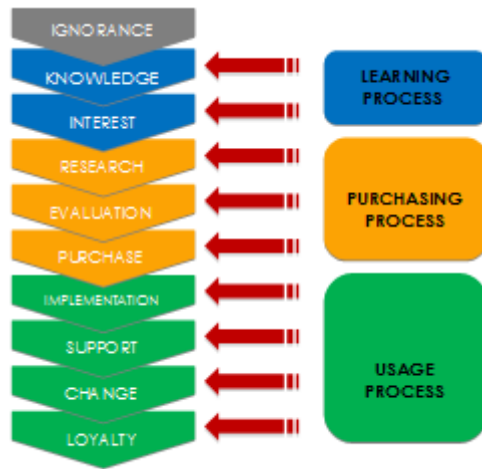
services.<sup>7</sup> The potential of e-commerce is mainly in its size and ubiquity. Puto and Kościelniak stated that e-commerce is one of the most dynamic industries in Poland. Bačík et al. highlight that is important in the B2B markets.<sup>8</sup> A very important element of customer behaviour is rationality in meeting the needs. We can determine this rationality by elements of decision-making, problem identification, information gathering, alternative evaluation, purchase decisions and post-purchase behaviour<sup>9</sup>. Satisfaction or dissatisfaction with meeting the needs of the customer, more precisely the Problem identification: This element starts the entire decision making process. The essence of identifying the problem is to find a contradiction between the states of satisfaction due to the non-fulfilment of a certain need. Collecting information: At this time, the customer searches for sources of information about the product, often this phase, along with the evaluation of alternatives, is skipped and they immediately buy the product. Evaluation of alternatives: At this stage the information is analysed, the input from this investigation is usually the final decision and the selection of the product that maximizes the buyer's usefulness. It is also possible to return to the collected information. Purchase decision: Purchasing the product. Post-purchase behaviour: Satisfaction or dissatisfaction with meeting the needs, more precisely the services. During the purchase, it affects the positive or negative attitude of the seller. The model of the buying process is for traditional marketing; this model has not been proved for the consumer and is decisive only in the online environment. However, we assume that the discrepancies between classic and online marketing for this model will not be significant. The development of the Internet has meant that many organizations have begun to move most of their business from physical stores to the internet world. The Internet popularity has grown considerably, as well as the software development. New models of consumer buying behaviour have been developed.

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7 See: ŠTEFKO, R., DORČÁK, P., POLLÁK, F.: Shopping on the internet from the point of view of customers. In *Polish Journal of Management Studies*, 2011, Vol. 4, No. 1, p. 214.

8 BAČÍK, R., SZABO, Z. K., FEDORKO, R.: The analytical insight into customer perception of quality determinants of the e-commerce model B2C subjects in the central European countries. In *Quality Innovation Prosperity*, 2014, Vol. 2, No. 18, p. 15.

9 For more information, see: KOTLER, P., ARMSTRONG, G.: *Marketing*. Praha : Grada Publishing, 2007.



**Figure 1: Buying behaviour model in the online marketing**

Source: CHAFFEY, D., SMITH, P. R.: *eMarketing eXcellence – Planning and optimizing your digital marketing*. 3<sup>rd</sup> Edition. New York : Routledge Publishing, 2008, p. 19.

- **ignorance:** the customer is not familiar with his or her needs or more precisely with the failure that they are not aware that there are means available on the market to satisfy their needs.
- **knowledge:** at this moment, the customer recognizes his/her needs.
- **interest:** the customer expresses interest in satisfying their needs.
- **research:** they collect information and products that could address his/her needs.
- **evaluation:** evaluating the received inputs.
- **purchase:** the buying itself.
- **implementation:** introducing the product.
- **support:** sales support, where they provide information to the customer about problems, more precisely about the customized solutions.
- **change:** assessing the state and concluding the judgment of satisfaction or dissatisfaction with the product and its components, including support.
- **loyalty:** Repeated purchases or other forms of loyalty with the seller.<sup>10</sup>

10 See: CHAFFEY, D., SMITH, P. R.: *eMarketing eXcellence – Planning and optimizing your digital marketing*. New York : Routledge Publishing, 2008.

### 3 Research Methodology

The primary objective of the research is to identify the **customer's buying behaviour process in the online environment, i.e. the definition and description of the most important factors in the purchasing process itself**. By doing so, we are analogously defining the research problem:

#### 3.1 Identifying the universal customer purchasing behaviour model in the online environment

The research of the given issue took place in two separate units. One of them was the construction of the core of the model and the second verification of its representativeness and credibility. We used a questionnaire survey for the research. The conditions for processing the issue required two surveys. After the collection, we checked the file for the validity of responses. The first survey was conceived for factor analysis, so in this case, we used factor analysis for the processing of outputs, descriptions of techniques and tools in the investigation. The aim of the second survey is to verify the representativeness of the model and we launched it only after the first survey. We can describe our research as primary in terms of data acquisition. We used electronic methods to collect the data. We conducted the queries using a stratified selection method where the stratification variables were gender and place of operation (geographical). In the first survey, 218 respondents submitted the questionnaire. The selection file was genuinely composed of 122 (56%) female respondents and 96 (44%) male respondents. The regions were diversified as follows: Banská Bystrica 32 (14.7%), Bratislava 12 (5.5%), Košice 34 (15.6%), Nitra 14 (6.4%), Prešov 50 (22.9%) Trenčín 12 (5.5%), Trnava 14 (6.4%) and Žilina 50 (22.9%). In the second following survey, 244 responses were submitted to the investigation. The sample was genuinely composed of 132 (54.1%) female respondents and 112 (45.9%) male respondents. The regions were diversified as follows: Banská Bystrica 18 (7.4%), Bratislava 22 (9%), Košice 35 (14.3%), Nitra 21 (8.6%), Prešov 69 (28.3%), Trenčín 21 (8.6%), Trnava 16 (6.6%) and Žilina 42 (17.2%). From the point of view of the disciplines concerned, we classify this research as intradisciplinary, while we examine the relationships closely linked to marketing. In terms of output, this is a fundamental research.

The data collection was followed by data analysis. The first questionnaire survey was designed for factor analysis; we primarily used inference statistics to process it. The correlations were verified by Spearman's rho – it was an ordinal data. To verify the assumptions of using factor analysis, we used the Kaiser-Meyer-Olkin (KMO) index and the Bartlett test of sphericity. The



number of factors was determined based on parallel analysis. We extracted the factors by using the square method. Varimax, quartimax, equamax and promax were used for rotation. The types of survey were aimed at verifying the validity of the model where frequency analysis methods were used. Homogeneity between stratification variables, gender and region was analysed by non-parametric tests. We used the Microsoft Excel and SPSS software for data processing.

#### **4 Model Construction**

For factor analysis, we prepared a questionnaire with 33 questions and 218 respondents filled it out. To determine the preferences, we used the five-level Likert scale, which measured the degree of agreement on the scale definitely agree, rather agree, I do not know, rather disagree, definitely disagree. In Table 1, we can see the descriptive statistics of this part of the survey outputs. The lowest rate of agreement was identified in question 29 "I used to share my positive/negative attitudes on social networks, blogs, etc.". The second lowest was in the last question, "I sometimes send back the product in a 14 - day refund without giving any reason, just because I have changed my mind". The highest rate of agreement in the whole survey was observed in question 26 "After the purchase, it is important for me to know the status of the ordered products, handling, shipping, etc.", and the second highest was in question 31, "A small gift will give me a positive image of the store". The two highest respondents' agreement rates determined by standard deviation were at question 15, 26 and the lowest at question 18 and 24.

**Table 1: Descriptive survey questionnaire statistics**

Descriptive Statistics	Mean	Std. Deviation
ZO_1 [1. Usually I am interested about the company product and I search for information via e-mails. ]	2,54	1,233
ZO_2 [2. Publishing news about company products through the profiles on social networks, I find beneficial. ]	3,93	1,004
ZO_3 [3. Relevant "pop-up ads" usually attract me. ]	2,17	1,226
ZO_4 [4. Promoting products of a different kind on the Internet often gives me the feeling of desire for the product.]	2,89	1,232
ZO_5 [5. By generating the promotion of various kinds of products on the Internet, I often buy products what I do not even need. ]	2,17	1,256
ZO_6 [6. Internet catalogues (centrum, azet) often help me find the desired products.]	2,20	1,343
ZO_7 [7. I find the presentation of the products on the Internet helpful in finding a solution to my needs. ]	3,98	,969
ZO_8 [8. I consider E-mail marketing beneficial in finding a solution to my needs.]	2,55	1,195
ZO_9 [9. I find search engine helpful in advertising when I am looking for my needs.]	2,80	1,308
ZO_10 [10. I think blogs are helpful in finding a solution to my needs.]	3,17	1,348
ZO_11 [11. I consider beneficial any information about possible/innovative/new solutions to my needs. ]	3,59	1,096
ZO_12 [12. When deciding, collecting data about product information takes a lot of time. ]	3,41	1,185
ZO_13 [13. I am choosing my information sources for the intended products. ]	3,76	1,015
ZO_14 [14. I only collect information about the intended products from relevant sources. ]	3,83	1,002
ZO_15 [15. Immediate and relevant product price information are necessary. ]	4,39	,792
ZO_16 [16. When I collect product data, I send emails to the seller. ]	2,50	1,278
ZO_17 [17. I use the social networks to collect information about my intended product.]	3,07	1,271
ZO_18 [18. When comparing products I often use comparative portals (heuréka, pricemana).]	4,00	1,378
ZO_19 [19. When comparing products, I also focus on other attributes (such as transportation, after-sales service, etc.) such as the properties and price of the intended product. ]	4,14	1,082
ZO_20 [20. When comparing the intended products, I often go back to the collected data.]	3,73	1,075
ZO_21 [21. I always buy after considering all the alternatives. ]	4,04	1,119
ZO_22 [22. I do not like to buy when I am distracted by advertisements. ]	4,39	1,006
ZO_23 [23. I think that a good quality online shopping environment is important.]	4,29	,914

ZO_24 [24. My current mood affects me when I buy something (what I buy and how much).]	3,09	1,401
ZO_25 [25. In the final stages of the purchase (ordering and payment), I do not have mixed feelings and I am sure I have decided correctly. ]	3,70	1,172
ZO_26 [26. After the purchase, it is important for me to know the status of the ordered products, handling, shipping, etc.]	4,55	,864
ZO_27 [27. For more trusted and better deals, I consider those shops, which are interested in my opinion (for example, purchasing satisfaction questionnaires). ]	3,17	1,218
ZO_28 [28. When I receive the product, I will review the product on the store page. ]	2,31	1,286
ZO_29 [29. I used to share my positive/negative attitudes on social networks, blogs, etc.]	2,06	1,178
ZO_30 [30. I am not surprised when I get the product – I have exactly what I wanted. ]	3,77	,947
ZO_31 [31. A small gift will give me a positive image of the store. ]	4,50	,907
ZO_32 [32. After the product is delivered, I sometimes have a bad feeling that I could use the money for a more efficient product. ]	2,74	1,305
ZO_33 [33. I sometimes send back the product in a 14 - day refund without giving any reason, just because I have changed my mind. ]	2,08	1,352
Valid N (listwise)	218	

Source: own processing

The main condition for the use of factor analysis is the assumption of mutual correlations of individual items. The table shows the outputs of the correlation test, the bold fields represent a significant correlation value, the p value in these cases was less than 0.05 and hence we do not reject the H1 in these elements.

- H0: There is no statistically significant dependence between the elements.
- H1: There is a statistically significant dependence between the elements.

It is clear that a relatively large number of elements does not show a statistically significant dependence. Table 2 shows us the individual values of dependence. We used Spearman's correlation coefficient with respect to the character of the set.

**Table 2: Correlation matrix – Spearman’s rho**

rho	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	
ZO_1	1.00	0.25	0.20	0.38	0.28	0.35	0.05	0.55	0.17	0.15	0.05	0.00	-0.07	0.00	-0.00	0.28	0.28	0.20	0.24	0.05	0.21	-0.02	0.16	0.17	0.13	0.02	0.31	0.24	0.20	0.03	0.25	0.17	0.24	
ZO_2		1.00	0.28	0.32	0.24	0.11	0.41	0.14	0.00	0.28	0.22	0.06	0.02	0.11	0.02	0.16	0.32	0.15	0.12	0.13	0.15	-0.11	0.04	0.08	-0.01	0.19	0.19	0.14	0.14	0.15	0.02	0.23	0.05	0.04
ZO_3			1.00	0.41	0.26	0.22	0.05	0.30	0.38	0.01	0.07	-0.09	-0.05	-0.19	-0.08	0.16	0.19	0.20	0.17	0.03	0.19	-0.27	0.01	0.17	0.04	0.21	0.14	0.13	0.12	0.10	0.22	0.21	0.23	
ZO_4				1.00	0.55	0.27	0.12	0.24	0.41	0.13	0.21	-0.02	-0.04	-0.02	0.04	0.18	0.28	0.22	0.19	0.07	0.07	-0.09	0.03	0.24	0.08	0.01	0.20	0.25	0.19	0.08	0.27	0.20	0.19	
ZO_5					1.00	0.18	-0.05	0.29	0.19	0.04	0.09	-0.10	-0.08	-0.01	-0.01	0.25	0.17	0.12	0.20	-0.02	0.00	-0.10	0.20	0.38	0.08	0.00	0.20	0.28	0.28	0.13	0.21	0.23	0.21	
ZO_6						1.00	0.16	0.36	0.13	0.15	0.05	0.00	0.10	0.02	-0.13	0.32	0.16	0.37	0.37	0.21	0.28	0.07	0.17	0.08	0.12	0.10	0.16	0.11	0.05	0.00	0.02	0.17		
ZO_7							1.00	0.10	0.16	0.44	0.30	0.16	0.00	0.14	0.11	0.08	0.25	0.09	0.07	0.09	0.08	-0.03	0.16	-0.12	0.05	0.08	0.13	-0.06	0.05	0.01	0.10	0.19	-0.13	
ZO_8								1.00	0.27	0.20	0.22	0.05	-0.12	-0.13	-0.15	0.38	0.23	0.15	0.22	0.13	0.10	-0.39	0.05	0.31	0.08	0.02	0.28	0.20	0.23	0.01	0.19	0.24	0.18	
ZO_9									1.00	0.09	0.14	-0.04	-0.14	0.05	-0.03	-0.04	0.08	-0.05	0.07	0.05	-0.04	-0.09	0.04	0.24	0.16	0.00	0.09	-0.02	0.11	0.08	0.04	0.16	0.01	
ZO_10										1.00	0.51	0.13	0.13	0.10	0.08	0.14	0.15	0.32	0.16	0.28	0.08	0.11	0.24	-0.05	0.10	0.16	0.12	-0.07	0.09	0.04	0.14	0.08	0.02	
ZO_11											1.00	0.09	0.10	0.16	0.16	0.15	0.13	0.34	0.25	0.29	0.22	0.06	0.35	0.03	-0.03	0.20	0.13	0.19	0.25	0.06	0.20	0.09	0.07	
ZO_12												1.00	0.37	0.13	0.11	-0.01	-0.03	0.19	0.15	0.36	0.24	0.19	0.26	0.10	0.14	0.17	0.28	0.25	0.12	0.01	0.26	0.00	-0.10	
ZO_13													1.00	0.49	0.09	0.02	0.00	0.28	0.09	0.29	0.38	0.31	0.17	-0.12	0.13	0.37	0.09	0.16	0.07	0.08	0.13	0.08	0.05	
ZO_14														1.00	0.15	0.05	0.06	0.23	0.09	0.35	0.38	0.18	0.12	-0.08	0.13	0.18	0.18	0.13	0.08	0.11	0.20	0.07	0.03	
ZO_15															1.00	-0.07	0.08	0.15	0.12	0.03	0.11	-0.11	0.08	-0.10	-0.02	0.05	0.07	-0.05	-0.06	0.12	0.20	-0.13	-0.18	
ZO_16																1.00	0.28	0.18	0.19	0.21	0.03	-0.12	0.16	0.04	0.13	0.17	0.30	0.31	-0.11	0.12	0.07	0.22	0.05	
ZO_17																	1.00	0.18	0.15	0.05	0.06	-0.09	0.03	0.12	0.10	0.24	0.20	0.14	0.16	0.19	0.03	0.28	0.01	0.14
ZO_18																		1.00	0.49	0.32	0.41	0.03	0.31	0.10	0.10	0.37	0.20	0.29	0.23	0.13	0.17	0.11	0.18	
ZO_19																			1.00	0.46	0.33	-0.04	0.28	0.14	0.09	0.15	0.35	0.29	0.24	0.06	0.21	0.12	0.14	
ZO_20																				1.00	0.40	0.12	0.32	0.09	0.10	0.15	0.28	0.21	0.14	0.17	0.24	0.10	0.08	
ZO_21																					1.00	0.04	0.33	-0.04	0.09	0.33	0.25	0.31	0.10	0.11	0.23	0.06	0.04	
ZO_22																						1.00	0.25	0.13	0.19	0.20	0.02	0.07	-0.02	0.09	0.12	0.00	-0.12	
ZO_23																							1.00	0.18	0.27	0.38	0.17	0.18	0.14	0.30	0.05	0.07	0.05	
ZO_24																								1.00	0.25	0.16	0.38	0.21	0.29	0.16	0.14	0.35	0.07	
ZO_25																									1.00	0.27	0.10	0.15	0.17	0.34	0.24	0.14	0.17	0.02
ZO_26																										1.00	0.19	0.15	0.12	0.20	0.37	0.13	0.05	
ZO_27																											1.00	0.37	0.24	0.09	0.29	0.21	0.16	
ZO_28																												1.00	0.70	0.02	0.16	0.04	0.23	
ZO_29																													1.00	0.01	0.05	0.22	0.30	
ZO_30																														1.00	0.26	0.06	-0.24	
ZO_31																															1.00	0.26	0.07	
ZO_32																																1.00	0.34	
ZO_33																																		1.00

Source: own processing

Based on the above, it is not possible to clearly recommend or do not recommend a file for factor analysis, so we go to the exact file test. For testing the suitability, we used the Kaiser-Meyer-Olkin (KMO) index and the Bartlett test of sphericity. The following table visualizes the outputs of the above-mentioned tests.

**Table 3: KMO and Bartlett’s Test**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,686
Bartlett’s Test of Sphericity	Approx. Chi-Square	2621,610
	Sig.	,000

Source: own processing

The KMO output value is 0.686, which is a low value information. The acceptable value is greater than 0.5, i.e. which means that in our case the

value is acceptable. The output of Bartlett's sphericity test with a test characteristic of 2621.610, degrees of freedom 528 and a value of p equal to zero, i.e. less than 0.05 and 0.01, suggests to reject the basic hypothesis  $H_0$  and to accept its alternative.

- $H_0$ : In the correlation matrix there is no statistically significant dependence between the elements, it is a unitary matrix and the coefficients between the diagonal will be zero.

This test tests the correlation matrix assuming that the correlation matrix of the given variables is unitary (i.e., on the diagonal it is one, elsewhere zeroes). From these facts, it is possible to adopt an opinion on the suitability of the set for the use of factor analysis.

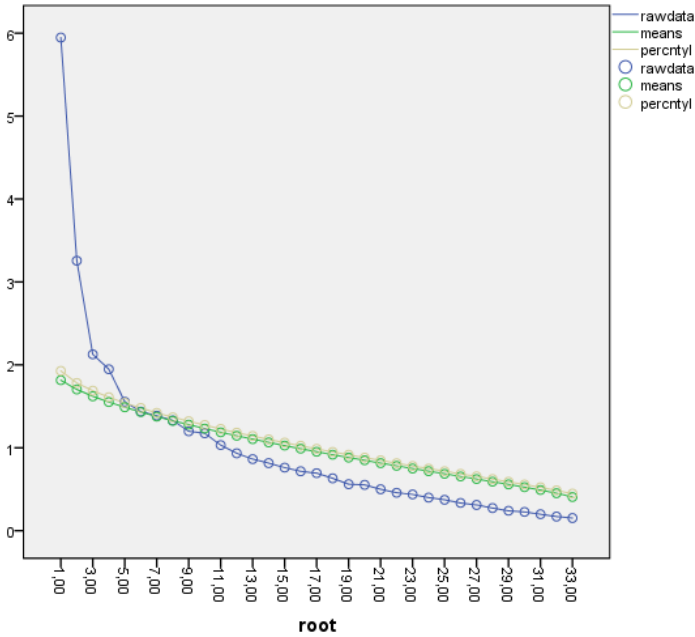
#### 4.1 Estimated number of factors

We used a number of methodologies to estimate the number of factors, in which case we have decided for a Parallel Analysis based on Monte Carlo model. The output of this model will determine the optimal number of factors in terms of the number of questions in the file, the number of responses, the methodology of the factor analysis itself, which we will describe in the lower parts and, of course, the 95% significance level. The Parallel Analysis evaluation principle is a comparison of Factor Analysis of descriptive outputs with average and percentage Parallel Analysis. The following chart and graph shows the output of the analysis.

**Table 4: Parallel analysis**

ROOT	RAWDATA	MEANS	PERCNTYL
1	5,95	1,82	1,93
2	3,26	1,7	1,78
3	2,13	1,62	1,69
4	1,95	1,55	1,61
5	1,56	1,49	1,54
6	1,44	1,43	1,48
...			

Source: own processing



**Chart 1: Parallel analysis**

Source: own processing

It is clear that the optimal number of factors is five. We learned this by summing the RAWDATA column and the PERCENTYL column.

#### 4.2 Extraction of factors

Due to the essence of the file, it is possible to extract the factors by methods such as, the main components method, the main axes method, the least squares method, and the generalized least squares method. The main criteria are the highest statistical model of the model for the set and the highest degree of explanation for five factors. The following table lists file explanation rates for five factors for the main component methods, the least squares method, the generalized least squares method and the main axis method.

**Table 5: Extraction of factors**

Accumulated% (Extracted sum of squares)			
Main components	Main axes	OLS	Aver. OLS
18,021	16,218	16,218	8,323
27,888	24,134	24,134	21,064
34,332	28,883	28,885	29,864
40,235	32,814	32,816	34,984
44,949	35,930	35,934	39,629

Source: own processing

It is clear from the above that among the five-factor methods, the highest possible explanation for the set is the Main component method and the Generic least squares method. However, this test method, due to its imperfections in model mechanics, can lead us to an unexpected and erroneous conclusion, so in the analysis we continue to benchmark the correlation residues. The following table offer the outputs.

**Table 6: The correlation residue**

ABS	Main components	Main axes	OLS	Aver. OLS
reziduá korelácií				
ABS	Hlavné komponenty	Hlavné osi	OLS	Všeob. OLS
Max 1	0,215	0,184	0,184	0,198
Max 2	0,213	0,176	0,177	0,193
Min 1	0,000	0,000	0,000	0,000
Min 1	0,000	0,000	0,000	0,000
AV	0,107	0,090	0,090	0,098
>0,05	50,00%	36,00%	36,00%	40,00%

Source: own processing

As can be deduced from this, the outputs in this analysis are diametrically different from the previous case. Very suitable for both analyses would be the model of the generalized least squares method. However, the good match test eliminated this model.

**Table 7: Test model**

Chi-Square	Sig.
761,432	,000

Source: own processing

- *H0: The model is a statistically significant set of descriptors for a given set of factors.*

In this case, it is necessary to reject the basic hypothesis and accept its alternative. Therefore, we accept the standpoint that the model is not capable of producing a statistically significant set of files for a given number of factors. After weighing all the options, we are tilting to the main axis and the least squares method. The main axis method tends to produce a higher number of factors. However, our efforts are to minimize them or optimize them. Therefore, we make a binding decision for the Unweighted Least Squares method. Individual factors, with no output factors lower than 0.3, can be found in Table 8.

**Table 8: Factor extraction – without rotation**

Extraction Method: Unweighted Least Squares.	Factor				
	1	2	3	4	5
ZO_1 [1. Usually I am interested about the company product and I search for information via e-mails.]	,449	,368			
ZO_2 [2. Publishing news about company products through the profiles on social networks, I find beneficial.]	,433		,334		
ZO_3 [3. Relevant “pop-up ads” usually attract me.]	,368	,409			
ZO_4 [4. Promoting products of a different kind on the Internet often gives me the feeling of desire for the product.]	,483	,387			
ZO_5 [5. By generating the promotion of various kinds of products on the Internet, I often buy products what I do not even need.]	,379	,407			
ZO_6 [6. Internet catalogues (centrum, azet) often help me find the desired products.]	,362				
ZO_7 [7. I find the presentation of the products on the Internet helpful in finding a solution to my needs.]			,613		
ZO_8 [8. I consider E-mail marketing beneficial in finding a solution to my needs.]	,432	,441			
ZO_9 [9. I find search engine helpful in advertising when I am looking for my needs.]		,333			
ZO_10 [10. I think blogs are helpful in finding a solution to my needs.]	,373		,541		
ZO_11 [11. I consider beneficial any information about possible/innovative/new solutions to my needs.]	,501				



MEGATRENDS AND MEDIA

ZO_12 [12. When deciding, collecting data about product information takes a lot of time. ]	,331	-,385			
ZO_13 [13. I am choosing my information sources for the intended products. ]	,315	-,488			
ZO_14 [14. I only collect information about the intended products from relevant sources. ]	,322	-,455			
ZO_15 [15. Immediate and relevant product price information are necessary. ]					
ZO_16 [16. When I collect product data, I send emails to the seller. ]	,400				
ZO_17 [17. I use the social networks to collect information about my intended product.]	,381				
ZO_18 [18. When comparing products I often use comparative portals (heuréka, pricemana).]	,578				
ZO_19 [19. When comparing products, I also focus on other attributes (such as transportation, after-sales service, etc.) such as the properties and price of the intended product. ]	,518			-,312	
ZO_20 [20. When comparing the intended products, I often go back to the collected data.]	,530	-,357			
ZO_21 [21. I always buy after considering all the alternatives. ]	,516	-,449			
ZO_22 [22. I do not like to buy when I am distracted by advertisements. ]		-,336		,329	
ZO_23 [23. I think that a good quality online shopping environment is important.]	,507	-,368			
ZO_24 [24. My current mood affects me when I buy something (what I buy and how much).]	,350		-,335	,373	
ZO_25 [25. In the final stages of the purchase (ordering and payment), I do not have mixed feelings and I am sure I have decided correctly. ]				,330	
ZO_26 [26. After the purchase, it is important for me to know the status of the ordered products, handling, shipping, etc.]	,433			,394	
ZO_27 [27. For more trusted and better deals, I consider those shops, which are interested in my opinion (for example, purchasing satisfaction questionnaires). ]	,504				
ZO_28 [28. When I receive the product, I will review the product on the store page. ]	,572		-,393		,542
ZO_29 [29. I used to share my positive/negative attitudes on social networks, blogs, etc.]	,467		-,300		,394
ZO_30 [30. I am not surprised when I get the product – I have exactly what I wanted. ]				,350	
ZO_31 [31. A small gift will give me a positive image of the store. ]	,470				

ZO_32 [32. After the product is delivered, I sometimes have a bad feeling that I could use the money for a more efficient product. ]			-,345		-,362
ZO_33 [33. I sometimes send back the product in a 14 - day refund without giving any reason, just because I have changed my mind. ]					

Source: own processing

### 4.3 Factor Rotation

The main output for derivation of the factors, i.e. the elements most approximating the given set, is the matrix of the rotated factors. We can use several methods to calculate. Available methods include Varimax, Quartimax, Equamax, Oblimin and Promax. The general methodology recommends the use of multiple rotation methods in interpretations. For selecting optimal methods, we can use a matrix of correlated factors according to the rotating method. We will assume that the correlation value should be greater than 0.32, so the Oblimin and Promax methods are appropriate for the file. The outputs are shown in the following table.

**Table 9: Factor Correlation Matrix**

FACTOR CORRELATION MATRIX					
Promax	1	2	3	4	5
1		,231	,253	,093	,320
2	,231		,267	,339	,332
3	,253	,267		,065	,217
4	,093	,339	,065		,147
5	,320	,332	,217	,147	
Oblimin	1	2	3	4	5
1		-,038	,222	,004	,312
2	-,038		-,170	-,181	-,235
3	,222	-,170		,030	,237
4	,004	-,181	,030		,065
5	,312	-,235	,237	,065	

Source: own processing

From this, it is possible to assume that the Oblimax method is not suitable for the evaluation because neither the required correlation height has been reached in one case. The Promax method appears to be more appropriate. Since we want to use oblique methods in addition to orthogonal methods,

we evaluate Promax as eligible, but for the outputs, we will consider it only secondary. We also include orthogonal methods such as Varimas, Quartimax, Equamax, as Equamax is a combination of Varimas, Quartimax it will be of lesser importance as in the Promax method. Table 10 lists the rotation matrices of these methods. The red colour indicates coefficients above 0.5 and yellow above 0.6. The table shows coefficients greater than 0.3.

**Table 10: Rotation Factor Matrix**

Q/M	Rotated Factor Matrix																			
	VARIMAX					QUARTIMAX					EQUAMAX					PROMAX				
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ZO_1	0,50					0,57						0,39	0,31			0,46				
ZO_2			0,51			0,44				0,39			0,54					0,49		
ZO_3	0,57					0,57						0,52				0,59				
ZO_4	0,55					0,61					0,46	0,35				0,54				
ZO_5	0,54					0,55					0,47			0,31		0,53				
ZO_6						0,34														
ZO_7			0,70						0,67				0,68					0,73		
ZO_8	0,56					0,62					0,46	0,35			0,55					
ZO_9	0,35					0,38					0,31				0,38					
ZO_10			0,59						0,53				0,60					0,60		
ZO_11		0,39	0,39				0,40				0,37		0,42			0,35	0,36			
ZO_12		0,40					0,44				0,37				0,32	0,37				
ZO_13		0,47					0,51				0,45				0,33	0,46				
ZO_14		0,49					0,52				0,46					0,48				
ZO_15																				
ZO_16	0,30					0,41								0,34						
ZO_17			0,39			0,38							0,41					0,36		
ZO_18		0,59				0,30	0,59				0,57					0,60				
ZO_19		0,56				0,33	0,54				0,55					0,60				
ZO_20		0,69					0,69				0,67					0,73				
ZO_21		0,66					0,69				0,63					0,66				
ZO_22				0,48				0,46						0,49				0,49		
ZO_23		0,40	0,53			0,45	0,49			0,36			0,55		0,32	0,48				
ZO_24	0,50		0,38		0,43		0,39				0,51			0,34	0,53		0,38			
ZO_25			0,45				0,45						0,46			0,47				
ZO_26			0,56				0,55						0,57			0,55				
ZO_27	0,37					0,40					0,31		0,33		0,32					
ZO_28				0,86	0,35	0,31		0,79					0,89						0,89	
ZO_29				0,63	0,33			0,57					0,67							0,65
ZO_30				0,40			0,40							0,40						0,41
ZO_31		0,33	0,39			0,35	0,36			0,31	0,31			0,39					0,34	
ZO_32	0,58					0,43		-0,44			0,63				0,65		-0,36			
ZO_33	0,35					0,35									0,33					

Source: own processing

#### 4.4 Output

Output of the process mentioned in the previous sections became a model with the working name I-C-A-P-A, which consists of five factors. The first factor consists of items 1, 3, 4, 5, 8 and 32, the second consists of items 13, 14, 18, 19, 20 and 21, the third consists of three items 7, 10 and 11, the fourth consists of items 23 and 26 and the last one consists of items 28 and 29. The following table shows the interpretation of the output model.

**Table 11: Interpretation of model outputs**

Factor	Description	Name	Acronym
F1	Purchase initiation – arouse interest, desire. Based on external and internal stimuli.	Initiation	I
F3	Search for satisfaction – data collection.	data Collection	C
F2	Analysis and evaluation of collected data.	data Analysis	A
F4	Purchase process from ordering, payment to delivery.	Purchasing process	P
F5	Behaviour after purchase (sharing, review).	behavior After purchase	A

Source: own processing

- **Initiation:** Internal or external initiation of the need. The customer will begin to experience a shortage or the need to satisfy his/her deficiency. E.g. a smoker chooses to quit (health, financial, environmental pressure) and looking for methods on the Internet and they send him an electronic cigarette offer.
- **Data Collection:** The customer knows his/her need and looks for tools to satisfy his/her needs. Reads blogs, registers in discussion forums to find out how to meet his/her needs.
- **Data Analysis:** The customer already knows the products that are capable of meeting his/her needs and analyses the prices, quality and properties. They often return to data collection to optimize requirements to meet their needs, reassess various alternatives and analyse them again.

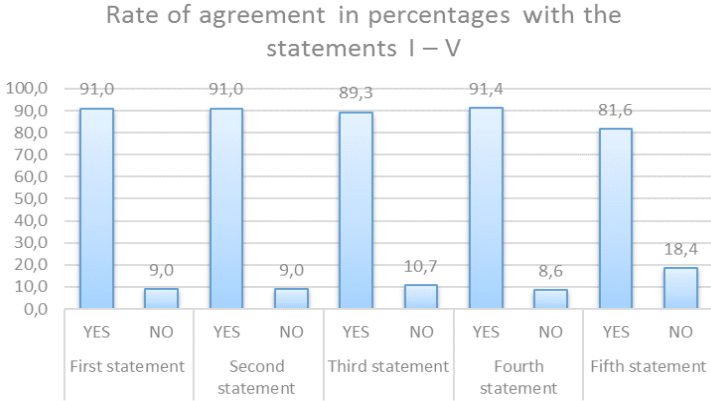
- **Purchasing process:** This phase starts from the moment the customer purchases the real product, i.e. activity in the shopping cart environment, ordering, transportation to delivery and use. The customer feels the need to be informed about what his/her product is doing, how long he/she will be able to use it, etc.
- **Behaviour after purchase:** The customer begins to take advantage of the product and finds its pros and cons, share on social networks. E.g. the “like, share and win” form of advertising is very often used, but using the “buy, like, share and win” form would be a more effective one.

#### 4.5 Verification of factors

The purpose of this subchapter is to point to the degree of credibility of the model, i.e. to what extent respondents were identified with the different phases of their purchasing behaviour. For this need, we submitted the following questions to the respondent in the questionnaire survey:

1. *Do you agree with the statement? The first phase of my purchase is usually a Purchase initiation; arouse interest, desire, etc. based on external and internal stimuli.*
2. *Do you agree with the statement? In the second phase, I usually search for objects that are capable of meeting my needs and collecting information about these objects.*
3. *Do you agree with the statement? In the third phase, I analyse the collected data and I select the most appropriate object. Sometimes I return to the second phase.*
4. *Do you agree with the statement? In the fourth phase, I buy the object (order) and I expect a lot of information about the attributes like, payment method, payment security, way and time of delivery, etc.*
5. *Do you agree with the statement? After checking the object, I usually review the properties, (orally or via the internet) or share and recommend.*

Respondents could choose from a dichotomous “yes I agree” and “no, I disagree” scale. The answers to these questions were necessary. The following chart shows the findings.

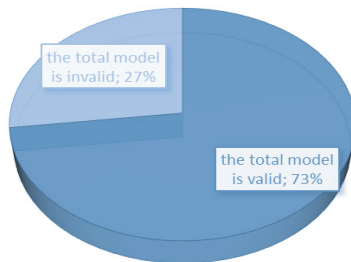


**Chart 2: Model Verification – agreement rate**

Source: own processing

It is clear from the previous chart that the respondents agree with all the five statements. The highest level of agreement is in the fourth statement, which is the purchase phase and all the attributes very closely related to the purchase. The lowest, i.e. 81.6% of the respondents, agreed with the fifth statement, which focused on the post-purchasing behaviour phase. In terms of the system view of the issue, it would be appropriate to point to the overall credibility of the model. We calculated this quantity by dividing the respondents into two groups, the first one where we assumed that they agreed with all the statements and the other where we assumed disagreement with at least one statement. The following chart shows the outputs found.

**TOTAL MODEL VALIDITY**



**Chart 3: Model Verification – Total model validity**

Source: own processing

As shown in the previous chart, the overall model can be considered credible, as 73% of respondents have positively expressed their views on all four claims. The variations in the I-C-A-P-A models are not so severe as to affect the functionality of the whole model. We found the most significant one in the Kosice region in the variable agreement with the whole model. The validity of the model was confirmed only by 40% of the inhabitants approached, the second most significant deviation in the category of the region appeared in the Bratislava region, where the model was agreed by 60%. When analysing the statements from which the output was made, we found that the highest degree of disagreement was with the V. statement (76%) and with the III. statement (23%), with others agreement was expressed. The following states show the exact test outputs and therefore we answer the question which categories show significant differences. For testing, we used a methodology for comparing asymptotic significance, i.e. the value  $p$  with the level  $\alpha$  with the value of 0.05.

### Gender

To analyse the homogeneity of women and men responses, we used the Mann-Whitney U test with respect to the data structure, which can be seen as a nonparametric Student t-test variant. Tests evaluate the following hypotheses.

- *H0: Between men and women, there are no significant differences in their agreement with the model.*
- *H1: Between men and women, there are significant differences in their agreement with the model.*

**Table 12: Test – GENDER**

	I. STATEMENT	II. STATEMENT	III. STATEMENT	IV. STATEMENT	V. STATEMENT
Mann-Whitney U	6550	6550	6896	7226	6946
Wilcoxon W	15328	15328	15674	16004	13274
Z	-3,089	-3,089	-1,689	-0,622	-1,208
Asymp. Sig. (Obojstranná)	0,002	0,002	0,091	0,534	0,227

Source: own processing

Statistically significant differences were found in the I. and II. statements where we can see that the  $p$  value in both cases is 0.002. In these cases, we recommend rejecting the  $H_0$  hypothesis and accepting its variant, so there are significant differences between men and women in the agreement with the model. In the III, IV. and V. statements we do not reject the  $H_0$  hypothesis and we tend to point out that there are no significant differences between

men and women in their agreement with the model. Women showed a much lower degree of disagreement.

**Region**

We analysed the homogeneity analysis of responses in individual regions with respect to data structure using the Kruskal Wallis Test, which can be understood as a nonparametric variant of the ANOVA analysis. The Kruskal Wallis Test assumes the ordinal stage of data, but its recalculation component does not take into account the order. Tests evaluate the following hypotheses.

- *H0: there are no significant differences in their agreement with the model between the answers from individual regions.*
- *H1: there are significant differences from certain regions between the answers in their agreement with the model in at least one region.*

**Table 13: Test – REGION**

<b>Kruskal Wallis Test</b>	<b>I. STATEMENT</b>	<b>II. STATEMENT</b>	<b>III. STATEMENT</b>	<b>IV. STATEMENT</b>	<b>V. STATEMENT</b>
Chi-Square	24.734	21.345	15.36	36.494	31.571
df	7	7	7	7	7
<b>Asymp. Sig. (Reciprocal)</b>	<b>0.001</b>	<b>0.003</b>	<b>0.032</b>	<b>0.000</b>	<b>0.000</b>

Source: own processing

The p value in all statements is less than 0.05, so we recommend rejecting the H0 hypothesis and accepting that there are significant differences between the responses from each region in their agreement with the model. We expect this outcome because of the differences we have made in the Bratislava and Košice regions.

**Conclusion**

The article laid the construction of a model for the design and simulation of online marketing campaigns, which was designed and verified in the analytical part through questionnaire surveys and in their subsequent evaluation. We evaluate the I-C-A-P-A as an appropriate tool for designing online marketing campaigns recommended for use in the conditions of the Slovak Republic. As we mentioned, the I-C-A-P-A model is based on five elements. It can be said that the model designed for traditional marketing by Kotler and Armstrong (the decision-making process) is much similar to our model designed for the online environment. Our model has a different philosophy in terms of



applicability. The original model is presented as a decision model where the absence of individual elements is not desired. Our model is understood as the installation of elements that approximate customer behaviour, where individual elements, except for data collection and data analysis, function independently depending on the purpose of the campaigns. However, if we abstain from philosophy and consider only the elements, we talk about a very similar model to some extent. The first step was to identify the problem, i.e. to find a discrepancy with the needs. The I-C-A-P-A model in the first step defines the initiation, i.e., the identification of needs, including the latent ones. The second, third and fourth elements do not show any significant differences, such as collecting information, analysing this information and buying. The most striking difference is that of the last element, which is the post-purchase behaviour in the original assumption of product use and the understanding of good and bad qualities, and hence the attitude towards the seller where the "product review" is understood as secondary. In our model, product reviews are understood as primary. The customer shares the product, evaluates all the elements that he/she encountered during the purchasing process, for example, analytical tools for comparison, buying environment. We measured the largest deviations of the model in the Bratislava and Košice regions, but they were only partial deviations and it was not essential for the whole model.

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## SOLOMO, MARKETING DREAM OR REALITY?

*Anna Zaušková – Monika Rezníčková*

### ABSTRACT:

The presented contribution deals with the possibilities of implementing SoLoMo marketing in the business environment in order to increase interest in eco-products. It focuses on systematically describing current knowledge concerning the usage of the SoLoMo marketing concept in the business environment and, at the same time, the potential of its development in the context of environmental management and marketing communication presenting innovative solutions to environmental problems. Based on the defined problem, the authors seek answers to the current issues of the use of new, trendy marketing communication tools, new marketing principles in the digital environment and their application in the environmental management of business entities. The contribution focuses on the description of the SoLoMo marketing concept, which combines three basic principles – social media, geolocation services and mobile devices. The authors analyse the possibilities of applying this concept in terms of promoting eco-innovations and disseminating environmental awareness among consumers through concrete examples of practice.

### KEY WORDS:

eco-innovations, geolocation services, green marketing, mobile applications, mobile devices, "odkaz pre starostu", social media, SoLoMo marketing, TrashOut

## Introduction

The consuming way of life and the constant struggle for tangible goods and their gathering have created a great imbalance in the natural environment. As a result of such behaviour, there is a constant pollution and degradation of the environment, a deficiency, or even depletion of natural resources, contamination of water, soil, air, but also excessive consumption, waste disposal, production systems and factories load. It is necessary to recognize the need to change this behaviour of the current population and to replace it with alternatives more favourable to man and the environment. A possible way to change and correct the current state, but also human thinking, is the implementation of eco-innovations, which are necessary to support through appropriate marketing communication tools. According to R. Miklenčíčová, the global perception of eco-products and environmental marketing strategies play an important role in today's highly competitive environment. Businesses are thus forced to implement innovations in relation to buying behaviour or the effectiveness of marketing activities.<sup>1</sup>

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1 MIKLENČIČOVÁ, R.: Global perception of eco-products and ecological marketing activities by consumers. In *Globalization and its Socio-Economic Consequences*:

The main aim of presented contribution is to systematically describe the theoretical knowledge regarding the use of the SoLoMo marketing concept in the business environment and, at the same time, the potential of its development in the context of environmental management and marketing communication promoting innovative solutions to environmental problems. The concept of SoLoMo marketing is based on the convergence of three basic principles, namely social media, geolocation services and mobile devices with an emphasis on the integration of digital with mobile marketing. The intent is to precisely target the transmitted message to the recipient based on his location. At the conclusion of the contribution, the authors also present particular examples from practice.

## 1 SoLoMo marketing

The current way of life has a significant impact on the overall ecological balance and the environment of the planet. An unavoidable change should be the introduction of the principles of socially responsible management into the everyday activities of all business entities. It is the sustainability and long-term perspective of inventions that should be taken into account by the strategic management of companies and implemented within a strategy that is influencing the overall future direction. The choice of appropriate innovative business approach is then closely linked to its sustainable development. Relevant in this case, communication takes place via the online world that offers easy access to public sharing of information, which provides an opportunity to better understand the importance of environmental problems. Appropriate in this case appears to be communication through the online environment that offers easy access to public sharing of information, which provides an opportunity to better understand the importance of environmental problems. At present, however, the problem is a constantly increasing amount of information, which can affect the reach of the presented message. In this context, it is possible to implement one of the latest marketing trends, namely the SoLoMo concept in marketing communication, which integrates the three basic components – social media (Social), geolocation services (Local) and mobile devices (Mobile).<sup>2</sup> This trend arose with the growing popularity of smartphones and the rapid expansion of mobile internet. Its implementation in the context of marketing communication promoting innovative eco-products of business entities could be appropriate in order to increase interest.

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16<sup>th</sup> International Scientific Conference. Conference Proceedings. Žilina : University of Žilina, 2016, p. 1385.

2 *SoLoMo or Social, Local, Mobile – The new experiential mindset*. [online]. [2018-03-04]. Available at: <<https://connectthedot.com/%20internet-of-things/solomo/>>.

The SoLoMo principle includes the convergence of technologies, which are based on collaboration and localization, linking digital and mobile marketing to the offline world in which it brings a personalized message to the customer at the right time and in the right place. Applications using this principle are able to reach the customer in a geographic proximity.<sup>3</sup> From a corporate perspective, the SoLoMo principle provides the ability to target microsegments and customers anytime, anywhere, using contextually relevant content, information or advertising that is also suited for social media delivery. SoLoMo marketing creates a connection between the company and its markets, facilitates the creation of better customer experience, for example by providing rewards in form of coupons and points, while opening up opportunities for e-commerce expansion.<sup>4</sup> According to V. Jurišová, digital technologies allow marketers to track millions of internet conversations every day among participants from around the world. It is possible to note the topics of conversations in blogs, on the review pages of the relevant product categories and the products themselves, on social networks and in virtually every digital place where consumers can express their opinion. It is because of the feeling of anonymity that people are more willing to share almost everything. According to her, the Internet as an advertising medium makes it possible to achieve greater efficiency thanks to more accurate targeting. The Internet also gives the opportunity to reach a specific population group by gender, age, interest or location, selecting the time of day to reach the target group more optimally, targeting only people who have visited the site, etc. Digital technologies put emphasis on creativity.<sup>5</sup> N. J. Church and V. Iyer state that many advertisers shifted some of their attention, creative efforts and budgets to addressing consumers through social media, smartphones and other mobile devices as their use has rapidly spread around the world and these devices have become irreplaceable. According to them, knowing the customer's geographic location provides opportunities for targeting advertisements to customer that are contextual. An example may be a smartphone that can be used today instead of credit cards, which brings a new change in payment security solutions. According to them, traders are also aware of the importance of mobile advertising

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3 *SoLoMo or Social, Local, Mobile – The new experiential mindset*. [online]. [2018-03-04]. Available at: <<https://connecthedot.com/%20internet-of-things/solomo/>>.

4 SANTOS, A.: *SoLoMo: The Rise of Digital Marketing*. [online]. [2018-03-04]. Available at: <<https://www.slideshare.net/kimmy961/solomo-the-rise-of-digital-marketing>>.

5 JURIŠOVÁ, V.: Komunikácia značky v online prostredí. In *Mezinárodní Masarykova konference pro doktorandy a mladé vědecké pracovníky: Recenzovaný sborník příspěvků mezinárodní vědecké konference. Conference Proceedings*. Hradec Králové : Magnanimitas, 2017, p. 210.

expenses (for smartphones and tablets).<sup>6</sup> N. J. Church and V. Iyer further state that the Internet is an important distributive channel for many products and services through company websites, but the growing use of social media as a marketing medium (instead of a simple social communication medium) and the expansion of mobile device usage to make purchases led to the widespread use of social media and mobile devices as distribution channels in the so-called multi-channel access. According to them, mobile devices are more important even in the area of marketing research.<sup>7</sup>

According to authors H. Yang and R. Lin, the expansion of localization technologies and mobile devices created great opportunities for social networks to interact with the local environment. According to them, SoLoMo marketing services appear to be a form of mobile application and consist of social networks and geolocation services that meet the immediate needs of users through mobile devices.<sup>8</sup> They distinguish three types of SoLoMo services:

- *Social networking services* – provided through traditional social networks that enable users to create a personal profile and develop relationships in cyberspace, helping users connect with others on the basis of user-provided information such as their hometown, residence, interests and education. By integrating mobile devices and location information, these sites developed social networking applications for mobile devices that can be used on smartphones (e.g. Facebook, Instagram, Twitter, etc.);
- *Mobile social services* – they have emerged thanks to enhanced communication through mobile devices. These services provide diversified means of communication, such as video, photos, text conversations, emoticons, stickers and location information, allowing users to communicate in real-time with more people via any mobile device (e.g. WhatsApp, Messenger, Viber, etc.);
- *Location Services* – allow users to explore information about nearby locations. By integrating user profiles and social networking relationships, localization services can provide personalized and adjusted information to specific users based on their current location and specific time (e.g. Google Maps, Airbnb, etc.).<sup>9</sup>

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6 CHURCH, N. J., IYER, V.: The Future of Marketing: Staying competitive in a competitive world. In *Red Internacional de Investigadores en Competitividad*, 2014, Vol. 8, No. 1, p. 215.

7 CHURCH, N. J., IYER, V.: The Future of Marketing: Staying competitive in a competitive world. In *Red Internacional de Investigadores en Competitividad*, 2014, Vol. 8, No. 1, p. 216.

8 YANG, H., LIN, R.: Determinants of the intention to continue use of SoLoMo services: Consumption values and the moderating effects of overloads. In *Computers in Human Behavior*, 2017, Vol. 73, p. 583.

9 YANG, H., LIN, R.: Determinants of the intention to continue use of SoLoMo

R. Reed from Moment Feed Company in his SoLoMo Manifesto study created the SoLoMo ecosystem, which consists of five degrees:

- *Location Data-as-a-Service Platforms* – which are the geolocation services providing the data itself, and therefore maps, access to satellites and GPS;
- *Location-Based Engagement Platforms* – they are platforms that provide geolocation services on mobile devices; applications are connected to these platforms, thus involving smartphone users;
- *Location-Based Engagement Applications* – he talks about third-party applications that can be linked to mobile services and platforms; applications enable to activate and engage fans and mobile users in conversations;
- *Distribution and Awareness* – include a mobile advertising network, coupon and discount aggregators and Facebook itself;
- *Point of Sale data* – this is the last stage of the SoLoMo ecosystem, and it is the space of the entrepreneur himself; e.g. shop, cinema, restaurant, etc.<sup>10</sup>

In the following sub-chapters we will describe the individual above-mentioned components of SoLoMo marketing and their possibilities of using in the field of eco-innovations.

### 1.1 Social – social media

According to A. J. Kim and E. Ko, social media can be characterized as online applications, platforms and media, which aim to facilitate interactions, collaboration and content sharing. They use various forms including weblogs, social blogs, microblogging, wikis, podcasts, pictures, videos, ratings and social bookmarks. According to A. J. Kim and E. Ko, the use of social media grows exponentially with commercial firms and government organizations joining and using social networks as communication tools.<sup>11</sup> Ch. Fuchs determines social media as network information services designed to support deep social interactions, community formation and creation of opportunities for collaboration.<sup>12</sup> Social media serve to associate and develop social contacts while their content can be created, edited or commented by each registered user. According to M. Rajčák, social media are superior to social networks, as they include blogs, wiki systems, video and

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services: Consumption values and the moderating effects of overloads. In *Computers in Human Behavior*, 2017, Vol. 73, p. 583.

10 REED, R.: *The SoLoMo Manifesto*. [online]. [2018-03-06]. Available at: <[https://momentfeed.com/wp-content/uploads/2015/02/MF\\_Book\\_SoLoMo.pdf](https://momentfeed.com/wp-content/uploads/2015/02/MF_Book_SoLoMo.pdf)>.

11 KIM, A. J., KO, E.: Do social media marketing activities enhance customer equity? An empirical study of luxury fashion brand. In *Journal of Business Research*, 2012, Vol. 65, No. 10, p. 1481.

12 FUCHS, CH.: *Social media: A critical introduction*. 2<sup>nd</sup> Edition. Los Angeles : Sage, 2017, p. 38.

audio publishing and photo sites, discussion forums and groups, or podcasts. Social media allow people to exchange ideas and opinions, download site content and establish contacts in the online world. This is a “many-to-many” communication, with demographics receding to social characteristics.<sup>13</sup> It is important to note that communication can start without the company initiating it. At the same time, they actively use social media for advertising and marketing.

*Social networks*, according to M. Rajčák are meant to establish and maintain contacts between people who join different groups. The interconnection of users and groups creates a network of relationships that are, in his view, very important in practice. According to M. Rajčák, social networks can be oriented personally or professionally, he further distinguishes microblogging social networks, social networks for gaming, photo rating or academic networks. Content is mostly created by users themselves. They provide businesses with the ability to reach customers through sponsored posts and are also a good platform for dealing with crisis communication. For companies, they represent the information channel by providing them with valuable information about consumers, their hobbies, habits and interests.<sup>14</sup> V. Scuotto regards social networking sites as the perfect tool for influencing current and potential consumers and introducing innovations, as well as supporting technology that can be used strategically or indirectly in any sector and in any global strategy.<sup>15</sup> According to J. Knapcová, social networks today become a vital source of important information about customers and their views – she talks about “social data mining”, which allows accurate targeting with demographic and behavioural data.<sup>16</sup> It should be remembered that it is essential for a business to measure the effectiveness of posts, user activity, traffic sources or effectiveness of PPC campaigns themselves. According to J. H. Lipschultz, however, the collection of such data and their analysis on the other hand raises some doubts about personal privacy. There are, therefore, legislative and ethical measures regarding social media technologies, which, in his opinion, call for uniform global regulation.<sup>17</sup>

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13 RAJČÁK, M.: *Marketingová komunikácia v digitálnom veku*. Trnava : UCM in Trnava, 2013, p. 35.

14 RAJČÁK, M.: *Marketingová komunikácia v digitálnom veku*. Trnava : UCM in Trnava, 2013, p. 36.

15 SCUOTTO, V.: The effect of social networking sites and absorptive capacity on SMES' innovation performance. In *The Journal of Technology Transfer*, 2017, Vol. 42, No. 2, p. 413.

16 KNAPCOVÁ, J.: *Urobte si partnerov z najväčších sociálnych sietí*. [online]. [2018-03-08]. Available at: <<http://contentfruiter.sk/socialne-siete/urobte-si-partnerov-z-najvacsih-socialnych-sieti/>>.

17 LIPSCHULTZ, J. H.: *Social media communication : Concepts, Practices, Data, Law and Ethics*. 2<sup>nd</sup> Edition. New York : Routledge, 2018, p. 26.



J. Fylan talks about some of the current challenges in applying marketing to social networks. In early 2018, the Facebook algorithm changed, which meant an unprecedented decline in the organic reach of posts published on brand sites. For brands, it is very important to detect how to reconnect with their target audience and fan community. Solution can be creating such content that generates the conversation. Key elements in determining the reach of a page are the type of content being communicated and the way of interaction with it. J. Fylan also claims that also broadcasting live video through social networks is an effective way to increase the level of interaction with content and encourage discussion among fans. Advertising on social networks can be very narrowly targeted – based on user's geographic location, demographics, interests or behaviour. The popularity of the video on social media continues to grow; this trend should therefore be a priority for marketers. With an increasing number of different video formats – live streaming, 360° videos, stories or gifs, it is possible to produce attractive and interesting content for fans. The video also greatly increases interactions between users.<sup>18</sup> According to p. Murár, the decisive factor influencing the convenience of getting information is also chat. Even though chat is usually considered to be a communication platform, it can also serve to improve customer care.<sup>19</sup>

*Blogs* provide a unique space for publishing content and enable interactive communication with its readers through comments. Companies and organizations can use it to build relationships with customers and keep them informed about news related to their line of business. For companies and organizations own blog provides a space for the implementation of online PR and the development of communication with their customers. At the same time it can be used to support online marketing and to alert its readers to the ongoing event or consumer competition. They represent space to get feedback from customers, where a form of customer support can also be provided through commentaries – a discussion tool. Blog is also a great tool for performance of search engine optimization campaign (SEO), as the content is in the hands of the owner and by using the relevant links it can support the main selling sections of corporate websites.<sup>20</sup> Many opinion-makers grew up in this area (so-called influencers), who have more credible

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18 FYLAN, J.: *The Top 5 Social Media Marketing Challenges of 2018*. [online]. [2018-03-16]. Available at: <<https://www.falcon.io/insights-hub/topics/content-marketing/top-5-social-media-marketing-challenges-2018/#SM>>.

19 MURÁR, P.: Chat as a communication-marketing platform for academic institutions. In *European Journal of Science and Theology*, 2016, Vol. 12, No. 5, p. 108.

20 *Blog ako ideálny komunikačný kanál pre osobné a firemné účely*. [online]. [2018-03-06]. Available at: <<http://design.krea.sk/clanky/blogy/>>.

impression and are being watched by large masses of people. At present, we can talk about the so-called *influencer marketing*.<sup>21</sup> However, it is important to pay attention to honesty and authenticity; otherwise the message can be perceived as an ordinary sponsorship.

It is clear from the above-mentioned, that the basic aim of social media communication is primarily to provide information, ideas, topics or impulses, and then to acquire new customers for the company – it is not just about plain sale. Other goals include building PR and corporate reputation (branding), creating a community of fans and communicating with them, space for publishing content, gaining ideas for enhancements and innovations and offering the opportunity to create advertising campaigns with precise targeting.<sup>22</sup> The potential of using social media lies in their ability to reach and communicate with customers – to build the brand image and perception by users, their loyalty, to exploit the potential of viral content dissemination, to publish PR articles through which it is possible to publicly identify with various beneficial organizations and also gain valuable feedback from fans. Many companies are currently trying to adopt the principles of corporate social responsibility. According to A. Bussard, however, from the point of view of the consumer (but also employees, governments, communities or shareholders), demand for evidence of the benefits of this corporate social responsibility is becoming the most important.<sup>23</sup> However, it is important to note that consumers often notice especially the irresponsible behaviour of the business, which can cause considerable harm. Not buying a product from an irresponsible business is easier for customers than to look for socially responsible businesses and their products.

## 1.2 Local – geolocation services

Marketing communication based on the principles of geolocation services varies depending on where the potential customer is located. According to A. Latham, such marketing does not consider its customers as a monolithic entity, it adapts to their specific social, cultural and personality traits by providing at some point the preconditions for their habits and preferences based on their current geographic location. Technological advances made it possible for companies to know the location of their customers, based

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21 *Průzkum: Jak ženy vnímají influencer marketing*. [online]. [2018-03-06]. Available at: <[http://www.m-journal.cz/cs/aktuality/pruzkum--jak-zeny-vnimaji-influencer-marketing\\_s288x12606.html](http://www.m-journal.cz/cs/aktuality/pruzkum--jak-zeny-vnimaji-influencer-marketing_s288x12606.html)>.

22 *Marketing na sociálních sítích*. [online]. [2018-03-06]. Available at: <<http://marketing.krea.sk/clanky/socialne-siete/>>.

23 BUSSARD, A. et al.: *Spoločensky zodpovedné podnikanie*. Bratislava : Integra, 2005, p. 10.

on which they are able to target them individually.<sup>24</sup> The basis is the usage of GPS and other software technologies to locate users of mobile devices according to their current location, allowing them to send advertising messages regarding their current location. Businesses can therefore offer more personalized services based on the movement of their clients. In this context, the use of biometric data is also interesting. It is the personal data of the natural person, on the basis of which he is unambiguously and unmistakably identifiable – e.g. fingerprint or palm print. The processing of such data may only be carried out under the conditions determined in a special law. However, its use in marketing can be beneficial, for example, in terms of consumer preferences detection compared to traditional market researches. Such methods can then be included in the neuromarketing area. But modern technology allows us to record the movement of customers or goods and to determine their geographical location. Linking geolocation services, specific information and long-term monitoring of user behaviour on social networks can result in more sophisticated and accurately targeted, personalized advertising. Relevant advertising in term of place, content and time is the logical result of changes in people's lifestyle and digitization of their lives.<sup>25</sup>

Drones provide new ways and tools for businesses to collect valuable data and information about audiences. These are simple and flexible devices that can quickly and safely get to hard-to-reach places. According to S. Flynn, the real potential of using drones is the ability to bring innovative and interesting audio-visual content at a reasonable price that is widely used in marketing campaigns. Interestingly, the drones are able to collect the data needed to profile the target audience even without using GPS, delivering accurately targeted advertising based on geographic location to potential customers at the right time and in the right place. The ethical aspect in this case must not be neglected.<sup>26</sup> Drones are successfully used, for example, in the field of power engineering, where infrared sensors can check thermal fluctuations at hundreds of solar panels. From an environmental point of view, their contribution is invaluable, as it is possible to ensure the monitoring of nature

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24 LATHAM, A.: *What Is Location-Based Marketing?*. [online]. [2018-03-16]. Available at: <<http://smallbusiness.chron.com/locationbased-marketing-25650.html>>.

25 *Maloobchodní marketing budoucnosti – technologie, systém a selský rozum*. [online]. [2018-03-08]. Available at: <<http://www.dago.cz/blog/maloobchodni-marketing-budoucnosti-technologie-system-a-selsky-rozum-52>>.

26 FLYNN, S.: *4 Ways Drones Are Changing The Marketing Industry*. [online]. [2018-03-08]. Available at: <<https://skytango.com/how-drones-are-changing-the-marketing-industry/>>.

and wildlife in non-accessible areas, used for example in the fight against illegal hunt for highly threatened species.<sup>27</sup>

### 1.3 Mobile – mobile devices

According to E. F. Meyer, it is important for businesses to adjust their marketing efforts to keep up with advances in technology. According to her, the speed of adapting of mobile devices increases at a dizzying pace and far exceeds the use of desktop computers and laptops. She points to the important fact that in today's digital and interconnected world, it is necessary to adapt and optimize individual marketing activities for mobile devices as the time spent on mobile devices is constantly increasing.<sup>28</sup> Users have mobile devices almost always with them, wherever they go and also serve them to keep in touch with friends, family or anyone else. This fact indicates the use of more and more mobile applications, geolocation services, mobile payments, browsing mobile websites, and more. According to M. Rajčák, mobile devices become a personal medium through which the user is easily identifiable. Communication through them is highly targeted, which allows reaching a specific target group. Deliveries can be timed precisely and the customer can react immediately – communication is interactive, response is measurable.<sup>29</sup> A. Zaušková, L. Grib and P. Kyselica assign mobile marketing among forms of marketing communication using mobile devices such as smartphone, tablet, laptop, RFID chips, etc. According to them, the smartphone has become a modern advertising medium that can deliver advertising information to a target audience of people for whom it is intended, anywhere and anytime. The advantage of mobile marketing is in the possibility of relatively accurate targeting of the content to the desired target group.<sup>30</sup>

M. Rajčák includes the creation of mobile applications among the popular and most frequently used types of mobile marketing. We can talk about classic applications for individual platforms, 3D applications, virtual and

27 *7 spôsobov využitia dronov, o ktorých ste možno ani nevedeli.* [online]. [2018-03-08]. Available at: <<https://www.startupers.sk/7-sposobov-vyuzitia-dronov-otkorych-ste-mozno-ani-nevedeli/>>.

28 MEYER, E. F.: *Five Reasons Mobile Marketing Is Becoming Even More Important.* [online]. [2018-03-16]. Available at: <<https://www.forbes.com/sites/forbesagencycouncil/2017/05/31/five-reasons-mobile-marketing-is-becoming-even-more-important/#767b9cc4abb4>>.

29 RAJČÁK, M.: *Marketingová komunikácia v digitálnom veku.* Trnava : UCM in Trnava, 2013, p. 18.

30 ZAUŠKOVÁ, A., GRIB, L., KYSELICA, P.: *Phygitalové komunikačné nástroje na podporu environmentálnych inovačných procesov v slovenskom podnikateľskom prostredí.* Trnava : UCM in Trnava, 2016, p. 75.

augmented reality applications. Among other mobile marketing tools, M. Rajčák includes mobile banners, SMS marketing (flash SMS, push messages, geolocation or interactive SMS, MMS marketing – voucher, premium discount, coupons, event reminders), above-mentioned location based marketing, mobile search marketing or QR codes, which are also associated with the use of NFC tagging (near field communication), RFID (radio frequency identification) or EAN codes.<sup>31</sup> An important part of mobile marketing is the use of PPC advertising in mobile. Mobile devices can also be used in connection with mobile trading – use of the NFC system, use of a mobile phone as a wallet, purchase of a travel or parking ticket, a movie ticket. It follows from the marketing point of view that an increasing emphasis will be placed on optimizing websites for mobile browsing, mobile applications creation, growing mobile shopping, the use of QR codes in campaigns, and many more. Especially the QR codes are considered by A. Madleňák to be a truly sophisticated source of information. According to him, they create interactivity between the sender and the recipient of the information through the media. According to him, in the area of sales and marketing, QR codes are mainly used to attract customer attention and provide additional product information. In relation to the promotion of goods and the provision of information to final consumers, he notices the current trend of the mass expansion of software applications capturing QR codes for mobile phones.<sup>32</sup>

According to A. Zaušková, L. Grib and p. Kyselica, there is a need for consistency between innovations and marketing communication within the corporate environment. Successful innovations are often the result of a successful symbiosis of technological and market developments. In their view, communication is a crucial factor and the basis for successful innovation. Businesses therefore need to create a strong portfolio of communication tools as an integral part of their strategic activities within innovation management. Especially the online marketing is currently developing at high speed, the Internet takes the initiative in communication, grows exponentially, and its competitiveness towards other media knows no boundaries. According to them, the Internet is a medium where recipients are becoming an active element of communication; it increases brand awareness, builds relationships with customers and sells both product and brand.<sup>33</sup>

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31 RAJČÁK, M.: *Marketingová komunikácia v digitálnom veku*. Trnava : UCM in Trnava, 2013, p. 19-22.

32 MADLEŇÁK, A.: Prenos informácií cez QR kódy ako determinant automatizácie podnikových procesov. In ŠVEC, M., BULLA, M. (eds.): *Práca 4.0, digitálna spoločnosť a pracovné právo*. Bratislava : Friedrich Ebert Stiftung 2018, p. 108.

33 ZAUŠKOVÁ, A., GRIB, L., KYSELICA, P.: *Phygitalové komunikačné nástroje na podporu environmentálnych inovačných procesov v slovenskom podnikateľskom prostredí*. Trnava : UCM in Trnava, 2016, p. 70.

Marketing communication in the eco-innovation process has two basic functions – to communicate the product and its properties; to communicate the environmental message. A. Zaušková, L. Grib and p. Kyselica see the marketing communication of eco-innovations from two angles:

- the use of marketing communication to promote the eco-innovation processes of particular businesses – the essence is informing the public and building a positive image;
- the use of eco-solutions and eco-innovations directly in the marketing activities of businesses – the solution is to link offline forms of communications with online, that are environmentally friendly to the environment.<sup>34</sup>

In addition, they state that it is necessary that eco-marketing and eco-marketing communication use a *holistic approach*. It means that the company cannot succeed by emphasizing only one positive environmental aspect of a product or service, but the ecological approach must be demonstrated at several levels as a commitment to the environment. They also emphasize the need for honesty, truthfulness, transparency of the business and the importance of inter-company co-operation.<sup>35</sup> Implementation of the individual principles of SoLoMo marketing appears to be an appropriate solution to increase interest in innovative eco-products of business entities while enhancing the environmental awareness of people. The personalized content of the message helps overcome the public's lack of environmental education and increases the effectiveness of the adopted environmental policy strategy.

## 2 Practical examples

In the following part of this contribution we present concrete examples of the use of SoLoMo marketing principles in practice – both in Slovakia and abroad. Practical examples include, in particular, the creation of a mobile application and its connection to social media as well as the ability to locate the user.

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34 ZAUŠKOVÁ, A., GRIB, L., KYSELICA, P.: *Phygitalové komunikačné nástroje na podporu environmentálnych inováčných procesov v slovenskom podnikateľskom prostredí*. Trnava : UCM in Trnava, 2016, p. 88.

35 ZAUŠKOVÁ, A., GRIB, L., KYSELICA, P.: *Phygitalové komunikačné nástroje na podporu environmentálnych inováčných procesov v slovenskom podnikateľskom prostredí*. Trnava : UCM in Trnava, 2016, p. 89.

## 2.1 TrashOut

A major problem in Slovakia and abroad is the constantly expanding illegal landfills and their inadequate localization. An obstacle to their removal can be financial difficulty, unavailability, but often it is a low awareness of citizens about the impact of their irresponsible behaviour towards their surroundings. A TrashOut environmental project can be a solution to improve communication between the city or the municipality and its inhabitants. As stated on an official website, it is a global initiative against illegal landfills, aiming at reducing the number of illegal landfills around the user. The goal is a cleaner environment and a healthier planet for all.<sup>36</sup> This is a mobile application that can be downloaded for free to the smartphone and signed in with the Facebook or Gmail account. Its basic functionalities include the ability to easily report illegal landfills – along with tagging the geographic location, type of waste, its size and photo attachment; while this report can also be anonymous. It is also possible to update the status of already registered black landfills and add comments to them. At the same time, the user can receive badges based on his activity. The application also offers the ability to browse the map of illegal landfills around the world and track individual statistics in given country. It also provides to the user different environmental articles and news, but it also helps find the nearest collection yard or rubbish bin according to the type of waste, and also, for example, to join the cleaning action. Within the Slovak Republic, the Ministry of the Environment of the Slovak Republic cooperates with this application as well.<sup>37</sup>

The initiator of the idea to implement such a project was in 2009 Slovak Jozef Vodička, the current director. Other founders include Tomáš Lodňan, who is in charge of marketing, and Milan Dubec as an investor.<sup>38</sup> Since then, a large number of black landfills have been reported worldwide, where in some countries this application is being used as the main tool for mapping illegal landfills. The role of this application is then to alert the responsible municipalities, organizations and, in some areas, the waste companies and to call them to action. After reviewing the report, an e-mail is generated that contains all necessary data (landfill photos, its location based on GPS

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36 TRASHOUT: *Nahlásme všetky nelegálne skládky v mestách a prírode!*. [online]. [2018-03-16]. Available at: <<https://www.trashout.ngo/?hl=sk>>.

37 ENVIROPORAL: *TrashOut mapuje nelegálne skládky*. [online]. [2018-03-16]. Available at: <<http://www.enviroportal.sk/clanok/trashout-mapuje-nelegalne-skladky>>.

38 TOMEK, M.: *TrashOut: Aplikácia, ktorá dokáže zachrániť planétu?*. [online]. [2018-03-16]. Available at: <<https://www.startitup.sk/trashout-aplikacia-ktora-dokaze-zachranit-planetu/>>.

coordinates, map outline, size and type of landfill, link to web site) and then sent to the Ministry of the Environment of the Slovak Republic, or to the appropriate city, which has shown an interest in cooperation. We can state that this is a technological innovation that teaches people to protect our environment. TrashOut helps educate the general public and seeks to improve citizens' awareness of the seriousness and economic difficulty of the illegal landfill problem. It also offers an easy access to information about illegal landfills. The TrashOut mobile application meets all three criteria and principles of the SoLoMo marketing concept – it is an application designed for mobile devices, with main goal to geographically locate illegal landfills based on GPS coordinates, while its activities and achievements are intensively communicated through social media as well.



**Figure 1: The used principles of SoLoMo marketing in the TrashOut project**

Source: TRASHOUT: *Nahlásme všetky nelegálne skládky v mestách a prírode!* [online]. [2018-03-16]. Available at: <<https://www.trashout.ngo/?hl=sk>>.

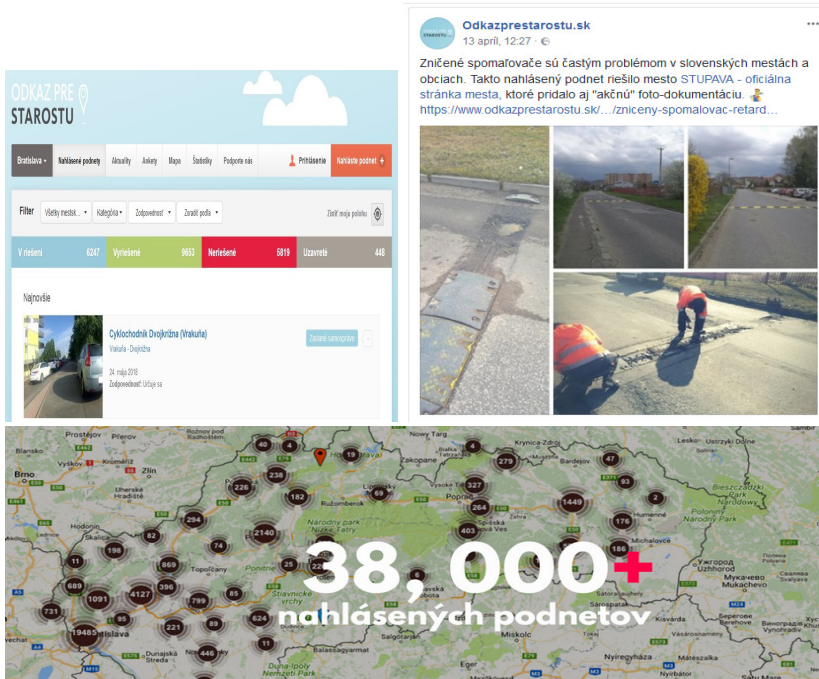


## 2.2 Odkaz pre starostu (in translation „Reference for Mayor”)

A similar project that currently works within the Slovak Republic is also the non-profit project Odkaz pre starostu, which helps solve civil complaints towards self-governing offices. The project works through an online portal and a mobile application for free download to the smartphone. Its purpose is to assist in reporting various problems around the user. These problems are then communicated directly with the responsible self-government and their further solution is published in the application itself or on the Internet portal. The project was launched in 2010, winning the first place in the Slovak applications competition (AppsRulezz) in 2013. This initiative is currently being applied in individual regional cities, while it is possible to obtain information on other cities and municipalities involved on the website. The complaint may be reported simply by using the reference “report a complaint”. The application also requires attaching a photo of the problem for better identification of location and credibility. Consequently, it is necessary to provide a brief description and title, choose one of the options provided, determine the location and fill in the contact details. The website then informs the visitor about the detailed statistics and the number of solved and unresolved complaints in individual cities and municipalities.<sup>39</sup> The project Odkaz pre starostu represents a new form of communication with the inhabitants, with a large response to the public. It is a certain measure to public control. This project also fulfils all three SoLoMo marketing criteria, as the citizen has the option of downloading an application to a mobile device, giving a geographical location to an unresolved problem in a city or municipality, and the project itself and its results are also promoted through social networks.

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39 *Odkaz pre starostu*. [online]. [2018-03-16]. Available at: <<https://www.odkazprestarostu.sk/>>.



**Figure 2: The used principles of SoLoMo marketing in the project Odkaz pre starostu**

Source: *Odkaz pre starostu*. [online]. [2018-03-16]. Available at: <<https://www.odkazprestarostu.sk/>>.

## Conclusion

Innovations leading to the sustainable development play an important role in terms of economic prosperity of business, but also contribute to increasing of competitiveness. We can say that innovations are the driving force of every economy. In this context, the nature of marketing communication in the implementation of innovations also changes. There is a need, in particular, to educate the customer, to create communities, to change the rank of values and overall thinking and consumer awareness. There is a need for a return to nature and a more sensitive perception of environmental problems. A common positive change can only be achieved by joint efforts of individuals, businesses and also government institutions that will be of benefit to both customers and businesses, but above all to the nature and environment surrounding us. The field of eco-innovations is

therefore of particular importance. In this context, it is equally important for businesses to keep track of current trends in marketing communication as well. Markets are evolving rapidly, the online global space is expanding and we are also witnesses to the constant technological progress. It is therefore necessary to adapt to these changes and look for gaps in the use of marketing communication tools, join new trends, engage and educate recipients, use new forms of promotion. The answer could be the linking of three highly up-to-date trends – social media, geolocation services and mobile devices in one unit that experts named “The SoLoMo marketing”. This principle links individual tools across the online world, opens up new possibilities, brings more precise reach, greater personalization and attractiveness of the message to final consumers and information, and for this reason we can consider this solution as important.

The main aim of presented contribution was to systematically describe the theoretical knowledge regarding the use of the SoLoMo marketing concept in the business environment and, at the same time, the potential of its development in the context of environmental management and marketing communication promoting innovative solutions to environmental problems. At the conclusion of the contribution, the authors also presented concrete examples from practice. Marketing communication is a rapidly evolving field with penetration in all sectors. Eco-innovations have the potential to reduce the negative effects of human behaviour, and the change must first happen in the individual’s mind. It is very important, from this point of view, to enlighten through marketing communication, so that every person’s environmental awareness can be constantly strengthened. So can the concept of SoLoMo marketing be considered as a marketing dream or reality? On the basis of the acquired knowledge, we can say that such type of marketing communication is still primarily used abroad, as evidenced by the lack of scientific literature and sources of Slovak authors. Some Slovak business entities use these principles in part, but they do not associate their communication with the term “SoLoMo”. As it is a combination of three current trends, it is necessary to think about them as a marketing reality and the effort to implement individual tools into practice. In our opinion, marketing dream has to be transformed into marketing reality.

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