

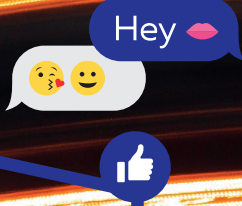
Faculty of Mass Media Communication
University of Ss. Cyril and Methodius
in Trnava, Slovakia



MARKETING IDENTITY

2017

Dana Petranová
Rudolf Rybanský
Dáša Mendelová
(eds.)



Online rules – part I.

FMK
Fakulta masmediálnej komunikácie
Faculty of Mass Media Communication



#ONLINERULES

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

MARKETING IDENTITY
Online rules – part I.

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Conference Proceedings
from International Scientific Conference
7th – 8th November 2017
Congress Hall of the Slovak Academy of Sciences
Smolenice, Slovak Republic



Fakulta masmediálnej komunikácie
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Trnava
2017

MARKETING IDENTITY: Online rules – part I.

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MARKETING IDENTITY

#onlinerules

*International Scientific Conference, 7th – 8th of November 2017
Congress Hall of the Slovak Academy of Sciences
Smolenice, Slovak Republic*

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

The aim of the conference is to map the latest knowledge and trends in the field of marketing communication and to create a space for sharing and disseminating up-to-date scientific knowledge and practical experience in the fields of marketing, media studies and communication sciences while outlining the importance of innovations and supporting the critical dialogue between scholars affiliated with academic institutions and professionals with practical experience. The annual international conference Marketing Identity (formerly called New Trends in Marketing and re-named in 2013), which was held for the thirteenth time at the Smolenice Castle, Slovakia, is organised by the Faculty of Mass Media Communication UCM in Trnava. The conference took place on 7th – 8th of November 2017. It was attended by nearly 200 participants coming from 6 countries who were affiliated with more than 30 different academic and research institutions and 10 professional organisations.

The main theme of the conference was concisely expressed by its subtitle: #onlinerules. This thematic specification reflects the Faculty of Mass Media Communication's opinion that the world of today is shaped by digital media technologies. All these technological advancements related to communication obviously transform the ways we use the Internet and digital media – or rather the rules we have to comply with while doing so. We encounter the “online rules” and become familiar with them while shopping online, using social media, watching Internet-delivered television, reviewing products and goods, seeking entertainment or simply browsing websites in order to acquire information we need. That is why these rules shape the online environment, along with our perception of its possibilities as well as risks. They influence our lives and shopping decisions significantly. According to the online rules, products and services, which do not follow the latest digital communication trends, are often unable to meet the expectations and needs of consumers who prefer the online environment; most of these products cannot even attract their attention. Considering the differences

between online and “offline” media and the changes of consumer behaviour, we cannot ignore that many previously successful and popular products or services now struggle to survive on the saturated and globalised markets, and mostly because their producers and distributors do not follow the online rules as successfully as their competitors. It was highly interesting and challenging to discuss these issues within the academic circles in order to see the related problems in wider contexts. The sessions involving conference participants and their contributions were divided into four different sections as follows:

- Section 1.: **#onlinevsoffline**
- Section 2.: **#consumersandgenerations**
- Section 3.: **#educationandgames**
- Section 4.: **#strategiesandcampaigns**

We were honoured to welcome many regular but also new participants and guests from abroad. Our foreign guests came from Poland, the Czech Republic, Russia, Romania, Germany and the Great Britain. Besides meeting many scholars working in the academic circles, whose papers are available on the following pages, we were also delighted to welcome marketing and media professionals who offered different practical perspectives of the discussed topics. The discussions were aimed at various creative and efficient digital solutions, successfully implemented campaigns, interesting case studies. Since our Faculty considers merging theory and practice as very important or rather necessary, we would like to thank them for accepting our invitation. One of our most prestigious professional partners, the Club of Advertising Agencies Slovakia (KRAS), deserves to be mentioned in particular; we would like to express our gratitude to this organisation as its head representatives and members significantly influenced high quality of the main part of the conference programme by attending in person as keynote speakers and by other forms of cooperation as well.

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

Conference website:

<http://fmk.sk/marketing-identity/mi2017>



Faculty website:

<http://fmk.sk>



Facebook website of FMK Conferences:

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



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Dear Colleagues, Dear Friends,

After a year filled with new scholarly impulses and dynamic developments in the field of marketing communication, it is time to present another conference proceedings related to the international scientific conference Marketing Identity 2017: #onlinerules. The proceedings offer the best contributions presented during our annual international conference, which traditionally takes place at the Smolenice Castle.

The Faculty of Mass Media Communication UCM in Trnava is fully aware of the need for intensive cooperation between the academic sphere and the professional circles, for seeing theoretical and practical knowledge on marketing communication as a converging spectrum. That is why we organise this conference in the first place, why we do our best to invite renowned experts in the sphere of media studies, academics specialising in marketing research and marketing professionals as well. We also realise that online marketing, a highly functional and hypermodern combination of traditional marketing tools, Internet technologies and other digital means of communication, is a thing of the future. Its socio-cultural significance and economic potential are nowadays increasing exponentially.

In November 2017, it was the fourteenth time scholars, marketing experts and students met in the beautiful surroundings of the Little Carpathians – not only to attend really interesting discussion sessions on new rules of the Internet communication and online marketing but also to exchange their theoretical and practical experience or opinions on the given topics, establish new contacts and deepen existing professional partnerships along with personal friendships that exceed decades and national borders.

The aim of the conference was to discuss the new rules of Internet communication, i.e. the forms of presenting products, services or ideas in the online environment, the distribution schemes related to media content, the ways the Internet (and social media in particular) influences consumer behaviour and the processes of planning online advertising campaigns. During the two conference days filled with much needed discussions on the given topic, four main sections were available – **#onlinevsoffline**, **#consumersandgenerations**, **#educationandgames**, **#strategiesandcampaigns**.

This year's conference programme also included signatures of two Memoranda on Cooperation – the first one between the Faculty of Mass Media Communication and the Slovak Syndicate of Journalists, the second between the Faculty of Mass Media Communication and the "Butterfly

Effect” platform. The aim of the latter Memorandum is to join forces and fight in order for “Slovakia to have enough specialists and move forward economically, especially in terms of the development of the digital sector;” explained *Lucia Šicková, the co-founder of the media company Pixel Federation.*

However, my brief preface would not be complete without mentioning another very important event which accompanied the main conference programme. Dr. h. c. Assoc. Prof. Ing. Jozef Matúš, CSc., the Rector of the University of Ss. Cyril and Methodius in Trnava, received the *Dean’s Award for Development of the Faculty.* The award was presented by Assoc. Prof. PhDr. Dana Petranová, PhD., the Dean of the Faculty of Mass Media Communication. It had been him who had stood behind the initial idea of organising the Faculty of Mass Media Communication’s very first marketing conference. In fourteen years to follow, the conference had become an internationally recognised scientific event. Our Rector (and formerly our Dean) Jozef Matúš had not skipped even one of all fourteen annual marketing conferences. In November 2017, he gave his opening speech in the main hall, as always. None of us could have even imagined that Marketing Identity 2017 was his last conference. A month later, our highly respected Rector and beloved colleague, a great marketing professional and lecturer, passed away, unexpectedly and suddenly. He will be truly missed; even though he is no longer with us, I am certain we will never forget his traditional welcoming speeches and this kind, almost trademark sentence in particular: “Make yourself at home, or feel even better than at home.” I think I can speak for all members of our academic family when I say that we will always remember his kind personality and extensive professional skills fondly.

Assoc. Prof. PhDr. Ludmila Čábyová, PhD.

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



Section
#onlinevsoffline



#ONLINERULES

THE IMPACT OF SOCIAL MEDIA ON THE REPUTATION OF THE SPORTS CLUB

Roman Adámik – Michal Varmus – Milan Kubina

Abstract

Social media have an enormous impact on the marketing and reputation of sports clubs and athletes. Paper includes theoretical basis of the position of social media in marketing and reputation of sports clubs and athletes and the case study about the implementation of social media trends in specific sports club.

Key words:

Reputation. Social network. Sport. Sports club.

1 Reputation and its importance

Reputation is characterized as a long-term public opinion on an organization. It is an important part of PR too.¹ From a marketing perspective reputation is oriented to creating positive customer associations, that subsequently promote sales and other marketing activities. The reaction may be caused, for example, by a company brand, name or logo.² Reputation management and its activities are nowadays even more important, than it used to be in the past. Main reason is internet and new styles of communication. People are globally connected and reach of opinion of one user is much more important.³

2 Social media in sport

Social media have an enormous impact on the marketing and reputation of sports clubs and athletes. There is no exaggeration to claim, that clubs and athletes, who avoid social network, they are not even in the game. Fan bases, regardless of the type of sport, are extremely loyal. Most fans participate in events related to their favorite sport in active or passive way. Almost none of them will have ever chance to reach the level of skills, popularity or wealth of their favorite athletes. To feel interaction with clubs and athletes, they support them. Social media can be used, not only for communication between a club or sportsman with fans, but also for advertising. Therefore, sponsors seek successful athletes to link their brand name to their name. Social media represent an innovative revolution in sports marketing. Clubs and athletes, regardless of their popularity, should benefit from social media marketing. By using them can clubs and athletes give fans a closer look at themselves and that is exactly what fans want. Possibilities are essentially unlimited.

1 PULCHART, V.: *Manažment reputace spoločnosti*. [online]. [2017-10-15]. Available at: <<http://www.businessinfo.cz/cs/clanky/risk-management-reputace-spolecnosti-2775.html>>.

2 For more information, see: CARRERAS, E., ALLOZA, A., CARRERAS, A.: *Corporate reputation*. London : LID Publishing, 2014.

3 SASKO, J.: *Reputačný manažment ako základ internetového marketingu*. [online]. [2017-10-15]. Available at: <<https://visibility.sk/blog/reputacny-manazment-ako-zaklad-internetoveho-marketingu/>>.

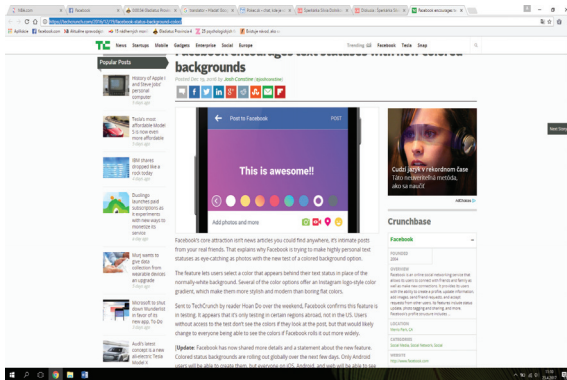
2.1 Modern trends on the social network Facebook

Up to 55% of marketing specialist consider Facebook to be the most important social network. That is why Facebook is key communication channel for sports clubs too.⁴

2.2 Possibilities of influence reach of posts on Facebook

The basic term of addressing customers with Facebook is reach. Facebook defines reach as number of people, who saw the post. It counts in the case when people saw it in their news feed. The resulting number includes all users, who had chance to see post with their laptops, smartphones or tablets. On the other hand, it does not mean, that all of them saw the post or reacted on that. But with certainty, it was shown in their news feed. Reach is mainly created by shares, likes and comments of fans of the Facebook fan page, which added the concrete post.⁵ A valuable text without any appropriate accompanying image or graphic cannot reach maximal number of people. Readers of newspapers are a good example. Many of them skip articles with nothing but text and read just articles with image or graphics, which attract them. In much more dynamic world of social network it is the same.⁶ Posts with images reach 2.3 times more users than without image and they also have 53% more likes and 104% more comments. Facebook confirmed all these stats with decision to add a color background to text posts, see Picture 1. This gives the impression, that it is basically an image, what increases its reach.^{7,8,9}

-
- 4 MANWHINNEY, J.: *42 Visual Content Marketing Statistics You Should Know in 2017*. [online]. [2017-10-15]. Available at: <<https://blog.hubspot.com/marketing/visual-content-marketing-strategy#sm.0000je2wvpv54nd3lpcc16ma4xnszl>>.
 - 5 ČELKO, P.: *Všetko, čo ste chceli vedieť o dosahoch na Facebooku, ale báli ste sa opýtať (aby ste nevyzneli hlúpo)*. [online]. [2017-10-15]. Available at: <<http://namaximum.eu/vsetko-co-ste-potrebovali-vediet-dosahoch-facebooku-bali-ste-sa-opytat/>>.
 - 6 See: PATALAS, T.: *Guerillový marketing: Jak s malým rozpočtem dosáhnou velkého úspěchu*. Grada : Praha, 2009.
 - 7 MANWHINNEY, J.: *42 Visual Content Marketing Statistics You Should Know in 2017*. [online]. [2017-10-15]. Available at: <<https://blog.hubspot.com/marketing/visual-content-marketing-strategy#sm.0000je2wvpv54nd3lpcc16ma4xnszl>>.
 - 8 COOPER, B.: *7 Powerful Facebook Statistics You Should Know for a More Engaging Facebook Page*. [online]. [2017-10-15]. Available at: <<https://blog.bufferapp.com/7-facebook-stats-you-should-know-for-a-more-engaging-page>>.
 - 9 CONSTINE, J.: *Facebook Encourages Text Statuses with New Colored Backgrounds*. [online]. [2017-10-15]. Available at: <<https://techcrunch.com/2016/12/19/facebook-status-background-color/>>.



Picture 1: New style of posts on Facebook

Source: CONSTINE, J.: *Facebook Encourages Text Statuses with New Colored Backgrounds*. [online]. [2017-10-15]. Available at: <<https://techcrunch.com/2016/12/19/facebook-status-background-color/>>.

When formulating the text itself is needed to think about its length and form. The reach of posts with less than 250 characters is 60% higher and with less than 80 characters even 66% higher. Question posts get 100% more comments, what increases reach too.¹⁰

2.3 Comparison of videos shared by Facebook and YouTube

Videos represents more interactive way of communication than photos. Reach of posts with a video are similar or little bit higher than posts with an image. Users of Facebook use to play up to 85% of videos shared on Facebook without sound. This is mainly related to the trend of smart phones, when people watching these videos are mostly found in public, so they mute the sound.¹¹ The most important factor influencing the audience is length of video. After 30 seconds 33% of spectators stop watching, after one minute 45% and after two minutes more than 60%. To raise the Facebook reach is preferable to upload shorter videos. To present longer videos is more appropriate to use YouTube. Videos with most views on YouTube are 10 times longer than videos with most views on Facebook. Main reason is, that YouTube is specialized only in videos. That is why users, compared to Facebook, visit YouTube just to watch videos. For video shared from YouTube to Facebook, is needed to have smaller number of views to have same reach as the same video uploaded straight to Facebook. However, when video shared from YouTube and same video uploaded straight to Facebook have same number of views, reach is higher for Facebook video.¹²

10 COOPER, B.: *7 Powerful Facebook Statistics You Should Know for a More Engaging Facebook Page*. [online]. [2017-10-15]. Available at: <<https://blog.bufferapp.com/7-facebook-stats-you-should-know-for-a-more-engaging-page>>.

11 MANWHINNEY, J.: *42 Visual Content Marketing Statistics You Should Know in 2017*. [online]. [2017-10-15]. Available at: <<https://blog.hubspot.com/marketing/visual-content-marketing-strategy#sm.0000je2wpv54nd3lpc16ma4xnszl>>.

12 PEDERSEN, M.: *Best Practices: What Is the Optimal Length for Video Content?* [online]. [2017-10-15]. Available at: <<http://adage.com/article/digitalnext/optimal-length-video-content/299386/>>.

The current trend on Facebook is live streaming. Users of Facebook spend 3 times more time by watching live streaming than classic videos.¹³

2.4 Viral marketing

Viral marketing is marketing method using social network to promote products or services or to enhance brand awareness. Main idea is the habit of informing their friends, colleagues and family about facts which they themselves consider worthy of attention. Traditional oral submission, used in real life, is replaced by sharing or commenting on the social network. The term “viral” links to the similarity with computer or biological virus distributed by self-reproduction.¹⁴ It is almost impossible to plan viral marketing. Only people themselves can decide what is attractive to them and what they want to share with their friends, colleagues and families.

2.5 Social media and sponsoring in sport

In many cases, social media can be used as a tool for avoiding expensive market research. It is the shortest, fastest and most direct way to reach out to a specific community. Sports clubs and athletes have a huge impact on certain groups of people. This creates enormous potential for sponsors. Through photos and videos shared on social network, they can present their products and services and customers do not need to search for them by themselves. They do not have to visit a shoe store to see, which models of shoes are popular. They do not have to visit a gym or a restaurant to know that they can meet their favorite athletes. They can find everything in the world of social media.

2.6 How social network changed sport?

Social networks are nowadays, not just for the younger generation, undoubtedly the most used way of communication. E-Communication is currently considered to be another element of the marketing communication mix. This is also used by sports organizations. Social network marketing also gives opportunity to smaller, less popular sports organizations with limited financial sources, to be an equal partner in a competitive fight. With smart working with social network, they can improve their reputation, regardless of the financial situation or the history of their clubs. This way they can increase their fan base and attract sponsors. A textbook example of the impact of the internet and social networks may be NBA club Los Angeles Lakers and their way to sign contracts with superstar players. In the past was marketing of the club, during negotiation with star players, was focused on Hollywood, the presence of celebrity on the matches and superstar status that could have been achieved by players of Los Angeles Lakers. Sports qualities were not so important. In the social media world, where the popularity of NBA players does not have a bigger impact whether they play in California, Louisiana or Toronto is competitiveness of clubs much more important and former arguments of Los Angeles Lakers are not attractive

13 MANWHINNEY, J.: *42 Visual Content Marketing Statistics You Should Know in 2017*. [online]. [2017-10-15]. Available at: <<https://blog.hubspot.com/marketing/visual-content-marketing-strategy#sm.0000je2wvpv54nd3lpc16ma4xnszl>>.

14 For more informatik, see: JURÁŠKOVÁ, O., HORŇÁK, P.: *Velký slovník marketingových komunikací*. Praha : Grada Publishing, 2012.

anymore. That is one of the reasons why this team has not been able to sign a contract with any of the big NBA stars for more than six years.

3 Case study: How basketball club BC Prievidza uses Facebook to improve its reputation

The case study describes the Slovak basketball club BC Prievidza and its approach to publishing the results of matches on the social network Facebook during the 2015/16 season. By systematically managing of Facebook BC Prievidza strengthen its reputation and partly build the image of the “ never-losing club” team.

3.1 BC Prievidza

Basketball Club BC Prievidza is considered as one of the biggest clubs in Slovakia, not only in basketball, but in indoor sports as well. At the same time, it is the most visited sports club and the strongest sports brand in district of Prievidza. BC Prievidza won six Slovak championships and reach finals 4 times since 2012.

3.2 Managing of Facebook

During 2015/16 season more than 6 000 fans followed Facebook page of BC Prievidza (most followed basketball club in Slovakia). Posts were added regularly at the same time depending on if it was the matchday or not. During the matchday, in the morning fans could find the information about, during the day the coach’s or player’s statement, the statistics of live streaming and broadcasts one hour before the match started and result after match. During days without match was daily at 7:00 scheduled copyrighted or shared article, at 12:00 graphic, statistics or photo gallery and between 17:00 and 19:00 video highlights, reportage or video invitation for another home game by some of the players or coaches. Number of posts before important matches is increased, but administrators of Facebook of BC Prievidza tried not to exceed the limit of the five posts during matchday and four posts during regular days. Otherwise fans felt, that club was spamming and they had tendency to stop to follow Facebook fan page.

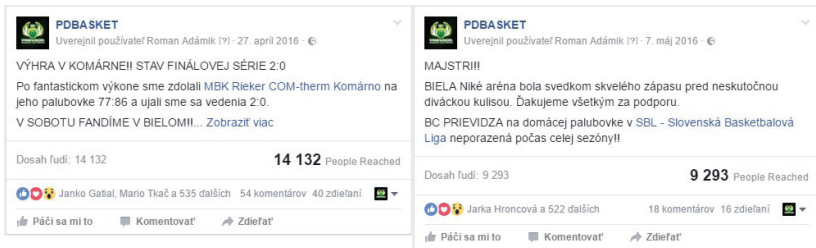
To increase the number of fans of the fan page, it important to have as highest reach as possible. The average reach of one post on the Facebook of the club was 4 300. Average daily reach was 5 800. The most important posts on the fan page refer to results of the matches. There are three factors with the greatest impact on the reach of posts. Performance of team, image or video in the post and time of posting. There is no chance for administrators to change performance of the team, but they can easily affect other two factors. Comparison of the average reach according to the results and the visual content is shown in Table 1.

Table 1: The average reach according to result and visual content

Event	Defeat without image	Defeat with image	Victory without image	Victory with image
∅ reach	2000	3000	5000	10500

Source: BC Prievidza - internal documents

Average reach of the posts with results of the matches shows, that posts with same result have higher reach, when they contain visual content. It means, that in order to increase the reach is needed to add image or video to every single post. Time factor has significant impact to reach too. For example, club made major mistake during 2015/16 finals. As can be seen in Picture 2, the post about the championship (right side of the picture) has a significantly lower number of reach, than victory in the second match (left part of the picture). Besides being both posts were without an image or video, the information about winning championship was added to Facebook at 22:20, more than two and half hours after the match ended. The victory in the second final match was presented at 20:17, less than 30 minutes after final whistle, so the reach increased significantly. Presenting the win of the title of the champion, which is also the most prestigious event of the year, biggest chance to improve reputation of the club and the highest chance of increasing the number of fans of the page at the same time, was because of wrong marketing communication.



Picture 2: Reach of the posts according to time

Source: BC Prievidza - internal documents

Not all the time is the maximum reach in the interest of the club. The defending champion with the aspiration to repeat the title, has built its own image primarily on winning. That is why posts about losing games were added to Facebook in the late hours (around 22:00) and in the short time was posted another one, reflected to next match or event. This post was on the top of Facebook fan page, so post containing result of defeat had even lower reach. With this approach was reach of unpleasant post reduced to minimum. This system of reducing the reach of the post shows Picture 3.



Picture 3: Reach of the posts according to time

Source: BC Prievidza - internal documents

However, the principle of deliberate reduction of reach is used only for matches played after bad performances. For improve the reputation of the club is needed to have as highest reach as possible. Therefore, almost all posts are accompanied by a photo, graphic or video.

Conclusion

The internet and social network support the importance of reputation and reputation management. The main reason is the availability and reach of individual views. The opinion of one person now has far greater reach than it has been in the past. This fact is also applied to sports organizations and athletes. Without using social network, none of them can succeed in a competitive marketing environment. On the other hand, it is also possibility for smaller sports organizations. Smart use of E-communication can boost the brand and increase the number of fans and improve their reputation without spending sources on expensive marketing research and marketing campaigns. Facebook considers 55% of marketing specialists as the main social network. The most important element in improving reputation using Facebook is the reach of posts. Sports clubs and administrators of Facebook can reach significantly influence by themselves. The main determinants are the result, the visual supplement (photo or video) and time. The reach of post informing about failures can be reduced by delayed information without the use of visual supplements. On the other hand, the reach of victories and successes can be increased by the opposite approach. Certain sports clubs can use this principle to improve their reputation and build the image of the “never-losing club”. It is hardly possible to generalize this approach globally is impossible. Firstly, should be considered the type of sport. Less popular sports, depending on the country, usually promoted by clubs and athletes, can affect public opinion in this way. In the case of larger and more popular sports (football in England, hockey in Canada, volleyball in Poland etc.), where fans receive information through the mass media, clubs reporting on their results with this approach, would face the fans’ criticism very quickly.

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ELECTRONIC COMMERCE AND CHANGES IN CONSUMER BEHAVIOR

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Abstract

Nowadays, due to digitization, there is no longer any need for brick-and-mortar stores or retailers who introduce goods to the customer, as customer is able to buy millions of different goods from different parts of the world just by connecting to the internet by few clicks. More and more customers prefer to purchase products and services on the Internet over brick and mortar stores, therefore it is necessary to examine the changes in consumer behavior that were caused by digital revolution. For this purpose, we conducted a questionnaire survey that was evaluated graphically and verbally using deduction. Besides that, we have used methods of quantitative statistics -Chi-square goodness of fit test, Chi-square test for independence, Kolmogorov-Smirnov test and Mann-Whitney U test. Based on the acquired findings we have come to the conclusion that it would be appropriate if Slovak companies start to realize their business activities online, especially if they sell clothes and electronics, because these assortment groups are the best-selling ones in the online environment and should focus on the younger customer, regardless of gender, because both men and women are shopping on the internet.

Key words:

Consumer behavior. Digitalization in business. Electronic commerce. E-shop. Internet.

1 Digitalization and Electronic Commerce

Digital devices and services are spreading fast around the world with different speed. Development of information and communication technologies simplify the access to information and knowledge, so timely information and communications technologies has played a crucial role in developing national economies and ensuring that the business remains competitive.¹ E-commerce is defined as buying and selling of information, products and services using computer networks.² For high-involvement products the electronic marketplace increases market efficiency significantly, on the other hand, efficiency in the electronic marketplace of low-involvement products is lower.³ One important thing to remember is that no one solution fits all. All depends on the industry, characteristics of product, the position of the company (seller or buyer) and the amount of it impact within the industry. Selling online includes three levels of brand selection: item, website and service provider. To be successful the new and continuing ventures need to provide the structure that matches the industry's

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- 3 JIANG, P. J., BALASUBRAMANIAN, S. K.: *An Empirical Comparison of Market Efficiency: Electronic Marketplace vs. Traditional Retail Formats*. Amsterdam : Elsevier Science Bv, 2014. [online]. [2017-09-19]. Available at: <http://ac.els-cdn.com/S156742231300077X/1-s2.0-S156742231300077X-main.pdf?_tid=7b681a88-9cfd-11e7-be57-00000aacb360&acdnat=1505799997_ae0decdbf7ce132e6c46410bd33959f6>.

needs.⁴ The first step in electronic commerce of many companies is creating an e-shop. It is realized by displaying the company brochure and products offer on a web site. Often this amounts to not much more than electronic version of the traditional sales brochure.⁵ As the importance of e-commerce increases, companies need to understand the mechanism characterizing the diffusion of e-commerce, identify the most important driving forces for adopting e-commerce and collect empirical evidence on cases and practices of e-commerce.⁶

1.1 Consumer Behavior

Recent studies are showing that if the company is not present online, customers think that they are dealing with a small and poor company, and they refuse to purchase the product. A modern business, regardless of size, is without an online presence either just a local business, with no practical application at distance, either a simple implemented business, without much perspective in the future.⁷ Changes in customer demands request to improve marketing programs in direction of creating the offer, accepted by individuals, as well as society.⁸ Current marketing experts define the behavior of the future consumer. According to TNS Worldpanel (one of the most important international companies in the market research) the next generation of consumers is characterized by 5 E: egoistic, ethnical, ethical, ecological and finally, e-consumer.⁹ E-customers will obtain added value if they find valuable information or services which are not available in any other channel. From perspective of user, this will cause greater satisfaction and lead to their retention in the e-market and, even, on a particular website.¹⁰ To attract consumers, the internet retailers should highlight their high degrees of control (24 hours a day, 7 days a week, 365 days a year, products are never out of stock, no parking hassles and many other advantages) and their ease of use (customer can get what he wants just by few simple clicks). They should also

- 4 LICHTENTHAL, J., ELIAS, S.: *Internet Integration in Business Marketing Tactics*. New York : Elsevier Science Inc, 2003. [online]. [2017-09-19]. Available at: <http://ac.els-cdn.com/S0019850101001985/1-s2.0-S0019850101001985-main.pdf?_tid=f3cfe9b0-9cfd-11e7-81a2-00000aab0f26&acdnat=1505800199_f00756b760427dba2ca9331d683091ea>.
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- 6 SHIH, H.: *Contagion Effects of Electronic Commerce Diffusion: Perspective from Network Analysis of Industrial Structure*. New York : Elsevier Science Inc, 2008. [online]. [2017-09-19]. Available at: <http://ac.els-cdn.com/S0040162506001843/1-s2.0-S0040162506001843-main.pdf?_tid=8f9b73e2-9d02-11e7-b607-00000aab0f6c&acdnat=1505802178_e2cf9a414a3ab66734a83d7586a1ac22>.
- 7 EI APÁVÁLOAIE, E.: *The Impact of the Internet on the Business Environment*. Amsterdam : Elsevier Science Bv, 2014. [online]. [2017-09-19]. Available at: <http://ac.els-cdn.com/S2212567114006546/1-s2.0-S2212567114006546-main.pdf?_tid=0326ecf8-9d0b-11e7-9d32-00000aab0f6c&acdnat=1505805808_0e39668715071c8c9ec5ac39e4b74ded>.
- 8 NAGYOVÁ, L., TONKOVIČOVÁ, Z.: *Consumer Behaviour and International Food Market*. [online]. [2017-09-19]. Available at: <http://www.slpk.sk/eldo/agrarne_pravo_elearning/Nagyova.pdf>.
- 9 HORSKÁ, E.: *Európsky spotrebiteľ a spotrebiteľské správanie*. Nitra : Vydavateľstvo SPU, 2009, p. 209.
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emphasize lower prices which are possible since internet companies do not have to operate brick and mortar store.¹¹

2 Data and Methods

The main aim of this paper is to find out how e-commerce differs from the brick and mortar stores and how its existence affects consumer behavior and changes consumers requirements. Two types of information sources were used to write this paper. Secondary information sources (as domestic and foreign literature, Web of Science articles, internet resources and publicly available information) were the basis for writing the theoretical part. The information obtained through questionnaire survey were used as a primary source of information to find out whether people perceive e-commerce as a form of selling products and services and whether they shop online regularly. The questionnaire was sent to potential respondents from March 6th 2017 to March 19th 2017. We used internet application Google Forms, which is provided for free by the Google, so right after publishing of the questionnaire, it was available to the interviewer. Since it is an electronic service, replies were automatically saved in the form of chart and evaluated in graphic form. Besides that, respondents, who don't use internet, received this questionnaire in paper form. These questionnaires were subsequently converted into digital form as well. The object of the survey were the inhabitants of Slovak Republic. At the end, 417 respondents were involved in this research. The sample consisted of men and women of different age categories with the intention of creating a representative sample.

The questionnaire itself consisted of 6 classificatory questions and 22 questions related to the issue of e-commerce and consumer behavior of the respondent. These questions were usually closed or semi-closed for easier processing of data and quicker filling in of the questionnaire. The main aim of the questionnaire was to assess the impact of e-commerce on consumer behavior and changing consumer requirements. We evaluated all questions graphically and verbally too. Moreover, selected questions were evaluated by using statistic methods as well. Firstly, Chi-square goodness of fit test was used to find out, whether the sample was representative. To support or reject hypothesis following methods have been used: Chi-square test for independence, Kolmogorov-Smirnov test and Mann-Whitney U test. For this reason, these sets of hypotheses were formulated:

H_0 : There is no dependence between preference of the Internet shops and the respondent's age.

H_1 : There is a dependence between preference of the Internet shops and the respondent's age.

H_0 : There is no dependence between the gender of respondent, and whether the respondent buys through the Internet.

H_1 : There is a dependence between the gender of respondent, and whether the respondent buys through the Internet.

11 KEEN, C. et al.: *E-tailers Versus Retailers: Which Factors Determine Consumer Preferences*. New York : Elsevier Science Inc, 2004. [online]. [2017-09-19]. Available at: <http://ac.els-cdn.com/S0148296302003600/1-s2.0-S0148296302003600-main.pdf?_tid=b84abe6e-9d0d-11e7-ba7f-00000aab0f6b&acdnat=1505806971_23cd58b264851229583f0a3228063fad>.

H_0 : There is no dependence between the respondent's age, and whether the respondent buys through the Internet.

H_1 : There is a dependence between the respondent's age, and whether the respondent buys through the Internet.

H_0 : There is no difference in preferences of e-shops based on their origin.

H_1 : There is a difference in preferences of e-shops based on their origin.

H_0 : There is no difference in factor evaluation between newly created age categories.

H_1 : There is a difference in factor evaluation between newly created age categories.

3 Results and Discussion

Of the total 417 respondents, 209 women and 208 men participated in the questionnaire survey. The smallest representation were age categories up to 19 years old and over 60 years old. Each of them has 80 respondents, representing 19.18 % of the sample. On the other hand, the largest representation was with 129 interviewed (30.94 %) age category from 20 to 35 years old. The answer "from 40 to 59 years old" has been filled by 128 people (30.70 %). In terms of gender and age, we tried to maintain the representativeness of the sample. This paper is related to the diploma thesis which was dedicated to the topic of changes in customer behavior. In the next part of this paper we provide evaluation of the key questions of this survey: We can claim that the inhabitants of Slovakia are quite conservative, when choosing the form of their purchase, because more than three quarters of the respondents (76.02 %) prefer shopping in brick and mortar stores. From this we can deduce that even though people don't have a lot of free time they still prefer to spend it in shopping centers and stores. The younger generation, on the other hand, spoke in favor of online stores. 23.98 % of people are conscious of the fact that traditional shopping in brick and mortar stores is slowly replaced by a new form of purchasing products and services.

For this question of the questionnaire we have set the first set of hypotheses. We studied, whether the respondent's age influences preferred form of purchasing products and services. Determined hypotheses were tested by Chi-square test for independence. At significance level of 5 % we reject hypotheses H_0 . The assumption that there could be a dependency between age categories and preference of Internet shops has been confirmed, because the critical value (7.81) was smaller than the test statistics (26.60). Since we have confirmed an alternative hypothesis, we also calculated the Cramer's V, which shows the force of dependence. Value of this coefficient was 0.25, so we can say that association between variables is not significant. Similar research showed that 67 % of millennials and 56 % of generation Xers prefer to shop online rather than in store and that is why we can claim that our prediction was confirmed and younger people tend to shop online more.¹² More than 80 % of respondents had previous experience with online shopping. Consumers are aware of this form of shopping and they find it so interesting that almost everyone has tried it at least once. The other 19.18 % of the respondents admitted that they have

12 WALLACE, T.: *Ecommerce Trends: 147 Stats Revealing How Modern Customers Shop in 2017*. [online]. [2017-09-19]. Available at: <https://www.bigcommerce.com/blog/ecommerce-trends/#cmtoc_anchor_id_3>.

never purchased anything on the internet before. For comparison, approximately 87 % of United Kingdom consumers have bought at least one product online ¹³ and roughly eight in ten Americans are online shoppers.¹⁴

We also used the Chi-square test for independence to test, whether companies, which sell their products and services online, should be only one gender targeted. Based on the results, there is no dependence between the gender, and whether the respondent buys through the Internet. The value of the test statistics (0.006) is less than the critical value (3.84), it means that both men and women buy over the internet, so sellers should not focus on just one of these segments. The coefficient of the association with value 0.02 has also confirmed non-existing dependence. Similarly Global Online Consumer Report came to the conclusion that men and women shop with about equal frequencies, but he highlights that on average men spent more money per transaction.¹⁵ The same approach was used to determine a dependence between age of the respondent and the fact, whether they buy products and services through the internet. This time H_0 hypotheses was rejected, so we accepted the H_1 hypotheses, because the value of the test statistics (174.80) was higher than the critical value (7.81). The assumption, that there could be a dependency between age categories and shopping at e-shops, was correct. Entrepreneurs should therefore adapt the offer of their products especially to younger people, who are more likely attracted to shop online. The closer the value of Cramer’s V to number 1 is, the greater the force of dependence is, that is why in this case (0.65) there is a substantial positive relationship between the variables.

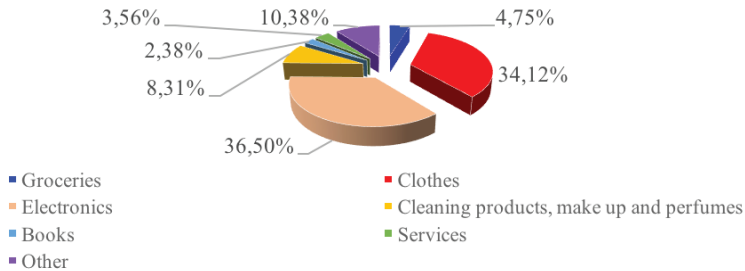


Chart 1: The Most Often Online Purchased Products

Source: Own research, 2017.

When it comes to assortment groups (Chart 1), the most often purchased via the Internet are electronics (36.50 %). Electronics took this place, because they are in the category of more expensive items and prices on the Internet are often hundreds of euros lower than in brick and mortar shops. Almost the same percentage respondents

13 KITONYI, N.: *UK Online Shopping and E-Commerce Statistics for 2017*. [online]. [2017-09-19]. Available at: <<https://www.gurufocus.com/news/492058/uk-online-shopping-and-ecommerce-statistics-for-2017>>.

14 SMITH, A., ANDERSON, M.: *Online Shopping and E-commerce*. [online]. [2017-09-19]. Available at: <<http://www.pewinternet.org/2016/12/19/online-shopping-and-e-commerce/>>.

15 KPMG: *The Truth about Online Consumers*. [online]. [2017-09-19]. Available at: <<https://assets.kpmg.com/content/dam/kpmg/xx/pdf/2017/01/the-truth-about-online-consumers.pdf>>.

(34.12 %) have chosen clothing. Buyers do not worry about clothes purchased online not fitting anymore, because each offer of verified e-shops consists of detailed photo documentation, images of the clothing on a model and size chart with exact measurements. The “other” category was among the first three with 10.38 %. Interviewed people included flights, furniture, medicines, kitchen utensils or jewelry in this category. A slightly smaller share (8.31 %) was received by the assortment of cleaning products, make-up and perfumes. This option was particularly filled by women, who can also order foreign products, that they would not be able to obtain otherwise. Just 4.75 % buys food on-line. These were especially working people in productive age, who do not have time to go grocery shopping and people older than 60 years old, for whom it is more comfortable to have the order delivered by someone else to their homes, so they do not have to carry heavy bags. The smallest percentages according to this study purchases services (3.56 %) and books (2.38 %) online. Table 1 shows products that are also among the top 5 in other countries:

Table 1: Top 5 Products Purchased Online in Other Countries

Product	Country
Wine	Australia and Belgium
Accessories	US, Indonesia and Turkey
Telecom products and men´s footwear	India, Russia and UAE
Cosmetics	Asia-Pacific, Russia and CEE
Pharmacy and healthcare	Brazil and Greece
Household goods	Africa and the Middle East
Groceries	UK and China
Sporting goods	Finland
Children´s clothing, toys and games	France

Source: KPMG: *The Truth about Online Consumers*. [online]. [2017-09-19]. Available at: <<https://assets.kpmg.com/content/dam/kpmg/xx/pdf/2017/01/the-truth-about-online-consumers.pdf>>.

This questionnaire survey further showed that respondents prefer Slovak internet shops rather than those foreign ones. These were chosen just by 3.56 %. The main reason for this may be that people do not want to pay shipping from foreign countries, which is usually charged, transit time is longer and process of making a claim could be more complicated. On the other hand, 57.57 % of respondents prefer to support the domestic economy and local entrepreneurs. The remaining 38.87 % absolutely do not care, from which country their product is shipped from, but other factors such as a lower price, different delivery options, or quality are more important to them. Not just Slovaks prefer to shop in domestic e-shops. Even citizens of Czech Republic trust domestic entrepreneurs more thus only 1.2 % of Czechs intentionally choose foreign e-shops.¹⁶ For this issue, we also established hypothesis. Their main aim was to determine whether there is a preference of e-shops based on their origin. According to the results of the Kolmogorov-Smirnov test we can say that there is a preference of e-shops according to their origin.

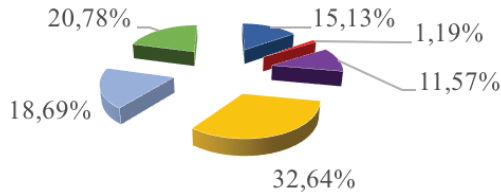
16 PILÍK, M.: *Internet Buying Behaviour in the Czech Republic*. [online]. [2017-09-19]. Available at: <<http://www.wseas.us/e-library/conferences/2012/Paris/CICOCOM/CICOCOM-33.pdf>>.

One of the questions was dedicated to factors that influence consumer behavior when online shopping. We asked each respondent to rate 15 selected factors by using numbers from 1 (does not affect me at all) to 5 (it does affect me a lot). In general, we can claim that the price and the previous experiences with the trader influence the decision-making process the most, because if the trader disappoints the customer once, the consumer's trust is irretrievably gone. As far as prices are concerned, the research showed that customers prefer a lower price point to expand their shopping basket with additional products that they cannot afford otherwise. In general, we can say that particularly young consumers are cost sensitive and the cost is an important factor influencing their purchase decisions.¹⁷ Advertising and loyalty were on the other hand factors, which affected consumers the less. Recently, people are overwhelmed by the amounts of advertising, which finally affects them negatively. The trend of purchasing products according to the current advertising campaign is on the decline. Similarly, loyalty programs, which were so popular in the past, are losing their charm and the number of their supporters is gradually decreasing. Consumers have concluded that the benefits of these programs are, in some cases, almost non-existing. The main influencing factors according to study aimed at consumer buying behavior towards online shopping have been identified as, price, confidence, security, convenience, time, after sale service and discounted deals. The price factor exists because the prices are often lower through online shopping as compared with physical purchases in the market.¹⁸

We were interested in whether younger (to 39 years old) and older age group (over 40 years old) are affected by factors differently. To support or reject hypotheses H_0 we used Mann Whitney U test (we tested each factor separately). For factors such as clarity of web page, stock availability and the existence of a brick and mortar store we supported the H_0 hypothesis. There is no difference in these factors because to both age categories they are equally important. We reject the zero hypothesis for all other factors (for example price, advertisement, reference of family or friends, description of product, type of delivery, additional services), because their critical values were smaller than test statistics, so we accept an alternative H_1 hypothesis that says that there is a difference in the rating of the selected factors among the age categories.

17 KUBELAKOVÁ, A., ŠUGROVÁ, M.: *Habit or Choice? The Decision-making Process of Young Generation in Purchasing Dairy Products in the Slovak Republic*. [online]. [2017-09-19]. Available at: <<http://164790.w90.wedos.ws/wp-content/uploads/2017/06/IDS-2017-Sborn%C3%ADk.pdf>>.

18 LAKSHMI, S.: *Consumer Buying Behavior Towards Online Shopping*. [online]. [2017-09-19]. Available at: <http://granthaalayah.com/Articles/Vol4Iss8/09_IJRG16_SE08_09.pdf>.



- Detailed description of each product
- Offer tailored to the specific needs of customer
- The opportunity to read reviews of previous customers
- The ability to buy the product 24 hours, 7 days a week, 365 days a year
- Broader selection of products and suppliers
- Lower prices

Chart 2: The Biggest Advantage of Online Shopping

Source: Own processing

Consumers see many advantages of buying products online (Chart 2). The biggest advantage of e-commerce is according to 32,64 % of respondents the ability to choose and buy the product 24 hours, 7 days a week, 365 days a year. Even more respondents (43 %) have chosen convenience as the main positive reason in Jain's research.¹⁹ Today's consumers have already understood that the need to buy some product can come at any time, and this form of trading makes possible to satisfy it. 20,78 % were impressed by lower prices, which are achieved by lower operating costs. 18.69 % would choose shopping online because of a broader selection of products and suppliers. This wider selection of products is due to the possibility to order also foreign goods, which often differ from the domestic offer. E-shops also provide detailed photos and a detailed description of each product, which are considered as a biggest advantage by 15.13 % of respondents. The ability to discuss about the product on forums, chat rooms and blogs was welcomed by 11.57 % of the sample. Many consumers read reviews before clicking the "buy" button to make sure that the purchase will not disappoint them. The option "offer tailored to the specific needs of customer" was filled in just by 1.19 % respondents.

19 JAIN, A.: *Top 10 Benefits of Online Shopping That Make Your Life Easy*. [online]. [2017-09-19]. Available at: <<https://toughnickel.com/frugal-living/Online-shopping-sites-benefits>>.

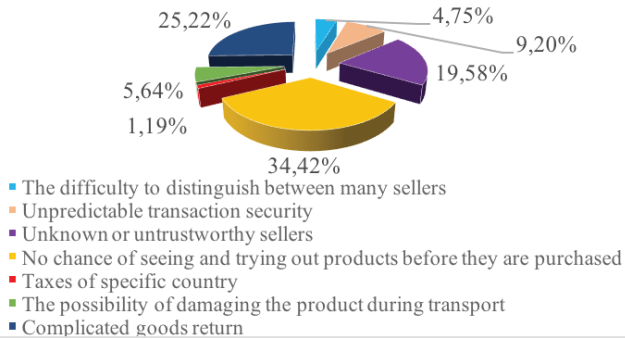


Chart 3: Main Disadvantages of Online Shopping

Source: Own processing

On the other hand, purchasing products online has some disadvantages too (Chart 3). The biggest of them was according to 34.42 % the fact that for customer it is not possible to see and try out products before they are purchased. This problem is significant especially, when shopping for clothes, because the quality of the fabric and its stitching may not be according to the purchaser's expectations. The second major disadvantage was complicated goods return (25.22 %), because not every e-shop has a brick and mortar store, so it is necessary to send the unwanted product by post or courier, which creates an additional cost to the customer. Less than 5 % claim that many sellers are unknown and therefore can be untrustworthy. However, this risk can be eliminated by reading reviews from already existing customers, who describe their positive and negative experiences as well. 9.20 % are worried about unpredictable transaction security. The fear of abuse of personal or credit card information can discourage people from buying goods online. Consumers are also worried that products will be damaged during transport, which usually happens when goods are loaded and unloaded several times and are transported by many different vehicles. The fewest people have mentioned the difficulty of distinguishing between such a huge number of sellers (4.75 %) and taxes of specific country (1.19 %).

Three quarters of respondents would welcome if Slovak companies also start to offer and sell their products and services online. Consumers know that positives of shopping over the Internet overweight negatives and it also allows them to choose from a wider range of products from the comfort of their home. A minority with 24.70 % do not use new technologies in their everyday life and they are not connected to the Internet daily, so they do not think that it is important for entrepreneurs to operate their business electronically. Therefore, their opinion may be changed thanks to enlightening about the culture of this kind of shopping.

Conclusion

New discoveries in science and technology change not only the everyday life of people, but also the way how business is done. Companies know that if they want

to be successful and competitive in these rapidly changing conditions, they need to follow the latest trends and adapt to them. It is not enough to use the most modern machines or management practices. In today's digital age, the adaptation of the form of doing business is crucial as well. Under the influence of this fact, an increasing number of companies are taking the path of e-commerce. The questionnaire survey was designed to identify the strengths and weaknesses of e-shops, and whether respondents perceive e-commerce as one of the forms of selling goods and services. From the results of this survey we can state the following:

- 23.98 % of respondents prefer buying goods and services on the Internet. The younger generation is aware of the positive aspects of this form of shopping such as lower prices, the possibility of choosing from a wider range of products, various additional services and last but not least, maximum convenience when shopping from home.
- Only 13.66 % of respondents have never heard the term electronic commerce. 18.23 % of the sample has already heard this term, but can not explain its meaning, and up to 68.11 % has met with this phrase and can explain what it means. From this we can conclude that electronic commerce is not anything new in Slovakia and we can assume that every single person will know this phrase it in the future.
- After reading the definition of e-commerce, almost all respondents were able to write a company that sells goods or services over the Internet. This can be explained by the fact that almost every international company offer their products online and smaller entrepreneurs want to adapt to this trend.
- An increasing number of people (68.88 %) are aware that companies have to adapt to the trend of electronic commerce and see the future of buying products in online shopping. As the Internet is part of the everyday life of customers, it is the ideal platform for promoting, communicating with the customer as well as for doing business.

Based on the results of the survey we have drawn the following recommendations for practice of long running firms and newly established e-shops as well:

- If the company has enough funds for innovation, it would be appropriate to start doing business online.
- Consumers of Slovak Republic prefer Slovak online stores and would like to support the domestic economy, so businesses should prefer using ".sk" web domains.
- Focus on the younger consumer, regardless of gender, because men shop online as often as women.
- The most suitable assortment categories to be sold on the Internet are clothing and electronics. These goods are relatively easy to transport and do not have problem with durability, so they can easily overcome the time gap between the stock and the sale.
- E-shop should contain clearly arranged products, which can be intuitively searched. The description of individual items should be as extensive as possible to provide customers enough information to replace personal contact with the product.

- From the perspective of customers, it is an advantage when they can read the personal experience of previous buyers with the purchased product, but also the e-shop itself.
- Customers are still skeptical of paying by electronic money transfer and it is therefore advisable to offer both electronic payments and cash payments (like cash by delivery payments).
- Try to use price reductions that can attract a large number of already existing, but also new customers, since the questionnaire survey showed that price is one of the key factors affecting consumer behavior.
- In addition to the e-shop, it is better to also operate brick and mortar stores, where goods could be handed over to customers, who still don't trust e-shops and want to overlook the goods personally before picking them up. In addition, these affiliates also deal with the possible return of unwanted product or claims of broken goods.
- Companies should try to differentiate themselves from other competitors by cooperating with a reliable courier company, since it is important for the goods not to be damaged during transport and delivered on time. In addition, a courier company should also support the good image of the seller by good communication and willingness to help the customer.
- Many respondents have identified themselves as future e-consumers, who use new technologies every day, so we advise to customize the e-shop to a responsive form, which adjust to mobile phones and tablets, so customers can shop online even without using their computer.

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FACTORS INFLUENCING DECISIONS MAKING PROCESS BETWEEN E-TAIL AND RETAIL PURCHASING FORMAT

Radka Bauerová – Martin Klepek

Abstract

Despite the fact that scientists focus their attention on e-tail, consumers still prefer benefits arising from the retail format. Nevertheless, the number of online customers is growing in all categories of goods. The category with the greatest growth potential today is the online sale of food. An important difference between e-tail and retail format that affects customers is the ability to touch, try and buy product physically. Consumer choice of shopping channel influence some other aspects. The aspects examined in this article include hedonic and utilitarian motives that affect both traditional retail and online shopping. Above that, situational factors and technology literacy are considered important when choosing a purchasing format. Primary data from the questionnaire survey of students will be investigated. The aim of this article is to investigate the influence of shopping motives (hedonic and utilitarian) and situational factors on the intention to choose the purchasing format. The findings have practical implications in determining factors influencing the choice of purchasing format, helping to tailor marketing e-tail activities.

Key words:

Consumer behaviour. E-tail. Hedonic motive. Online customer. Online shopping. Retail. Situational factors. Technology literacy. Utilitarian motive.

Introduction

The impact of new technologies and the development of innovation has affected all areas of business. While some forms, processes, and products are emerging or being upgraded, others are slowly decaying or completely disappearing. Changes are also evident in retail format. The biggest change seems to affect communication when new technical innovations promise to redefine the way (electronic rack labels, handheld electronic vendors, virtual reality, intelligent sales machines), as today's traders communicate with customers.¹ Not only new technology in traditional shops (such as portable touch scenery, smart baskets or self-service cash desks) but also the expansion of online forms of Fast Moving Consumer Goods (FMCG), especially food, is taking place. Online food sales are still in its infancy on the Czech market, but it is possible that the development of this form will accelerate along with the current trend of digitisation called Industry 4.0. This concept means that it is the fourth industrial revolution in the world that has caused quantum leaps in productivity and changed the lives of people around the world.² The Basic concept of Industry 4.0. also includes the Internet of Things. This system allows the remote control of objects and the integration of devices between chips, sensors and software, which is usable in e-tail too. Nowadays, smart refrigerators appear on the market, which, based on the scanning of the contents of the refrigerator, finds which foods are spoiled or missing. Then, the software can order these foods by connecting other devices (for example smartphones).

1 KOTLER, P. et al.: *Moderní marketing*. Praha : Grada Publishing, 2012, p. 999.

2 *European Parliament Briefing 2015*. [online]. [2017-09-09]. Available at: <[http://www.europarl.europa.eu/RegData/etudes/BRIE/2015/568337/EPRS_BRI\(2015\)568337_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2015/568337/EPRS_BRI(2015)568337_EN.pdf)>.

Research on online shopping is becoming more common and is carried out both by the private sector and the state administration. Since 2010, the Czech Statistical Office has been monitoring internet shopping from individuals, goods and services purchased online, payment methods and barriers to online shopping in the Czech Republic. Data are then broken down into demographic groups by age, education, economic activity, gender, household income, community size, and internet usage frequency. Students are among the second largest group in the Czech Republic, according to economic activity, buying goods online. The number of students shopping online has increased by almost 30% from 2010 to 2015.³ Students attitudes toward online shopping found in this article may indicate the development of e-tail shopping in the Czech Republic. The authors answer the following questions in undertaking this research:

- How hedonic and utilitarian shopping motives in retail relate to hedonic and utilitarian shopping motives in e-tail?
- Which situational factors affect students when choosing a purchase format?
- How does technology literacy affect students when choosing a purchasing format?

The aim of this article is to investigate the influence of shopping motives (hedonic and utilitarian) and situational factors on the intention to choose the purchasing format. The literature review analyses the findings of existing articles about the difference in traditional shopping comparison to e-tail format. Articles focusing on shopping motives, situational factors and technology literacy was investigated too. The following section introduces the chosen research method to observe the differences between e-tail and retail companies. Next part of the article describes and comments the results of the research. The last part of the article summarises the main findings.

1 Aspects of retail and e-tail shopping format

Retail and e-tail shopping formats are currently changing dramatically. In connection with the rapid development of the internet, current business strategies will have to change. According to Kotler,⁴ today's economy requires a combination of thinking and behaviour of the Old and New Economies. Businesses, according to him, must retain most of their skills and practices that have proven themselves in the past but must add significant new skills and practices. In corresponding to above, retail chains, which originally only functioned as traditional trades with traditional channels of distribution, should adequately respond to the market changing situation. Traditional retailing chains began to worry that they would be pushed out after the boom of the e-tail format.⁵ Some of them (Tesco, Asda, Sainsbury's) on the UK market, have responded to this boom by deciding to start operating as e-commerce as well. This step was very good marketing decisions because online shopping is just showing huge growth.⁶ Retailers become more powerful chains after entering the online market.

3 Czech Statistical Office – *Internet Shopping*. [online]. [2017-09-10]. Available at: <https://www.czso.cz/csu/czso/domacnosti_a_jednotlivci>.

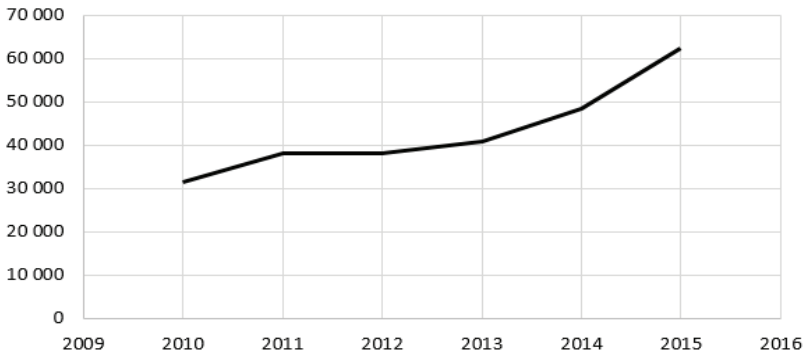
4 KOTLER, P. et al.: *Moderní marketing*. Praha : Grada Publishing, 2012, p. 181.

5 MULLANEY, T. J.: *E-Biz Strikes Again!*. [online]. [2017-09-27]. Available at: <https://subscribe.businessweek.com/pubs/BW/BWK/RL_US_12_for_12.jsp?cds_page_id=216467&cds_mag_code=BWK&id=1506502986064&lsid=72700350589045408&vid=2#theseErrors>.

6 BENEDICTUS, L.: *Inside the Supermarkets' Dark Stores*. [online]. [2017-09-27]. Available at:

They addressed more customers and strengthened its position with those existing through e-marketing. While the so-called dot.com companies, which have been the initiator of the big chains on the internet market, are not currently operating due to the lack of profitability and stock market slump. The traditional chains that have chosen to enter the internet market are stronger than before by this step.

Research suggests that customers still favour traditional retailing formats before online purchasing of food.^{7,8} Some barriers arise from the online environment. For example, the physical aspect of traditional shopping or the risks (health, financial, delivery, quality, privacy) arising from the online purchase process. These barriers still exist. Lee and Tan⁹ claim that electronic retailing cannot be dominant compared to physical retail for all types of products and services because consumers prefer physical aspects of shopping. Retail has been favoured over the e-tail format nowadays, but over time with an ever-expanding number of online customers, this situation may change dramatically. This claim is supported by the increase in retail sales via the Internet or mail order service (CZ-NACE 47.91) in the Czech Republic, shown in Figure 1. Although growth slowed down in 2011, it has grown exponentially since 2013. From the original value of 31 582 million Czech crowns, the retail sales increased to more than double, i.e. CZK 62 485 million. It is possible that we stand at the beginning of a new era when traditional retailing will recede in the background while online food sales will continue to develop a fully automated process, based on the steady growth in retail sales.



Picture 1: Graphical representation of development of retail sales via the Internet and mail order services in the Czech Republic

Source: Authors work based on: *CSO data*. [online]. [2017-09-27]. Available at: <https://www.czso.cz/csu/czso/1-malavfucr_b>.

<<https://www.theguardian.com/business/shortcuts/2014/jan/07/inside-supermarkets-dark-stores-online-shopping>>.

- 7 KEEN, CH. et al.: E-tailers versus Retailers: Which Factors Determine Consumer Preferences. In *Journal of Business Research*, 2004, Vol. 57, No. 7, p. 693.
- 8 LEE, K. S., TAN, S. J.: E-retailing versus Physical Retailing: A Theoretical Model and Empirical Test of Consumer Choice. In *Journal of Business Research, Strategy in E-marketing*, 2003, Vol. 56, No. 11, p. 884.
- 9 ¹ibidem.

Overcoming barriers of the online environment can also be supported with new technologies that bring products closer to customers eliminating the intangibility of the good at the time of purchase. E-tail companies could “physically” bring the goods closer to the customer in the future using virtual reality. For example, a customer could view the items and try out from their home. Other problems resulting from the online format can then be self-diminishing over time. Customers can become more confident in this way of purchasing food while constantly expanding awareness of online food purchases and gaining their own experience.

Hedonic and Utilitarian shopping motives

The hedonistic and utilitarian shopping motives influence buying process. Both of these motives are characterised by specific features that affect the behaviour of consumers. The hedonic motive is characterised by shopping for fun, excitement, captivation, escapism and spontaneity, while the buyer who buys under a utilitarian motive is characterised by shopping in mind, expression of accomplishment and disappointment over the ability to complete the shopping task.¹⁰ Customers who are influenced by the hedonic motive, like to spend time by shopping and the process of shopping alone is fun for them. On the other hand, customers who are affected by the utilitarian motive are often planning both the buying frequency and the precisely defined products to buy. The hedonic and utilitarian motives play a role not only in the traditional retailing environment but also in online grocery shopping. Online Environment provides flexibility in the navigation, convenience and availability of personal examinations as the unique aspects of this new media.¹¹ These factors provide a pleasant virtual environment supporting the hedonic and utilitarian motives. Customers affected by the hedonic motive will likely be shopping online to enjoy the uniqueness of the web environment that enables interactive crawling between products, video support, or chat with customer support. Customers under the utilitarian motive will appreciate the simplicity and speed of the purchasing process, the planning of deliveries and the planning and re-use of the shopping list, or the vastness of the information provided on the goods.

Situational factors

Consumer behaviour is also affected by situational factors and life events. Situational factors are in many cases the impetus to buy or not buy the product online. It has been proved that after situation factors or life events have ended, some customers have stopped buying food online.¹² Situational factors thus feature in online grocery shopping not only as starters but can also influence the course and be an impulse to end this activity. Typical situational factors include time pressure, lack of mobility, geographical distance, need for special items and the attractiveness of alternatives.¹³ However, a situational factor is also any situation or life event that causes the change

10 BABIN, B. J., DARDEN W. R., GRIFFIN, M.: Work and/or Fun: Measuring Hedonic and Utilitarian Shopping Value. In *Journal of Consumer Research*, 1994, Vol. 20, No. 4, p. 654.

11 CHILDERS, T. L. et al.: Hedonic and Utilitarian Motivations for Online Retail Shopping Behavior. In *Journal of Retailing*, 2001, Vol. 77, No. 4, p. 527.

12 HAND, CH. et al.: Online Grocery Shopping: The Influence of Situational Factors. In *European Journal of Marketing*, 2009, Vol. 43, No. 9/10, p. 1215.

13 MONSUWÉ, T. P., DELLAERT, B. G. C., RUYTER, K.: What Drives Consumers to Shop Online? A Literature Review. In *International Journal of Service Industry Management*, 2004, Vol. 15, No. 1, p. 112.

of customer's established shopping habits. The significance of situational factors in connection with online grocery shopping results from the unique aspects that the online environment provides. If the customer lacks time, online shopping can help to save time spending on buying in a traditional shop. Next positive aspects of online shopping are 24 hours a day service and allow accurate planning for the delivery and reuse of stored shopping lists on the e-tailer web site. An important aspect of online shopping is also the convenience that provides the basis for situational factors such as lack of mobility and geographical distance. Convenience can also be a relevant shopping motive if there are situations like illness or the presence of small children in the household.¹⁴ Another aspect of online grocery shopping is the possibility of specialising traders who can offer narrow product lines with a wide range of products for customers looking for special items (gluten-free food, food-specific foods and food-specific foods).

Technology literacy

Level of customer's technological literacy and the ability to utilise computer and conduct purchase online is another significant factor. Emphasis on the continued implementation of technological innovations creates a situation where people have to constantly adapt and learn new actions that are associated with the technological innovation. The forefront of interest has been the level of technological literacy that shows how literate we are in using technology. This literacy is manifested in many areas of human life. The International Technology Education Association define technological literacy as the ability to use, manage, evaluate and understand technology.¹⁵ We can see this definition as a starting point for defining further definitions from the authors involved in technological literacy. This basic definition has been developed by Hansen, who defines technological literacy as "*an individual's ability to adopt, adapt, invent, and evaluate technological solutions to positively affect his or her life, community, and environment*"¹⁶. To measure the achieved level of technological literacy, we can use different frames. Davies created the framework for detection technological literacy level, as shown in Table 1, in which he specified three levels of this literacy and identified seven types of users.

14 MORGANOSKY, M. A., CUDE, B.: Consumer Response to Online Grocery Shopping. In *International Journal of Retail and Distribution Management*, 2000, Vol. 28, No. 1, p. 24.

15 *International Technology Education Association* [online]. [2017-09-20]. Available at: <<https://www.iteea.org/File.aspx?id=42633>>.

16 HANSEN, J. W.: *To Change Perceptions of Technology Programs*. [online]. [2017-09-20]. Available at: <<http://scholar.lib.vt.edu/ejournals/JOTS/v29/v29n2/hansen.pdf>>.

Table 1: Specification of Literacy Level

Literacy Level	Level Specification	Type of User	Typical Activity
Awareness	Functionally illiterate	Non user	Hear about new technologies
	Limited literacy	Potential user	Learn of capabilities of new technologies
Praxis	Developing	Tentative user	Practice customary implementation
	Experienced	Capable user	Explore/attempt variety of applications
Phronesis	Practical competence	Expert user	Effective use of technologies capabilities
	Practical wisdom	Discerning user	Discerning/appropriate use of technologies

Source: Author’s work based on: DAVIES, R. S.: Understanding Technology Literacy: A Framework for Evaluating Educational Technology Integration. In *Techtrends*, 2011, Vol. 55, No. 5, p. 48.

Awareness, praxis, and phronesis (practical competence and practical wisdom) are most accurately levels represented as a continuum that involves a cycle of continual re-education.¹⁷ According to Davies, higher levels of cognitive development require a certain skill level at lower levels. It is important to recognise that the level of technological literacy is not permanent. Since new technological innovations emerge, the customer has to adapt accordingly. The continuous process of continuous learning new activities linked to technological progress is necessary to have a phronesis technological literacy level.

2 Methods and data collection

With no ambition to generalize research results to the whole population, the questionnaire was sent to second-year students of Marketing course at Silesian University (Czech Republic) during the first week of the winter semester 2017. One day before the deadline, we have sent a reminder to motivate those who did not answer the questionnaire yet. Answers were anonymous and every student got extra exam point for filling the questionnaire. It was administrated in Czech and presented on four linked subpages dedicated to the specific area allowing students to move easily through the questionnaire. The first part was dedicated to their shopping habits regarding traditional brick and mortar venues. The second part was dedicated to the online food retailers and students had the opportunity to express attitudes towards this form of purchases. Third part comprised situational factors and last part the technological literacy. We used Likert type scales which are usable for measuring attitudes. All the statements were evaluated on six-degree scale ranging from completely agree to completely disagree. We omitted neutral answer to limit avoiding the behavior. Based on our strong belief, there was a possibility to take an opinion for every provided statement. Data were collected in e-learning module and coded into SPSS. We checked data for straight lining answers (standard deviation check) to avoid unengaged responses. The overall research sample consisted of 116 respondents. From whom the 70,7% were female.

17 DAVIES, R. S.: Understanding Technology Literacy: A Framework for Evaluating Educational Technology Integration. In *Techtrends*, 2011, Vol. 55, No. 5, p. 45.

Table 2: Gender distribution

N=116	Absolute frequency	Relative frequency
Male	34	29,4
Female	82	70,6

Source: Own processing

To answer our research question, we used deductive approach and positivistic research philosophy.¹⁸ The questionnaire was designed based on previous studies comprising validated constructs measuring hedonic and utilitarian motives in retail and in e-tail. Table 2 shows related constructs and number of questions in scale to measure it.

Table 3: Constructs and Cronbach's Alfa

Construct	Code	Number of questions	Cronbach's Alfa
Hedonic shopping motives in retail	RetailHED	3	0,471
Utilitarian shopping motives in retail	RetailUT	3	0,166
Hedonic shopping motives in e-tail	E-tailHED	3	0,722
Utilitarian shopping motives in e-tail	E-tailUT	3	0,582
Situational factors	Situational	5	0,729
Technological literacy	Technology	5	0,634

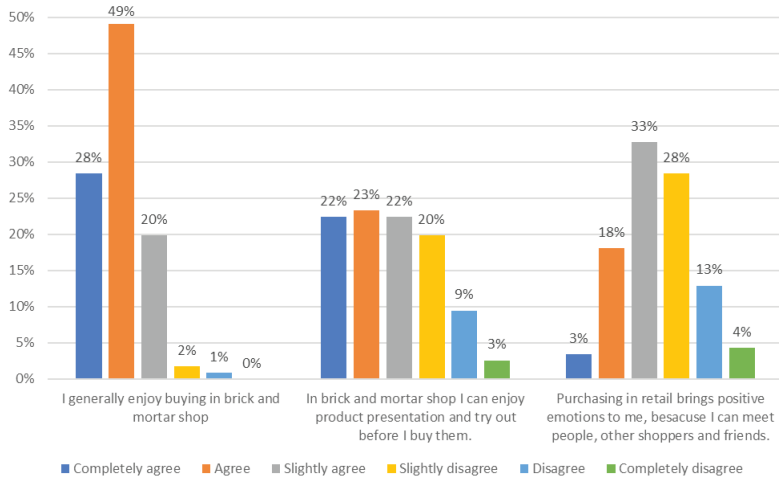
Source: Own processing

To test the reliability of our proposed model, we used reliability check for every scale involved in the measurement. Reliability of scale analysis showed that the scale for measuring utilitarian shopping motives have to be dismissed from further analysis thanks to low Cronbach Alfa scores. The retail hedonic motives scale should be interpreted with caution because there was only value of 0,471 measured. The rest of constructs showed sufficient Cronbach's Alfa scores.

3 Results of the study

First, there are presented descriptive results of the separate question in questionnaire sorted by the measured construct. Furthermore, the averages of questions in the construct were counted and new variable created in SPSS. These were then correlated with each other to show interrelations in data. In picture No.2 the highest agreement was with the first question. Only 3% of respondents disagreed with a statement about the enjoyment of shopping in brick and mortar retail shop. On the second place, there were reasons based on enjoyment of product presentation. Least degree of consent had the third question in the construct. 45% of respondents disagreed (with various intensity of disagreement) on the statement about socialization during shopping behaviour in brick and mortar retail.

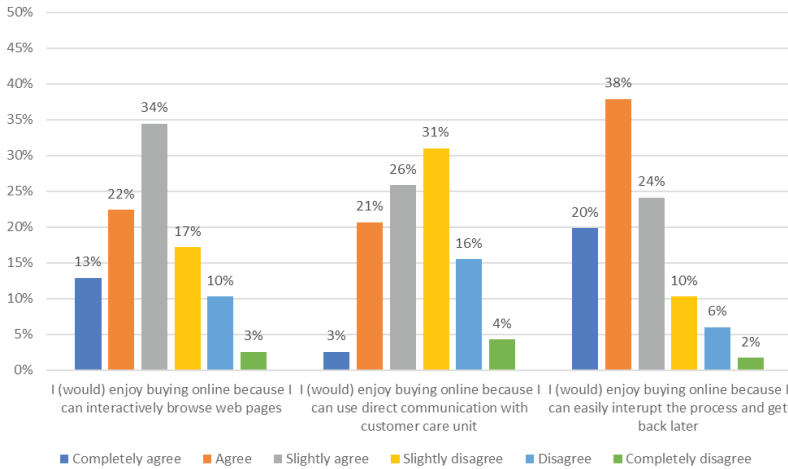
18 SAUNDERS, M., LEWIS, P., THORNHILL, A.: *Research Methods for Business Students*. Harlow : Pearson, 2008, p. 124.



Picture 2: Hedonic shopping motives in brick and mortar shopping

Source: Own processing

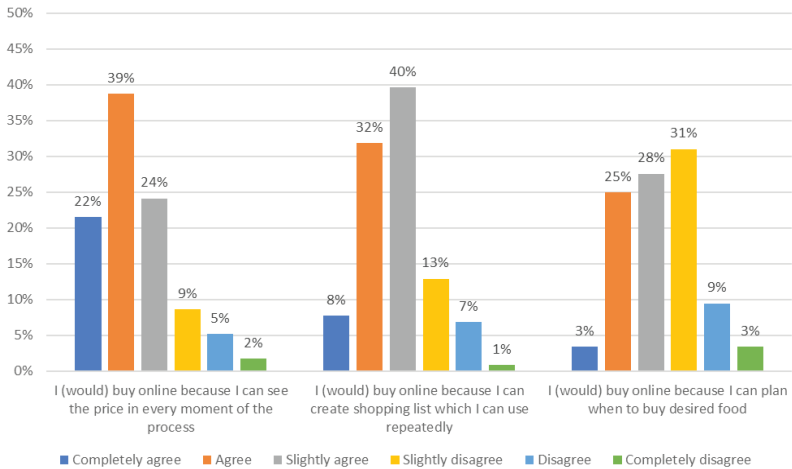
Hedonic online shopping motives were measured by three statement questions (Picture No. 3) from which two of them (browsing web pages interactivity and the possibility to interrupt the process anytime) were evaluated positively by a majority of respondents. Contrary, the second question about enjoyment delivered by direct communication with customer care got 51% dissenting respondents.



Picture 3: Hedonic shopping motives in online shopping

Source: Own processing

As table No. 4 shows, utilitarian motives to buy online comprised three questions. First uncovered major agreement on the statement about price visibility during the shopping process. Similarly, a positive agreement was measured in next question regarding shopping lists and its usability in repeat e-tail visits. Less agreement within our sample was uncovered in the third question. 43% disagreed with statement „I buy online because I can plan when to buy desired food“. It is clear that planning for food purchases is not an important part of online shopping for a large part of students.

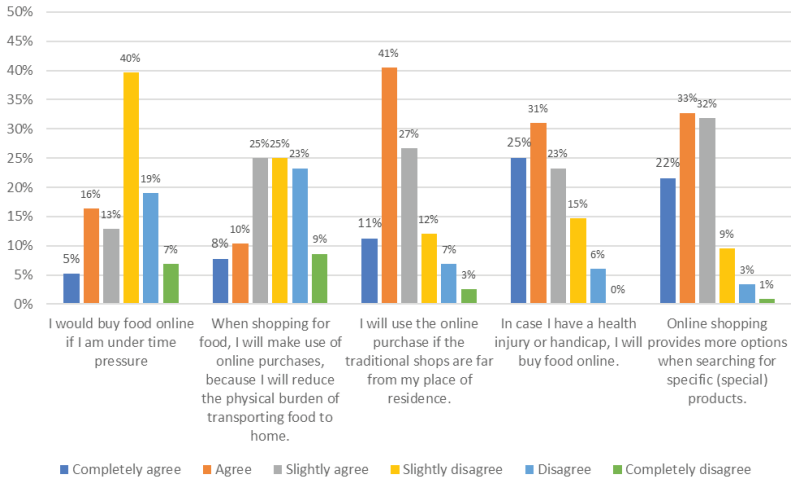


Picture 4: Utilitarian shopping motives in online shopping

Source: Own processing

Following the previous question that touched time, it is not surprising that the reason for buying online for most respondents is not time pressure. Looking at the picture No.5, we can point out another interesting fact. 87% of students agreed, that online shopping provides more options when searching for specific products.

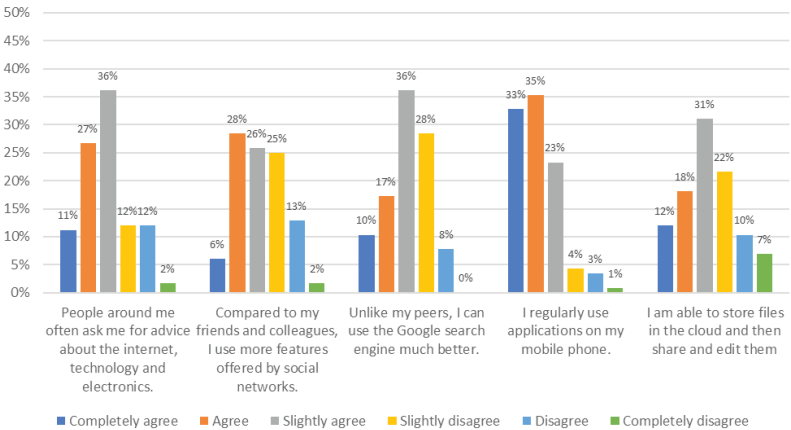
MARKETING IDENTITY



Picture 5: Situational factors in online shopping

Source: Own processing

The last set of questions concerned the technological literacy of the respondents (picture No.6). Technological literacy was measured by the question of the ability to deal with technology and the internet. We also asked about the use of features offered by social networks. The third question was about the effectiveness of Google search done by respondents. There followed the question of how to use mobile phone applications, where most respondents admitted using mobile apps on a regular basis. The last piece of the puzzle was the question of cloud services where surprising 7% of students strongly disagreed with a statement about their abilities to store and share files in the cloud.



Picture 6: Technological literacy

Source: Own processing

After the descriptive phase of the data presentation, there are some possible interdependencies between our constructs to be discussed. All variables in dataset were aggregated via averages to measured constructs. Consequently, the correlations were calculated to show links between constructs. It is clear from the table No.4 that situational factors correlated with both hedonic and utilitarian motives to buy in e-tail (0,255 and 0,391 respectively). Surprisingly, technology literacy measures do not correlate with any other construct and the same applies for hedonic retail motives.

Table 4: Correlations among motives

	Situational AVG	TechAVG	RetailHED_ AVG	E_TailHED_ AVG	E_TailUT_ AVG
SituationalAVG	1	,154	,016	,255**	,391**
TechAVG	,154	1	,144	,156	,052
RetailHED_AVG	,016	,144	1	-,048	-,084
E-tailHED_AVG	,255**	,156	-,048	1	,597**
E-tailUT_AVG	,391**	,052	-,084	,597**	1

** Correlation is significant at the 0.01 level (2-tailed).

Source: Own processing

The hedonic and utilitarian motives of purchasing in the online environment showed the highest correlation coefficient. Logically, therefore, both of these motives affect primarily the specific situations that occur for the customer. The more benefits of purchasing online for the specific situation of the customer, the greater is not only utilitarian but also hedonistic motivation. This finding is useful for value proposition processes of e-tail companies. Moreover, the arguments in marketing communication campaigns could be grounded in these insights.

Conclusion

To address our three research questions: In this study, the hedonic motives in retail does not relate to hedonic and utilitarian e-tail motives. Our assumption was that there will be a statistically significant positive correlation. Despite the use of scales tested for reliability and validity in previous surveys, we failed to effectively measure utilitarian motives of network purchase. These conclusions lead us to a deeper reflection on whether the motives to use retail and e-tail are much more complex. The simple logic of the fact that people who buy dominantly for hedonic reasons in the retail market will not even perceive the same motives in e-tail. Distance, health problems and special products are among the important situational factors when deciding to buy food online. Surprisingly, time pressure and physical burden were evaluated as less important on the Liker's scale statements. In the future research on broader population, the comparison of the importance of physical burden in the elderly segment will be interesting. Our last research question was connected with technology literacy and its effect on online/offline purchasing format choice. We found no connection with other variables in our proposed model. Students

purchasing online food perceive this purchase format positively, especially because of the possibility to break the purchase process and return to it again. Another important factor is for students to see the total purchase price at any given time. Also, reusing the purchase card is a good incentive for students to shop online for food. This is due to the fact that online food purchases are both hedonic and utilitarian. The research shows that this segment is not affected by the time savings and the reduction of the burden resulting from the transportation of food to the home. Yet, on this segment, the factors that make up online food purchases are in the geographical distances of traditional shops, health problems, and targeting specific products. One of the limitations of the study is a number of respondents. With only 116 students involved, there is great potential in research on a larger sample. The second is the respondents themselves. With only students and dominantly females, the sample is not consistent with the general population. On the other hand, the study provides interesting and in some cases contra-intuitive results which will ignite our new curiosity about subject studied.

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INTENSITY AND THE WAY OF USING ON-LINE DIGITAL MEDIA WITHIN THE CONTEXT OF OFF-LINE REALITY OF THE YOUNG

Jarmila Blahová – Martin Fero – Ivana Novotná

Abstract

The paper is concerned on the characteristics of the young from Generation Z and on their behaviour in terms of offline and online reality of their lives, particularly within the field of interpersonal relations, leisure time activities and their attitudes. It deals with processing the current expert knowledge in this field and presents the results of the own quantitative research realized on a representative sample of high school students in Slovakia (n=1968), who are the part of Gen Z. The interpretations of the research results are based on the statistical analysis of responses from the standardised questionnaire. The analyses are monitoring correlations between the measure of using online digital media and the family environment of young people, spending their leisure time, in relation to their studies or to the consumption of addictive substances.

Key words:

Attitudes to school. Generation Z. Measure of using online digital media. Quantitative research. Relations with family and friends quantitative research. Spending leisure time.

Introduction

Generation Z

Arab proverb says that *“Men resemble their times more than they resemble their fathers.”* We can say there have been great shifts in the attitudes and behaviours of the young over the last few decades. Generation Z (also known as Post-Millennials, the iGeneration or iGen, Plurals, Homeland Generation, “Homelanders”, these kids follow Generation Y¹ or the Founders) is the demographic unit following the Millennials.² According to Gen Z marketing strategist Deep Patel - before we can really understand how to help generation Z assimilate into the labour force more successfully, it’s significant to understand who they are. Generally, Gen Z is formed of young adults born between 1996 and 2010.³ It is common to define the birth years for iGen as being 1996 to the present. The reason for the start of Gen Z at 1996 and not 2000, is that the most defining essential moment for Millennials was September 11, 2001 and those who cannot remember the day, are not millennials, but the members of the generation after Millennials: iGen or Gen Z.⁴ The study, called *“Generation Nation,”* surveying over 4,000 Americans from their late teens to their early 70s, analysed their responses to find out their feelings about everything from their jobs to friendships to brands. Michael Wood mentioned Business Insider that Gen Z is sometimes called

1 ELMORE, T.: *How Generation Z Differs from Generation Y*. [online]. [2017-10-13]. Available at: <<http://growingleaders.com/blog/generation-z-differs-generation-y>>.

2 BEALL, G.: *8 Key Differences between Gen Z and Millennials*. [online]. [2017-10-15]. Available at: <https://www.huffingtonpost.com/george-beall/8-key-differences-between_b_12814200.html>.

3 DEEP, P.: *10 Ways to Prepare For Gen Z In The Workplace*. [online]. [2017-10-10]. Available at: <<https://www.forbes.com/sites/deeppatel/2017/03/29/10-ways-to-prepare-for-gen-z-in-the-workplace/#67ef0ba529ee>>.

4 *Top 10 Gen Z Questions Answered*. [online]. [2017-10-19]. Available at: <<http://genhq.com/igen-gen-z-generation-z-centennials-info/>>.

“millennials on steroids” because the generation inclines to display similar opinions and beliefs to the one before it – just *more*.⁵

Due to apps, Gen Z processes the information faster than the other generations. Consequently their attention spans may be significantly lower than Millennials. However, Gen Z can be less attentive and focused than their Millennial counterparts, at school.⁶ It is the first global generation ever. They are not frightened by the floating world at all and thanks to the internet they are always in touch with all the necessary information, although in a certain limited extent. If there is a problem, a solution can be easily found on the internet.⁷ Other characteristics:

- Divided attention.
- Lack of sequential thinking, or even considering things.
- They have no need to do meaningful things.
- They push the boundaries between work and entertainment.
- They feel at home everywhere.
- They do not know the limits of their own abilities.
- They rely on themselves.
- They have deformed values
- They have deformed self-reflection.⁸
- They do not get ahead in life because someone else expects them to do it, but because they want it all by themselves.⁹
- Proficiency ambitious generation.¹⁰
- They are worried about unemployment, wrecking their career or their abilities much more than the previous generation tended to.¹¹
- Independence is very important for them.¹²
- They are enterprising and courageous, convinced they can influence the world.¹³
- They consider the point of self-realisation.
- They do not need any bonds, they want to be happy as they are and live their life as it is now.

5 KANE, L.: *Meet Generation Z, the 'Millennials on Steroids' Who Could Lead the Charge for Change in the US*. [online]. [2017-09-30]. Available at: <<http://www.businessinsider.com/generation-z-profile-2017-9>>.

6 BEALL, G.: *8 Key Differences between Gen Z and Millennials*. [online]. [2017-10-15]. Available at: <https://www.huffingtonpost.com/george-beall/8-key-differences-between_b_12814200.html>.

7 For more information, see: TARI, A.: *Z generáció*. Budapest : Tericum Kiadó Kft, 2011.

8 BENCSIK, A., MACHOVA, R.: Knowledge Sharing Problems from the Viewpoint of Intergeneration Management. In *ICMLG2016 – 4th International Conference. Conference Proceedings*. St. Petersburg : ICMLG, 2016, p. 62.

9 See: TARI, A.: *Z generáció*. Budapest : Tericum Kiadó Kft, 2011.

10 DILL, K.: *7 Things Employers Should Know About The Gen Z Workforce*. [online]. [2017-10-15]. Available at: <<https://www.forbes.com/sites/kathryndill/2015/11/06/7-things-employers-should-know-about-the-gen-z-workforce/#44ca0205fad7>>.

11 DURBÁK, I.: *Miért nem érti egymást az X, Y és a Z generáció? Vajon mekkora az X, Y és Z generációk közötti szakadék a munkaerőpiacon?* [online]. [2017-09-20]. Available at: <https://www.profession.hu/cikk/20131018/miert_nem_erti_egymast_az_x_y_es_a_z_generacio/3530>.

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13 DILL, K.: *7 Things Employers Should Know About The Gen Z Workforce*. [online]. [2017-10-15]. Available at: <<https://www.forbes.com/sites/kathryndill/2015/11/06/7-things-employers-should-know-about-the-gen-z-workforce/#44ca0205fad7>>.

- They expect the prompt paying out – rewarding.¹⁴
- They are self-confident and glad to act on their own initiative.¹⁵

Seeing that Gen Z is not as optimistic as the previous generation, the stability at the workplace means so much for them.¹⁶ Team work is mostly reduced onto a virtual level – only if it is indispensable.¹⁷ For this generation, the same as career it is also important to find work-life balance.¹⁸ Relating to technologies – they prefer mostly virtual team work, by means of IT.¹⁹ Technologies as such can make their lives easier, and even faster.²⁰ We can define this generation as a net one, because they are permanently online through the medium of mobiles or other kinds of IT. But most of them can not fit their online life into their offline life. They have tendency to be anxious and bored, sitting at home and waiting for somebody’s attention and reaction in the same way as their parents used to devote their time to them.²¹ In comparison with the previous generations this one is the most impatient, continually looking for new challenges and stimuli,²² enjoying learning in an informal way and just the kind of stuff they find interesting.²³ The interesting note to be remarked is, there is a great chance for them to become entrepreneurs.²⁴ They seem to behave differently as consumers because they are strongly influenced by smart technologies, they expect various new devices and electronic processes to be available, offering them more autonomy and faster transactions, and enabling them to make more informed shopping decisions.²⁵ So they can present a great challenge for marketing and retailing. *“The biggest future challenge for marketing and consequently for retailing seems to be generation Z, since*

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- 14 BENCSIK, A., MACHOVA, R.: Knowledge Sharing Problems from the Viewpoint of Intergeneration Management. In *ICMLG2016 – 4th International Conference. Conference Proceedings*. St. Petersburg : ICMLG, 2016, p. 62.
- 15 For more information, see: TARI, A.: *Z generáció*. Budapest : Tericum Kiadó Kft, 2011.
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- 21 See: TARI, A.: *Z generáció*. Budapest : Tericum Kiadó Kft, 2011.
- 22 Ibidem.
- 23 BENCSIK, A., MACHOVA, R.: Knowledge Sharing Problems from the Viewpoint of Intergeneration Management. In *ICMLG2016 – 4th International Conference. Conference Proceedings*. St. Petersburg : ICMLG, 2016, p. 62.
- 24 BEALL, G.: *8 Key Differences between Gen Z and Millennials*. [online]. [2017-10-15]. Available at: <https://www.huffingtonpost.com/george-beall/8-key-differences-between_b_12814200.html>.
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members of this generation seem to behave differently as consumers and are more focused on innovation."²⁶

The three main characteristics of Gen Z are here, as follows:

- **Education** – they are usually highly educated; the likelihood of graduation from college is larger than it has been with any previous generations, including the Millennials. They often use online sources, such as YouTube, Pinterest etc. for self-education and web-based research as well as they possess general knowledge about traditional research methods. The priority for them becomes how fast one can find the right information rather than whether one knows the right information.
- **Difference** – They want to make a difference – to make a positive impact on the world thought their job, their volunteering or eco-friendly attitudes. They are concerned about humanity's impact on the environment and decent living with a stable employer.
- **Diversity** – They are more diverse as employees, entrepreneurs, consumers etc. than Millennials and employers will have to learn how to win their attention and loyalty.²⁷

1 Leisure time

*"One of the characteristic features of modern society is undoubtedly the fact, that the social life has been divided into various areas – e.g. family, work, religion and leisure time, as well."*²⁸ Leisure time is in the sociologic literature defined as a "rest": a leftover from work and a leftover from the necessary. The meaning of this free time is just the time, that is left after work, and besides the time for sleep, hygiene, preparation for work, journey to work etc.²⁹ In June 2017, Bureau of Labor Statistics disclosed information from the representative research *"Leisure Activities in 2016"* about spending leisure time in the U.S.A. Emerging from the research it is noticeable that watching TV was the leisure activity that occupied most of the time (relating the young age 15 and over, approx. 2 hours a day) accounting for just over half of leisure time, on average. *"Socializing and communicating, such as visiting with friends or attending or hosting social events, accounted for an average of 39 minutes per day, and was the next most common leisure activity after watching TV. People spent about twice as much time socializing on weekend days (59 minutes) as on weekdays (31 minutes)."*³⁰ Playing computer games and spending leisure time passively was preferred by younger

26 PRIPORAS, C. V.: *Generation Z Consumers' Expectations of Interactions in Smart Retailing: A Future Agenda*. [online]. [2017-10-14]. Available at: <<https://www.scopus.com/record/display.uri?eid=2-s2.0-85011289586&origin=resultslist&sort=plf-f&src=s&st1=Z+generation&st2=&sid=de1c5a5c00bf29d9650253916443d816&ot=b&sdt=b&sl=27&s=TITLE-ABS-KEY%28Z+generation%29&relpos=9&citeCnt=0&searchTerm=>>>.

27 *Top 10 Gen Z Questions Answered*. [online]. [2017-10-19]. Available at: <<http://genhq.com/igen-gen-z-generation-z-centennials-info/>>.

28 KOLLÁR, R., KOLLÁROVÁ, M.: *Voľnočasové aktivity*. In MATULNÍK, J. (ed.): *Analýza religiozity mladých katolíkov na Slovensku*. Trnava : Dobrá kniha, 2014, p. 185.

29 VAVROVÁ, Z.: *Voľný čas*. In MATULNÍK, J. (ed.): *Analýza sociálnych a zdravotných dôsledkov zmien demografického správania na Slovensku*. Trnava : Filozofická fakulta Trnavskej univerzity v Trnave, 2006, p. 195.

30 *American Time Use Survey — 2016 Results*. Bureau of Labor Statistics, 2017. [online]. [2017-10-10] Available at: <<https://www.bls.gov/news.release/pdf/atus.pdf>>.

respondents. Reading the news on the internet took the young in the U.S.A about 7 minutes. We are showing the research carried out by U.S. Bureau of Labor Statistics, but the results of comparable researches correspond with the ways of spending leisure time in the European countries, as well.

Ritomský and Hradiská in their research (representative selective sample of 1,262 respondents – high school students of 2nd and 3rd grade) examined the leisure time of the high school students. The authors elicited the fact, that Slovak young people spend their leisure time most commonly by listening to music, watching TV and communicating on the internet; these activities are followed by using the internet for work, watching videos/DVDs, reading magazines, reading newspapers, listening to the radio and finally, reading books. About the communicative activities, the young prefer to talk to their parents, meet their friends and communicate on the internet. Then there is spending their time with their siblings, going out to the cafes or bars, dating or going to a disco. Physical activities of high school students are mostly connected with household chores, keeping a pet/pets and finally, with their part time jobs. Relating to the frequency of educational and creative activities it was found out that the students mostly work by using the internet, spend their time by devoting it to their own artistic work and to self-education, then they attend hobby groups, courses and youth organisations. The people of this age prefer sport to hiking, camping or field-days. The researchers, concentrated on the time amount perception, elicited that there are more young people who has enough leisure time than those who have little free time. Their leisure time is influenced mostly by their parents, then fellows, friends, siblings and finally by their teachers and educators. Finally, the authors explored the level of the students' leisure time spending satisfaction. It was proved that majority of the respondents were sometimes satisfied and sometimes not; globally there were more satisfied students than unsatisfied. The reasons why the respondents cannot spend their leisure time according to their own, are mainly low eligible funding, lack of opportunities and lack of free time.³¹

2 Methods

The main objective of this study is to interpret results of sociological research, where in an effort to explore various relevant areas of “online” and “offline” life of young people we tried to analyze variables from quantitative research which observe an intensity of digital media use by young people and also the family environment of young people, ways of spending their leisure time, in relation to their studies or to the consumption of addictive substances. Results are based on analysis of data collected with a standardized questionnaire on a representative sample of students of the third year of high school in Slovakia (n = 1 968, born in 1996 and later, so they belong to generation Z) in the period from October 2012 to June 2013. Terrain data collection with researcher's participation allows to collect at same time also the answers of student's parents (n = 770) to similar questions through printed questionnaire, but due to the lower returns their sample cannot be considered as representative.

31 RITOMSKÝ, A., HRADISKÁ, E.: *Voľný čas stredoškôľakov, ich postoj k extrémizmu a skúsenosti s látkovými závislosťami (záverečná správa z výskumu – vybrané kapitoly)*. Bratislava : Národné osvetové centrum, Kabinet výskumu kultúry, 2009, p. 43.

Student's questionnaire contained 77 questions (with a total of 259 variables). After the univariate analysis of questions which record an intensity of digital media use by young people, the family environment of young people, ways of spending their leisure time, their relation to school studies and also the consumption of addictive substances, we compared relevant answers by sex, region and type of school. Then we have testing correlations between using social networks on the internet and the family environment of young people and social climate in their family, in relation to the use of their leisure time, in relation to the school studies and the consumption of addictive substances. Correlations between different variables we were testing through Spearman's correlation coefficients, chi-square tests and Cramer's V coefficients, while in pursuit of monitoring the differences we used additional statistical tests (t-test and oneway ANOVA test). The analysis was realized in the statistical program IBM SPSS Statistics 20.0 and results were interpreted and graphically edited in MS Office 2016.

3 Results

The results of our research largely correspond with expectations, respectively, with the results of other studies that have been recently made. According to the latest data from the study named Millennials +, that was realized by research agency TNS in 2014, results that young people aged 12-26 years (n = 1,500) spend on the internet an average of four hours per day, and with increasing age decreases their interest in gaming and spend more time communicating, searching for information and education.³² Also according to the outputs of our research, young people in Slovakia spend a large part of their day using the internet for different activities, however mostly communicating in a various social networks (almost 3/4 of them at least one hour a day and 1/4 more than two hours a day). Playing computer games, on the contrary, is not as intense as we could expect on the basis of previous researches on young people (up 56.2% of young people said that does not play games at all or play only occasionally). According to several published studies (N. Vrabec³³ in 2009; Kopáčiková et al.³⁴ in 2011) the proportion of people who do not play computer games at all is around 1/3. Concerning the purpose of using the internet seems very interesting our finding that young people relatively intensively use the internet for work and education (more than half of them at least an hour a day). In a somewhat lesser extent, young people use the internet for watching movies and videos. However, it is important to emphasize that young people of generation Z spend the most time with digital media by communicating via social networks on the internet (only 1 per 16 young people does not use them at all or only occasionally). At the same time, this way of using digital media quite directly expresses the extent in which young people live and develop their relations with others in the virtual environment (other

32 *Research study TNS, Millennials+, realized by TNS Slovakia, 2014.* [online]. [2017-10-21]. Available at: <<http://millennials.tns-global.sk>>.

33 VRABEC, N.: *Mládež a médiá: Mediálna gramotnosť mladých ľudí na Slovensku.* Bratislava : IUVENTA - Slovenský inštitút mládeže, 2008. [online]. [2017-10-16]. Available at:<https://www.iuventa.sk/files/documents/7_vyskummladeze/publikacie/media_mlade.pdf>.

34 KOPÁČIKOVÁ, J. et al.: *Čítanie mládeže v Slovenskej republike. Interpretácia výsledkov výskumu.* Slovenská asociácia knižnic. Equilibria. [online]. [2017-10-14]. Available at: <<http://www.sakba.sk/dokumenty/2011/citanie-mladeze.pdf>>.

ways of using digital media has also some but rather unclear aspect of interpersonal relationships).

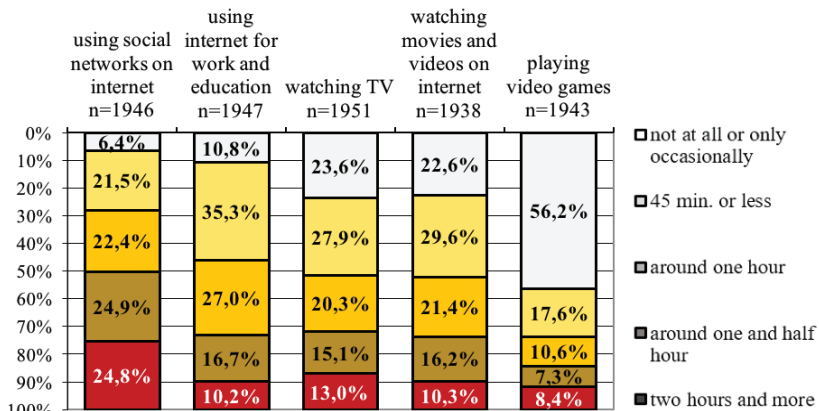


Chart 1: The percentage of the responses on the question: *How much time usually do you spend a day by doing these activities?*

Source: Own processing

Naturally, we have observed some mutual correlations in the use of digital media. The communication thru social networks on the internet is correlated in strongest level with watching movies or video on the internet (Spearman’s rho = 0.273**), and in relatively lower extent with watching TV (rho = 0.122**) and using the internet for work and education (rho = 0.121**). We can also say that there is not any connection between using social networks on the internet and playing video games (rho = 0.002). Despite the fact that men use overall the digital media in a greater extent than women (t-test = -4.724 **), we find just in women greater intensity of using social networking websites (Cramer’s V = 0.120 **), watching television and using the internet for work and education. On the other side, men significantly more than women watch movies and videos from the internet (Cramer’s V = 0.152 **), but markedly prevalent in playing computer games (Cramer’s V = 0.446 **) while almost a half of young students is playing computer games at least one hour a day.

Upper vocational students use social networks on the internet and also use the internet for work and education more than others. It is noteworthy finding that those young people who are using various digital media in a greater extent during the day, achieve in school a worse results (Spearman rho = 0.166**), but correlation between worse results at school and using social networks on the internet is relatively much lower (Spearman rho = 0.055 *). Further analysis proves that young people living in single-parent families spend more time daily in total by doing various activities on internet or watching TV than young people living in nuclear families. However, this difference can not be considered statistically significant (p> 0.05). Young people in Košice and Trenčín region use social networks on the internet at most and, on the other side, in Žilina and Bratislava region at least. Differences between regions can be considered statistically significant (Eta = 0.095 *).

Regular activities in leisure time

Young people, in general, spend a large amount of leisure time by doing some regular activities such as sport, hobby or art, whether alone or in the company of their friends. As we can expect, the majority of young people spend their leisure time by doing any regular sport activities (71%, with an average of almost 7 hours a week). In contrast, a smaller proportion of young people spend time on some regular art activities (28.7%) or hobby (18.7%), in both cases approximately 6 hours a week). However, we were particularly focused our analysis on testing relations between the extent of these regular leisure time activities and the extent in which young people of generation Z are using social networks on the internet. Based on statistical tests, we have not noticed any statistically significant correlations between the extent of using social networks on the internet by young people and spending time by any regular art or hobby activities ($p > 0.05$).

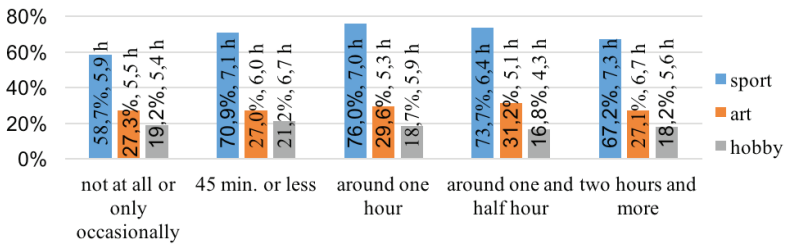


Chart 2: The percentage of the responses on the question: *You are doing these activities regularly in your leisure time?* Divided by intensity of using social networks on the internet

Source: Own processing

On contrary, tests have shown a significant correlation between the extent of using social networks on the internet and doing any regular sports activities (Cramer's $V = 0.101$ *). If we divide our set of all young people into men and women, we find that this correlation is not statistically significant in women ($p > 0.05$). These tests have also shown that the overall intensity of digital media usage is not significantly related to any regular sport, art or hobby activities that young people are doing ($p > 0.05$).

Event attendance

Sport, cultural and entertainment events are also opportunities for young people to meet and develop relationships in a natural, "offline" realities, with face to face interactions. The results of our research show (chart n.2) that young people most often attend entertainment events (disco, dance party), when even 1/3 of them participate on these events several times a months and half of them at least once a month. Then follow cultural events (concerts, exhibitions, theater performances, cinema), which visit rate per month is lower, but only 10% of young people do not visit cultural events at all. Sport events are visited by young people at least, but men significantly more than women. On the contrary, women significantly more than men participate in cultural and entertainment events.

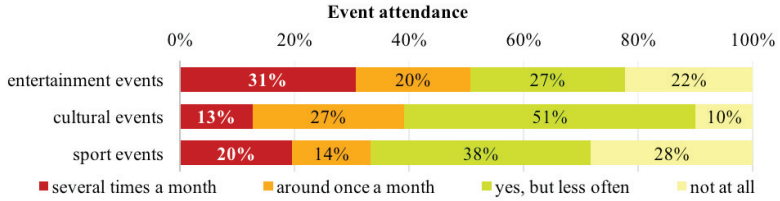


Chart 3: The percentage of the responses on the question: *How often do you participate...?*

Source: Own processing

Also in case of events attendance we have tested strenght of correlation coefficient between the extent in which young people of generation Z spend their time in “offline” reality at events of any kind and the using of social networks on the internet. We find that, more frequently attend disco bars and parties those, who spend more time using social networks on the internet ($\rho = 0.191 **$). On the contrary, time spend using social networking on the internet correlate in relatively negligible level with the attendance on cultural ($\rho = 0.059 *$) and sport events ($\rho = 0.077 **$).

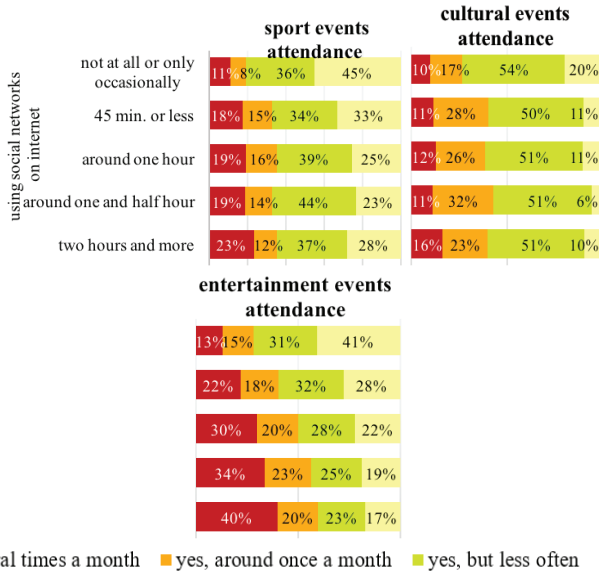


Chart 4: The percentage of the responses on the question: *How often do you participate...?* Devided by intensity of using social networks on internet

Source: Own processing

But especially in men, the correlation between the use of social networks on the internet and visit rate on sport events has been confirmed on higher and significant level ($\rho = 0.163 **$). However, the key finding is, that in all cases of correlations was confirmed a positive and not negative relationship, what in other words means,

that young people of generation Z who spend more time communicating with others through social networks on the internet also attend social events more intensely. At the same time needs to be emphasized that other ways of using digital media have not so strong and significant positive correlation to the participation of young people in social events of any kind. Young people are also relatively often visiting cafes, patisserie a pub (several times a week 30.5%; around once a week 28.4%; 2-3 times a month 17.2%; around once a month 9.7%; less often 11% and not at all 3.3%). While the visiting rate of men is significantly higher than of women (Cramer’s V = 0.125 **). What is interesting, however, in this case we found that more frequent visit cafes, pastry shops and pubs those, who spend more time using social networks on the internet ($\rho = 0.154$ **). At the same time, it has also been verified that the overall intensity of digital media usage positively correlates with higher intensity in which young people visit cafes, patisserie and pub ($\rho = 0.100$ **). In a group of young men, however, this relationship is not significant ($p > 0.05$).

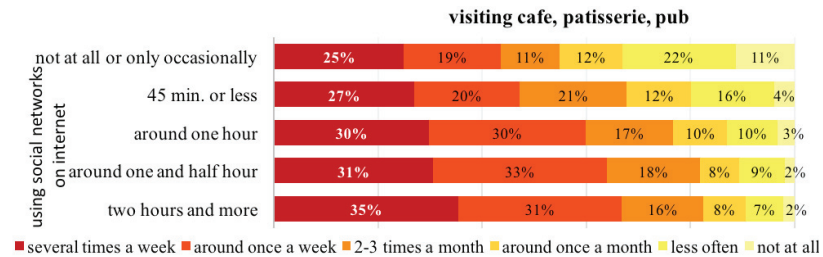


Chart 5: The percentage of the responses on the question: *How often do you visit...?* Devided by intensity of using social networks on internet

Source: Own processing

In addition, young people who are using social networks on the intrnet more intensively not only visit cafes, pastry shops and pubs more frequently, but also in a greater extent are smoking (Cramer’s V = 0.096 *), drinking alcohol (Spearman $\rho = 0.076$ **), they were drunked more often in the last year ($\rho = 0.124$ **), and their drug use was somewhat more frequent ($\rho = 0.064$ **). This weak correlation coefficient (drug use) is not verifacated in women ($p > 0.05$), and on the other side, in all cases are stronger in men.

Leisure time with family or friends

The results of our research also show that young people of generation Z most often spend their leisure time in the company of their boyfriends/girlfriends (31.6%) and friends (58.8%). Only a small propotion of young people spend their leisure time alone (4%), with parents (2.7%) or with siblings (2.8%), while in men we observe these proportions slightly higher. The use of social networks on the internet is not very much related to which people they spend leisure time with (Cramer’s V = 0.084*). However, looking at table n.1 (on the next page), we can observe that young people who do not use social networks on the internet at all or only occasionally, spend their leisure time with parents (8.5%) or alone (11.1%) more frequent than others. These proportions are again a little higher in men: they spend their leisure time with parents (10.3%) and alone (14.7%) more frequent.

Table 1: The percentage of the responses on the question: *Who are those people you spend leisure time at most with ...?* Devided by intensity of using social networks on internet

		Spending leisure time mostly with (not at home):				
		parents	brother or sister	boyfriend / girlfriend	friends	alone
using social networks on internet	not at all or only occasionally	8,5%	3,4%	25,6%	51,3%	11,1%
	45 min. or less	4,1%	2,8%	29,7%	59,0%	4,4%
	around one hour	2,0%	3,2%	32,6%	58,7%	3,5%
	around one and half hour	1,8%	2,7%	30,8%	62,7%	2,0%
	two hours and more	1,4%	2,0%	34,9%	57,7%	4,1%

Source: Own processing

Atmosphere at home and spending time with parents

Even though young people of generation Z prefer spending their leisure time mainly in the company of their boyfriends/girlfriends and friends, yet more than half of them (58%) spend their time together with parents at home by doing various common activities at least once a week, but only one quarter of them spend time with parents outside of their home (23.5%). There are no significant differences between men and women ($p>0.05$) in this case. However, we have noticed an important observation, that less time together with parents at home (Spearman rho = 0.089**) or outdoor (Spearman rho = 0.056*) spend those young people, who spend more time using social networks on the internet.

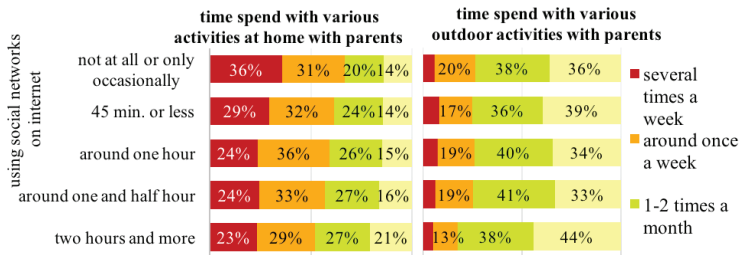


Chart 6: The percentage of the responses on the question: *How often do you spend time with your parents...?* Devided by intensity of using social networks on internet

Source: Own processing

What is remarkable, however, is that young people of generation Z who do not use social networks on the internet at all or only occasionally, not only spend more time by doing various common activities together with parents at home, but at the same time also judge atmosphere at home as not so good (see chart n.6 on the next page). Nevertheless, the relationship between the intensity of social networking on the internet and the atmosphere at home can be assessed as minimal and statistically insignificant. In addition, we have also noticed that, young people who spend more time using social networks on the internet, they are discuss less often with their parents about sensitive topics (Spearman rho = -0.053*).

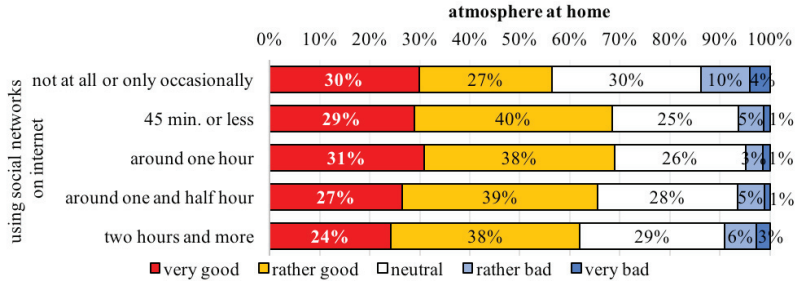


Chart 7: The percentage of the responses on the question: *How would you judge the atmosphere at your home?* Devided by intensity of using social networks on internet

Source: Own processing

Conclusion

In various authors we have found a nearly common definition of generation Z as a generation which is permanently online through the medium of mobiles or other kinds of IT. And in the same time, as young people in generally are known, they spend a large amount of leisure time by doing some regular activities (sport, art, hobby), visiting social events in company of their friends and still spending a considerable time with their parents by doing some common activities at home or outside the home. In this line, the results of our research largely correspond with expectations, respectively, with the statements of many authors and results of other studies that have been recently made. But in moment when we have been trying to question a statement which says that lot of young people cannot fit their online life into their offline life, we observed the opposite trends. Our tests have shown the significant positive correlations between the extent of using social networks on the internet and doing any regular sport activities or visiting social events (sport, cultural and entertainment events), what in other words means, that young people of generation Z who spend more time communicating with others throught social networks on the internet also attend social events more intensely. At the same time needs to be emphesized that other ways of using digital media have not so strong and significant positive correlation to the participation of young people in social events of any kind. We have also found that the overall intensity of digital media usage positively correlates with higher intensity in which young people visit cafes, patisserie and pub. In addition, those young people also in a greater extent are smoking, drinking alcohol, they were drunked more often in the last year, and their drug use was somewhat more frequent. We have also observed that young people who do not use social networks on the internet at all or only occasionally, spend their leisure time with parents or alone more frequent than others, but on the other side, they spend less time together with their parents by doing some common activities at home or outdoor.

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LITERARY TEXT AND MEDIA (CON)TEXT IN THE POST-SOVIET PERIOD – LANGUAGE AND GENRE TRANSFORMATIONS (ON WORKS BY DUBRAVKA UGREŠIĆ AND MILORAD PAVIĆ)

Boris Brendza – Irena Dimová

Abstract

This article tries to highlight some of the main characteristics in the interaction between literary and media context. As a consequence of this aim, it selects two authors and their literary works, which have a certain impact on the genesis of literature and at the same time occur in the digital space. On the one hand, we have Dubravka Ugrešić and her own accumulation of means of expression from the media, and on the other hand, Milorad Pavić and his contribution to the so-called hyperliterature and his influence on the electronic writers. The article analyses the two main forms of influence that mass media has on literature in the early stages of the postmodernism, and which can be seen in the literary work's language through the means of language, that come from the mass media sphere and are being assimilated by the literature, along with their new connotations, structure, form and their presence in the culture.

Key words:

Author: Hyperliterature. Literature. Mass media. Text.

„In my opinion the book is going through a period of decadence and crisis, but the novel is not. If there is something in crisis, it is the way of reading.”

Milorad Pavić¹

1 The Cyberspace

The so-called postmodernism in the Slavic world, and specifically in literature, doesn't happen in the 60s but right after the fall of the communist regime. The context of this postmodernism leads to some isolated, even peculiar characteristics. One of the characteristics is the understanding of language as a special medium between East and West. In the time of migrations, language itself is in a process of changing its own forms and semantics as well as adopting new connotations. In other words, its realisation is happening 'in insecurity', as long as the world itself and people are existing more or less in the same uncertainty. One of the postmodernism's very significance is that everything is existing through the communication, and that we arrive at the same point where we 'do not wield language' we are 'subsumed in it'.² Another feature is the discourse in which this communication occurs, and which tends to be more and more the one of the cyberspace. This article is divided into two parts; in the first of which we take up one particular aspect of the presence of the literary books in the electronic world, and the task is to figure out the impact that this outline and e-commerce context has on the language of the literary realisation

1 LALLAS, T.: A Conversation with Milorad Pavić by Thanassis Lallas. In *The Review of Contemporary Fiction*, 1998, Vol. 18, No. 2, p. N/A. [online]. [2017-10-25]. Available at: <<http://www.dalkeyarchive.com/a-conversation-with-milorad-pavic-by-thanassis-lallas/>>.

2 For more information, see: WALLACE, D.: *A Supposedly Fun Thing I'll Never Do Again: Essays and Arguments*. Boston, Massachusetts, USA : Little Brown And Company, 1997.

of the text. The focus is likewise laid on the structure of the books that are being analysed. The second part of the paper, whose task is to identify the bridging between the words or terms and the reality, is based on one of Dubravka Ugrešić's works. The main referential sources in her books can be summarised in the following thematic points, on which the various writing strategies converge: the war and the former Yugoslavia, the market, the American culture, literature, the recipient or the consumer. Moreover, the main reason for this parallel analysis is to be acknowledged the two dominant articulations of the internet phenomena's impact, that is to say the media's and the technology's ones, on the literary work. Thus, the study represents an attempt to be explored one of the variable realisations of the 'parole,' when it comes to the interaction between media, or more precisely cyberculture and literature.

1.1 The Role of the Innovation

This growth in online literary publishing, as we know, doesn't always indicate such a growth in the quality of the literary works. That's why our aim is to focus on such an author as Milorad Pavić, who started his literary career in the 90's, and his last book was published in 2007. We've already emphasised the specific political, cultural and respectively literary context that his books were written and produced in. There's no doubt that the time, the epoch criteria define the value of the author and his books. Milorad Pavić is often considered to be one of the forerunners of the cyberliterature.³ Here we are dealing with the innovating aspect in the books, not with the moment when the individual deviation becomes a new norm.⁴ Pavić himself emphasises the importance of the moment when an epoch and a writer's work join – "What actually matters is whether the vitamin that one writer has is the one that the world needs at this time".⁵ In other words, the reading audience receives a book that fulfils a long-felt need. This sort of gaps, that wait to be filled, usually open in the time of big events which change the course of history. In literature it leads to changes either in the narrative semantics of the literary work or in the structural poetics. The second aspect of the transformation processes is what we put our interest in, as long as the structure is always to a certain degree a result of the inside semantic interactions.

1.2 Omne trium perfectum or the Author, the Book and the Reader

'Dictionary of the Khazars' was first published in Serbian in 1984. That same year, 'The Unbearable Lightness of Being' by Milan Kundera was released too. So the book, that we've chosen for our analysis, is a 'child' of one especially rich in postmodernist connotations year.⁶ Our aim is not to place Pavić's book within the configurations

3 Milorad Pavić's wife, herself a critic and writer, expresses a concern about his important role in the literary evolution (see: MIHAJLOVIĆ, J.: Milorad Pavić i hiperbeletristika. In *Srpski književni magazin*, 1994, Vol. 3, No. 3, p. 7-10).

4 The conception that we use is Vodička's idea of dividing the process of literary evolution. Thus, he differentiates a literary structure and a literary norm. What is of interest to us is the actual aesthetical functioning of this new norm at the time of her literary bringing into existence (for more information, see: VODIČKA, F.: Literární historie, její problémy a úkoly. Čtení o jazyce a poesii. In HAVRÁNEK, B., MUKAŘOVSKÝ, J. (eds.): *Struktura vývoje*. Praha : Odeon, 1969, p. 10-40).

5 LALLAS, T.: A Conversation with Milorad Pavić by Thanassis Lallas. In *The Review of Contemporary Fiction*, 1998, Vol. 18, No. 2, p. N/A. [online]. [2017-10-25]. Available at: <<http://www.dalkeyarchive.com/a-conversation-with-milorad-pavic-by-thanassis-lallas/>>.

6 It is important to emphasise, that every time we use the term postmodernism in this text, it

of postmodernism, i.e., we are not seeking to distinguish modernism from postmodernism, but to look at one certain aspect of his narrative strategies and of his book's public presence. Perhaps the most discussed subject in his works is placed outside the text. Thus, the role of the author and of the text itself too is relegated to the extent that the reader in the process of reception forgets about the author and about the book as a literary product. In this sense, what is 'raised' is the reader. The main characteristic of any reception nowadays is its 'hipertelia' (obscurity), citing Jean Baudrillard.⁷ There seem to be no need of questioning the author's writing for the reader, when unquestionably the key role in Pavić's books plays the latter. For this and other reasons, we are aiming to figure out how the author himself 'adapts' his own text. Making it fit the reading audience's interests, or if the writer actually tries to do this. For this purpose, the centre part of our analysis is going to be the genre along with the structure. As well as for the same genre aspects, the book that we will concentrate on itself speaking for its own form and accumulates some perceptive expectations.

Dubravka Ugrešić's highly essayistic books, on the other hand, are not something that can be easily refuted. Notwithstanding her narrative is just one among many equally valid ones, it somehow has reached a privileged position in this competition between the small, local narratives in their problematic plurality.⁸ Her essays, that is her books, aim for the truth⁹ and that's why they are always happening in the context of the present moment. However, at the same time conserving the memory of the past and bridging the future. For this reason, her texts presume that the readers know the historical background and political details which are often set as main thematic units as well. In our case the book we are going to apply, what was previously said, is "My American Fictionary" (1993).

2 The Dictionary and Language – Genre and Words

The form of the dictionary itself represents one of the strategies of distributing content. In this regard, it logically accumulates what is disposable but through a certain selection. The use of the dictionary's genre in the two books mentioned has created its own methods of distributing content. Right before concentrating on the content itself, we are going to take a look at the specific form of the text. Though the period when these two works were published, speaking mostly about the end of the interpretation, brings into notice the only possible process that is the one of reinterpretation. Paradoxically, what the postmodern narratives do is collecting the interpretations and building whimsical worlds of them. Although it calls everything into question, or more precisely exactly because of this, its playfulness desires to deal with everything. That's why words such as a garden, a library, a labyrinth or

refers to its realisation in the context of the Slavic literatures and art (remark by the authors).

- 7 BAUDRILLARD, J.: Precession of Simulacra. In STOREY, J. (ed.): *Cultural Theory and Popular Culture: A Reader*. New York : Princeton Hall, 1997, p. 364-365.
- 8 LYOTARD, J. F.: *The Postmodern Condition*. Manchester, UK : Manchester University Press, 1984, p. 18-22.
- 9 When using this word, i.e. truth, we realise its 'controversial nature.' Especially according to the postmodernist thinking, there can be hardly found good criteria for defining such a concept (remark by the authors).

a map are so frequent in the works produced during this time period and it is still being reflected in works produced today. There is something about the form of the dictionary that makes it so appealing nowadays, and it is its aptitude to catch the reality. Its main characteristics, which make it so appropriate, are the shortness and the punctuality in representing the information. The dictionaries are time-savers, they are an energy-saving source. They mirror the society nowadays, in which the basic need is a fast stream of information. Mirroring is what is set to be the centre of Dubravka Ugrešić's essays and of Milorad Pavić's dictionary-novel. However, to mirror means to hierarchise. The principal characteristic of the dictionary is the selection, and this is what we are going to emphasise in the analysis of the texts.

3 The Poshlost and its Wealth of Meanings¹⁰

As Umberto Eco defines it, the dictionary is a static model that differs from the dynamic model of the encyclopedia.¹¹ While the second genre can be seen as a labyrinth or like a net. The first one, in and of itself, makes clear its own form and choice. The new reality is what evokes a need of new signs (signifier), and this new knowledge needs to be systematised. But Dubravka Ugrešić's, "My American Fictionary" expresses the author's ability to name the things from the reality with the only aim to be somehow trustworthy. To the question what is the content of her 'fictionary,' one possible answer includes all the sticking identity labels that she considers attached to her. Thus, here it comes to the tension between the definitions of the words included in her essayistic book and the examples of its usage, i.e., the author's essay. In one essay from the book 'Nobody's Home,' the narrator, i.e., in this case Dubravka Ugrešić, claims an allergic reaction to this word.¹² As long as the writer is outside, because this post-Yugoslav writer doesn't live in a certain place, the world and the words that she is being described by and existing through are 'the other reality'. Dubravka Ugrešić possesses the ability to recognise the things and to make them visible. Words like 'harassment, eew, organiser, manual, jogging, mailbox, harassment, bagel, life vest, shrink' are what we are living in and by. These terms construct our identity, and that's why Dubravka Ugrešić refuses to accept the one that is being stuck to her. But she still considers herself just a 'content provider'.

The new reality, the postmodern reality is described as artificial. Dubravka Ugrešić talks about the constructedness of these new realities, that are being produced by the online generation. Everything is existing through the communication, but the communication itself appears to have its own place mainly in the internet interaction. The media content tends to be the reality that nobody can escape from. The media's language as a fact itself speaks about the key role that this mean of communication plays in people's lives. In Dubravka Ugrešić's view, what actually happens is that we turn into a media's content too. Because our language defines us, and the language we are adopting now is the one of the web. Surfing the web is one of the main metaphors in her essays. Here it comes to the undoubted truth, that browsing the Internet, going from one web page to another web page, is the new idea of the fullness of life. The

10 TIGHE, C.: *Writing and Responsibility*. Canada : Routledge, 2005, p. 44.

11 ECO, U.: *A Theory of Semiotics*. Bloomington : Indiana University Press, 1984, p. 46-84.

12 UGREŠIĆ, D.: *Nobody's Home*. London : Telegram Books, 2007, p. 277.

'fictionary' represents an analysis of the media content, it tells us that everything around us is this online content, and we are simply trapped in it. The writer is a product on the literary market, and the only language games that can be practiced include the online dictionary, the one that consists the English web words. English is the Esperanto of our time, and we have two mother tongues. We all repeat the same, i.e., reproduce the same information, because the language system is the online one and is equally reaching each of us. The reality and the screen are the same, the screen is the reality, and we don't need to leave our homes, if we need a communication. What is important, citing Dubravka Ugrešić, is to 'stay tuned'.

4 Avant la letter

'Dictionary of the Khazars', on the other hand, except for playing with the words as Dubravka Ugrešić's 'fictionary', applies its *ludus* in the different variable uses of the genre nature of the text as well. One of the questions is how the genre of the dictionary in this case realises, embodies its own literariness. Pavić's book mystifies the genre of the dictionary, it mystifies the act of mystifying, i.e., the mystification itself too. Thus, it brings its own literariness out. The book is presented as a reconstruction of a lost dictionary from the seventeenth century. Thus, Pavić appears to be the editor of the Lexicon Cosri. Using the medieval image of anonymity is a strategy which the author applies in the other books, that follow the one from 1984. On the other hand, this use is directly connected with the idea of the book as a game space, what Pavić's books actually embody. Postmodernism is playing with the knowledge production, and when it comes to this author's writing the process of playing with the ancient times is a main strategy. The connection with the cyberspace is represented by the structure of his books and by its realisation, that happens in the process of reading. In 'Dictionary of the Khazars' the reader can start with whatever story he or she wants to. We can use the 'menu-like structure,' when it comes to the book that we have chosen for our analysis, but for the next ones as well.¹³ Some of Pavić's books are available online for free, and can be downloaded directly from the author's webpage. But in this case there is no trace of what Walter Benjamin constructed as an idea of the aura. His books have their own 'medium that lent fullness and security to their gaze,' and what can't be taken away by their close-up copy interpretation, in other words, by what the technological progress offers.¹⁴

'Dictionary of the Khazars' is the first of his books to accept the mediators, the advanced multimedia authoring tool, through which it can reach the reading audience. After that his books alone turn into somewhat of a software. They are not demonstrating sort of a refusal to accept the technology progress, they are just taking advantage of it. The time is an important factor in people's life, and that's what Pavić's book is playing with too. First, there are two editions of his 'dictionary' – a male and a female one.¹⁵ It

13 Here we refer to 'For ever and a Day. A Theatre Menu', what is a play from 1997. The other books, in which Pavić offers such a variety of reading are 'Landscape Painted with Tea' (1988) – a cross-word puzzle, 'The Inner Side of the Wind, or A Novel of Hero and Leander' (1991) – a clepsydra, 'Last Love in Constantinople' (1994) – a pack of tarot cards (remark by the authors).

14 WALTER, B.: *Little History of Photography*. Harvard : Harvard University Press, 1999, p. 515-517.

15 In the English translation of Pavić's book we are given an additional "warning": "This is the FEMALE EDITION of the Dictionary. The MALE edition is almost identical. But NOT quite. Be

can be seen as directly connected with the debate about the gendered differences, but at the same time the author himself emphasises on the so-called *intention lectoris*.¹⁶ What is said in the book is that, 'No chronology will be observed here, nor is one necessary. Hence each reader will put together the book for himself, as in a game of dominoes or cards, and, as with a mirror, he will get out of this dictionary as much as he puts into it, for you [...]'.¹⁷ The book does not claim to be a finished totality at all, it can't be read in its entirety either. Back to the importance of time, it is needed to put an accent on the fact that the reading of this book can be started from different places, i.e., with different parts, 'one can take half or only a part and stop there, as one often does with dictionaries'.¹⁸ Thus, 'Dictionary of the Khazars' can be read as those single dictionary articles. The fragment plays a key role in the dictionary genre and in the cyberspace too. In this we can see the beginning of the adaptations of the literary works. Pavić shows how they can be turned into games, but not into Ugrešić's language games. Here it comes to the playful nature of the Serbian author's books. His 'dictionary' is a real profound literary product, which somehow perfectly fits the cyberspace.

With this paper, there is a probe into the interaction between literature and cyberspace, we try to emphasise the contribution that the two analysed books make the process of assimilating the tools of new means of communication and spreading content use. In the times of its beginning, the cyber-literature with its micro-stories tends to use the language in its very own way. In other words, the literary text is somehow based on a language-game, which has its different realisations. The latter appears to be determined by the genre form being used. The paper is supposed to make a contribution to highlighting what role is the reader playing in this new reading discourse. The text strikes being 'a device conceived in order to produce its model reader'.¹⁹ On the other hand, we are dealing with the use of the media's content in Dubravka Ugrešić's essays, with regard to one literary way of distributing it.

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warned that ONE PARAGRAPH is crucially different. The choice is yours" (for more information, see: PAVIĆ, M.: *Dictionary of Khazars*. Indianapolis, Seattle : Random House USA Inc., 2011).

- 16 ECO, U.: *The Limits of Interpretation*. Bloomington, Indianapolis : Indiana University Press, 1990, p. 44-63.
- 17 For more information, see: PAVIĆ, M.: *Dictionary of Khazars*. Indianapolis, Seattle : Random House USA Inc., 2011.
- 18 Ibidem.
- 19 ECO, U.: Interpretation and Overinterpretation. In COLLINI, S. (ed.): *Interpretation and Overinterpretation with Richard Rorty, Jonathan Culler, and Christine Brooke-Rose*. Cambridge : University Press, 1992, p. 62.

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DIGITAL CULTURE VERSUS RELIGIOUS CULTURE: CONVERGENCES AND CHALLENGES

Ioan Dura

Abstract

The man of today is the subject of rethinking the social, cultural sphere under the technological development, of the digitalized era in which we live. Nowadays realities (social, cultural, religious ones) are interconnected through the new techniques of communication. This fact represents evidence in the progress of humanity towards new horizons of facilitating the specific registers of a cultural-religious identity in a general plan of visibility. The isolation is impossible in the global society, and exclusiveness is, in a similar way, a negative way of being present in this society. Because of these reasons, the present study proposes to be an analysis of the dynamics that implies three elements: culture, media and religion. In what kind of relationship do they stand with each other? What are the consequences and the challenges of this interrelation?

Key words:

Culture. Internet. Media. Religion. Romanian Orthodox Church.

Introduction

Nowadays, the digital instruments represent not only a modality of communicational flexibility, but also a social vector that has penetrated the most non-predictable aspects of life. "Nowadays, we are citizens of a global digital world, mediatised, communicative and participating in the digital era while waiting for a bus, at work, watching TV, meeting friends etc."¹ One cannot imagine nowadays a society without mobile phones, without cable television, without Internet. It would be a total collapse. Digital culture shapes our social life so much that any analysis regarding man or society must take into consideration technological development. Religion, as a structural component of the socio-human horizon, is being put into this tension that represents the challenge oriented towards its axiology and relevance for the technologized man.

1 The interrelational dynamics of culture, media and religion in the digital world

Every serious analysis of the relation between digital culture and religious culture implies three factors: culture, media, religion. Practically, these three elements are so congruent in the social sphere of contemporary man that it is impossible to analyse religion without referring to the other two aspects. All three elements represent dimensions of the nowadays social life. One has to mention that culture is the set of symbols that register concepts, ideas or feelings generating from the interior of human beings. Such a conceptualization of culture fails to grasp its dynamic, dialectical character, the host of discontinuities, multiplicities, impurities, paradoxes, and contradictions that actually comprise the life-worlds of everyday existence. Moreover, culture is not simply the apparatus that builds people's worlds

1 ENSTEDT, D., LARSSON, G., PACE, E.: Introduction: Religion and Internet. In ENSTEDT, D., LARSSON, G. (eds.): *Annual Review of the Sociology of Religion: Religion and Internet*. Liden, Boston : Brill, 2015, p. 1.

for them, as the expression of their desires, or the desires of the technocratic state or the military-industrial complex or global corporate capitalism. Culture is people constructing their lives from what these larger entities provide but also resisting them, changing them, hating, regulating, and abetting them all at once. Media are not simply information delivery or the representation or misrepresentation of reality, that is, the tools for consumers and believers to acquire or believe what they want. Media of all kinds newspapers and the evening news but also toys, advertisements, food, clothing, photographs, houses, and music are constitutive ingredients in the social construction of reality. People build their worlds, and their worlds build them. It is this dialectical world-and-self-construction that the Culturalist paradigm, means by the term *mediation*. To get at this elusive, even magical power of human activity, scholars of media need to wrestle with culture. But that is not all. One of the principal and most widely influential cultural activities of human beings may be designated by the term *religion*. Belief, understood in the broadest manner as a domain of practice no less than creed is a powerful glue holding together the worlds in which people live, which they build and maintain in order that it may bolster and nurture them. This is the *culturalist paradigm*.² For this reason, it is important to state in which parameters one may observe traditional religion as a part of this interrelation and interconnectivity with the media as a digital form of communication and culture, as an assembly of values.

2 A new conceptualization of religion in digital culture: *online religion, religion online, digital religion, cyber-religion*

Without doubt, the world of today is a digital one expressed in a way that reshapes our social life. Today we speak about new existential contexts to which we may relate independently of our own life. In this sense, what Antonio Spadaro asserts is perfectly legit: "The Internet is a space for experience that is becoming an integral part of everyday life, in a fluid way: *a new existential context*. The Internet is therefore not at all a simple *instrument* of communication, which one can choose to use, but it has evolved into a cultural environment that determines a style of thought, creating new territories and new types of education, contributing also to the definition of a new way to stimulate the intelligence and to tighten relationships."³ In these conditions, traditional religion stands before this challenge of being digitalized: is it possible to think a way of religion expressed at an *online* level? May religious experience be transpose in a digital way? To these questions one may find several answers, but some of them only highlight the analytical immaturity that one has to face when trying to discuss about the religious aspect.

There are a few risks of digitalizing an identity related to a religious culture: (1) projecting or framing religious experience in digital ways of communication without taking into consideration the exclusive practical pattern of this experience; (2) the negative propaganda of delimitating a religious identity from others by highlighting its

2 MORGAN, D.: Preface. In MORGAN, D. (ed.): *Key Words in Religion, Media and Culture*. New York, London : Routledge, 2008, p. 13-14.

3 SPADARO, A.: *Cybertheology. Thinking Christianity in the Era of the Internet*. New York : Fordham University Press, 2014, p. 2-3.

axiological dimension in relation with the other ones; (3) transforming media into an instrument of promoting and popularizing religious extremism.⁴ Digital media plays an essential role in the interfaith relationships in the current global context. It plays it even now, in the context of interfaith tensions powered by fanatical attitudes, but it will play it in the future also, through the way it will assume a fair, correct and transparent presentation of information. Will mass-media remain transparent at what happens, keeping distance from the event itself, or will it exercise subjectivity in the factual presentation of the nowadays by misinterpreting the event? It is certain that media has brought cultures in proximity, which, not long ago, were explored by adventurers in a very slow process. The adaptability of nowadays man to the pluralistic society, from religious and cultural point of view, was also made through the development of new communication techniques. Mass-media exposed contemporary man, limited by his own way of understanding and perceiving the social context in which he lived, to other social realities which awakened curiosity, tendency of understanding, analytical exercise and a dynamical interaction. Thus, the contact with otherness can lead to the formulation of at least four attitudes: indifference, fundamentalism, fanaticism and intolerance towards cultural diversity. These attitudes are against openness to the other without the restructuring of its identity and, finally, acculturation. Regarding the aspect (1), the consequence may be a regrettable dualist separation between shape and content. Nowadays we are overwhelmed by an inflation of images and information without a spiritual content. Each day we find ourselves in the situation of receiving images in our visual horizon, religious images that are mostly presented without their spiritual, significant dimension. Therefore, the religious image is becoming relative until it ends up being a secular image, empty of anything that is sacred.⁵ But we are mostly interested in the interaction between religion and digital space.

One of the most common distinctions made when talking about religion and the Internet is the one between *online religion* and *religion online*. While *religion online* is, among other things, about how religion is produced and presented on the net, *online religion* denotes the Internet as a place for religious practice.⁶ Christopher Helland makes a distinction between these two conceptual constructions. *Religion-online*, the Internet and other media sources was utilized to facilitate traditional forms of religious communication to present religion based upon a vertical conception of control, status, and authority. Here information was presented about religion in a manner that harnessed the Internet to communicate in a one-to-many fashion. Material concerning doctrine, dogmas, polity, and organization was presented but there was no avenue developed for the participants to contribute their beliefs and input. In many ways this could be seen as a form of mass media and a one-sided communication of religious information from a single source to a very large audience. The second classification, *online religion*, recognized a form of participation that closely mirrored the ideal interactive environment of the Internet and media itself and allowed for

4 NEO, L. et al.: Understanding the Psychology of Persuasive Violent Extremist Online Platforms. In KHADER, M., NEO, L. (eds.): *Combating Violent Extremism and Radicalization in the Digital Era*. Hershey : Information Science Reference, 2016, p. 1-16.

5 CIOBOTEA, D.: *Comori ale Ortodoxiei. Explorări teologice în spiritualitatea liturgică și filocalică*. Iași : Trinitas, 2007, p. 33.

6 ENSTEDT, D., LARSSON, G., PACE, E.: Introduction: Religion and Internet. In ENSTEDT, D., LARSSON, G. (eds.): *Annual Review of the Sociology of Religion: Religion and Internet*. Liden, Boston : Brill, 2015, p. 3.

many-to-many communication and interaction. *Web 2.0* is a term used to describe this social and interactive dimension of the Internet. Argued to be a second phase in the development of the World Wide Web, it allowed for greater interaction and collaboration. It also allowed *end users* to contribute, create, and interact with online material in a variety of creative ways. This included online ritual, prayer, worship, and even meditation. In these cases, through interactive virtual environments, links, chat rooms, and bulletin boards, the setting allowed for the contribution of personal beliefs and offered personal feedback. This was a much more dynamic form of online interaction that allowed for dialogue, the exchanging of information, and reciprocal engagement.⁷

Another term used in this context is *digital religion* that implies two ideas: (1) the technologies have the potential to transform religious practices, and (2) religious traditions could transform the technologies. Heidi Campbell argues in favour of the term *digital religion* that “does not simply refer to religion as it is performed and articulated online, but points to how digital media and spaces are shaping and being shaped by religious practice. As a concept, it allows us to talk about the current state of religion in relation to digital artefacts and the culture in which it is situated”⁸. Campbell has also used the concept of *networked religion* in a similar manner, to highlight “cultural and social shifts occurring both online and offline”⁹. Another concept is *cyber-religion*. According to Morten T. Højsgaard, *cyber-religion* lacks or even takes away traditional religious characteristics. Rather than dwelling on such issues as rituals, creeds, myths and ethics, *cyber-religion* has a distinctive fascination for technology, role play and satire.¹⁰ Of course, describing such experience defines an informative, and also, formative character, but the exercise of transposing oneself in the intimacy of this experience is reserved to the conscious subjective plan. Religion is not an ideology that may be transposed in new epistemical forms. The irreducible fact of religious experience is to relate to the Divine, relation that supposes a rational and practical spiritual way of placing man as a person in the condition of religious experience. At a digital level, man risks in becoming a simple consumer of information, without any personal dimension. Because of these reasons, the theological ethical reflection is focused on the problem of identity, intention, experience and on the effect of that what it is digital on individuals and communities.¹¹ In this situation, arguing on the issues of an online religion becomes problematic if man is being taken out of the equation.

7 HELLAND, C.: Digital Religion. In YAMANE, D. (ed.): *Handbook of Religion and Society*. Winston-Salem : Springer, 2016, p. 178.

8 CAMPBELL, H. A.: The Rise of the Study of Digital Religion. In CAMPBELL, H. A. (ed.): *Digital Religion. Understanding Religious Practice in New Media Worlds*. London, New York : Routledge, 2013, p. 1.

9 CAMPBELL, H. A.: Community. In CAMPBELL, H. A. (ed.): *Digital Religion. Understanding Religious Practice in New Media Worlds*. London, New York : Routledge, 2013, p. 65.

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11 GARNER, S.: Theology and New Media. In CAMPBELL, H. A. (ed.): *Digital Religion. Understanding Religious Practice in New Media Worlds*. London, New York : Routledge, 2013, p. 260.

3 Media and Church: Romanian context

Media communication has become a reality in Romanian Church, decisively influencing the communication of the church with the exterior. Of course, it matters very much how it will be able to utilize these means of communication in our benefit, because of the influence mass-media has in the society, integrating the message of Jesus Christ in this "new culture" created by the modern communication systems. These systems need not to be understood as a way to reach as many people as possible, but a way of transmitting the Christian message in the social realities, that mass-media builds from day to day. It's about, of course, a convincing language of transmission, moreover when we talk about the problem of informing about the events with religious character. The effects of those communicational ways of transmission cannot be else than good and important in affirming the values of Christianity. The Church and Mass-media have in common communication, understood as sharing, as offering of spiritual goods to others, a consubstantial quality of human life. The bond between the Church and mass-media cannot be neglected, neither the fact that the means of communication have, in general, a good effect on man, recalling, in this matter, the domain of information and culture. It can be considered in this way that everything that can spiritually enrich man, that everything that facilitates and ameliorates communication between people, helps to this enrichment and sends him towards perfection, cannot be anything else than a response of the human person to God's grace, who through his Son urged people: "Be perfect, therefore, as your heavenly Father is perfect" (*Matthews* 5, 48). The Church had a positive response towards mass-media: in all civilized countries there are Christian shows running both on television and at the radio; in the newspapers we always found religious entries or news; people of the church have always been and are present in mass-media.

The Church can today promote through mass-media its faith and its Christian principles of life, can accomplish its moral-religious educational purposes, can promote the Christian Orthodox and Romanian culture in national and international context, can promote social-philanthropic activities of the Church, can initiate and sustain educational activities for protecting nature and the environment, promoting the dialogue between the Church and the other institutions that defend and cultivate human personal dignity and spiritual values emerged from the love of man towards God and his neighbors. In the post-modern and post-Christian society of today, the church's mission through media becomes a priority. In a world dominated by daily informational consumption, which comes in the most diverse ways and solicits us consciously or not, the Church must be present through the Christian mass-media, more over because of the fact that, through its nature and mission, it is communicative and communicational. A Christian-Orthodox Radio is nothing else than practicing – through technical parameters of today – this profound reality. Through mass-media, Christian values can be made accessible in areas where it very unlikely for a missionary to come. Thus, "Orthodoxy must find itself in a permanent dialogue with the World. The Orthodox Church is not afraid of dialogue, because the Truth is not afraid of dialogue. Moreover, if Orthodoxy would seclude itself, it would not maintain the dialogue with the others from outside, its mission would fail and it would no longer be the ecumenical and Catholic Church. It would become an introvert group, a ghetto at the edge of history. Because of that, the great Father of the Church were

never afraid of dialogue with the spiritual culture of their ages – even with the pagans and the philosophers of their time – influencing and metamorphosing in this way the civilization of their time and offering them, truly, an Ecumenical Church. Today, Orthodoxy is called over to continue this dialogue with the exterior world in order to offer proof and a life-giving breath to their faith.

Conclusion

It's an indisputable fact that in our contemporary society, mass-media plays a providential role in information. Moreover, media (Television, Internet, and Radio) is the communication platform that configures man in the horizon of universality: from the private facts, from his own individuality, his own identity, through mass-media instruments, man enters the sphere of universality, the overall sphere. After all, a cultural identity is made accessible to another one in the media space, thus taking place an informational correspondence which places us a new experience of knowledge, of certification and acceptance in relation to each other.

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ON THE PROBLEM OF IDENTITY AND DIFFERENCE BETWEEN ONLINE AND OFFLINE EXISTENCE

Slavomír Gálik

Abstract

The Internet and its applications in new forms of media offer a new existential dimension for man, dimension that we call virtual reality, cyberspace or online existence (unlike the real, offline existence). Along with online existence come also new thinking and approach to human's existence. It is chiefly a question of relation between existing online and offline. This is also what this contribution concentrates on. There are three partial goals: - 1. what distinguishes identity or continuity between online and offline; 2. remaining difference between these two kinds of existence; 3. trends that can be spotted in this relationship. To fulfil these three goals, qualitative methods, especially hermeneutic, be used.

Key words:

Difference. Existence. Identity. Internet. New media. Offline. Online.

Introduction

Since the second half of the 20th century, especially since the 1990s, we have seen some important social and cultural changes introduced chiefly by new information technology with the Internet as a part of it. The Internet, spread by new forms of media, is literally omnipresent now, integrated into our everyday lives. It is perhaps communication through the Internet, also called online communication, that describes the radical change in our modern culture. The Internet brings a new communication channel in which we not only communicate, but also work, learn, buy things or get entertained. It seems that the Internet is not merely a "tool" for our new ways of communication, but a dimension that is becoming a part of our new existence. We need to ask then how our existence is being altered under the influence of new technologies – specifically the online communication. What remains the same and what is being changed? These are also philosophical questions that people have been raising to discover the essence of human being since the ancient times. However, these questions are now much more complicated in the online space. The purpose of this article is to find at least roughly what basic changes online communication brings to humans. However, first we need to clarify the concept of old existentialism, which originated back in the time before the Internet and new media. Thus we can better identify any changes here. We will use qualitative methods, such as analysis, synthesis and comparison and especially, hermeneutic method.

1 Concept of human in the old existentialism

Philosophy of existence (or existentialism) was developed in Europe in the first half of the 20th century, with leading figures such as K. Jaspers or M. Heidegger in Germany and J.-P. Sartre, A. Camus or G. Marcel¹ in France. However, close to this is also philosophical anthropology, led by M. Scheler, personalism, represented by M. Buber or E. Mounier, and neo-thomism, represented J. Maritain. They tried to

1 See also: KICZKO, L. et al.: *Dejiny filozofie*. Bratislava : SPN, 1996, p. 114-119.

describe human and his relationship with God, own self, nature and society. Human was generally taken as a unique being that employs brain and has soul, unlike his surrounding. Theistic concepts speak of human soul created by God in own his image. This relationship then determined human's dignity and meaning of life. In atheist concepts, for example those of Heidegger or Sartre, meaning of life is derived from a human being alone, his authentic way of life, life that is limited in time. In existentialism, to live authentically was a serious challenge that could only be realized in real, i.e. linear time and real three-dimensional space of this world. Meaningful life was conditioned by responsible freedom that could not be wild and uncontrolled. Human, as a subject that has certain identity, was always taken seriously since this identity was the object of salvation or authentic and meaningful existence in the world. K. Jaspers finds a meaningful way of life in certain order, based on tradition. Such order represents a protected and safe space for our life and ambitions. Jaspers explains: *"If our life is not to dissolve and disappear, there has to be some order in it. In its routines, it needs to be steered by something all-embracing and consist of balance of work, satisfaction and special moments, thus it can be repeated and deepened. Then life, organised in repeated actions, will be soaked with certain mood that offers a meaning. In realising the world and our own selves we are protected, we find our spot in the time where we belong, we are guarded by our memories and faithfulness."*² In broader sense, Jaspers sees safe space in the world, but especially in religion, which accompanies and forms us from our birth to our death.

2 Concept of man in new existentialism

The concept of old existentialism was formed in the already mentioned relationship with one's own self, God, nature and society. New existentialism accepts also modern technologies, especially those brought by the Internet. New media alter human's life in two ways: firstly by the means of these media themselves and secondly by the contents they bring, i.e. information. Media are getting closer and closer to human and human's body, they can even be attached to human's organism and thus create a hybrid – cyborg. In the second case we speak of cognitive changes that come when there is a contact with information carried in the cyberspace of new media. In this paper we will be studying mainly these cognitive changes even though the media technology has also advanced greatly and cannot be ignored in the future. Cyberspace, along with its enormous amount of information it carries, beginning with text and ending with image, is becoming a new, everyday reality and part of life, or let us say - existential dimension of human. Cyberspace and human coexist in a mutual relation. A human can expose his feeling to cyberspace and, in return, cyberspace influences the human. Then, what is different in cyberspace and real existence, and consequently – how is cyberspace linked to real existence? Firstly, cyberspace is a man-made dimension that interacts with human mind. Secondly, it is its organisation and structure that will influence humans and finally, information itself, with its enormous volume and variety, will interact with humans.

1. Cyberspace, as J. Lohisse explains, is not another geographical dimension, but virtual and technologically advanced city (technopolis³), where we

2 Karl Jaspers. [online]. [2017-10-10]. Available at: <https://sk.wikipedia.org/wiki/Karl_Jaspers>.

3 LOHISSE, J.: *Komunikační systémy*. Praha : Karolinum, 2003, p. 179.

communicate, search for information and enjoy entertainment. Cyberspace is tightly connected to hardware of new technologies, without these technologies we could not possibly enter it. New technologies, for example smartphones or tablets, accompany us every day. Also this is the reason why we can speak of existential connection to new technologies, or of mental cyborgism.

2. Organisation and structure of information in the cyberspace of digital media is different to the previous forms of media, such as printed media, radio or television.⁴ Cyberspace has a net-like structure, which is also the reason why we use the word “internet”. This means information is not stored on the Internet linearly. Since the cyberspace’s structure is non-linear, the Internet also does not use a linear, but more likely a simultaneous structure and concept of time. We also need to mention fast speed of information transfer, which disregards time-sequence and geographical distance. Perception of our basic existential coordinates, time and space, is rapidly altered in cyberspace.⁵ Beside these cognitive changes, also our attention and way of thinking are heavily influenced by network communication, dominance of image-based information and readiness of new information. Our concentration is constantly disrupted and discursive thinking shifts to associationistic thinking and from abstract to concrete one, which is based on images.⁶ This, of course, has some positives but also negatives, especially for education.⁷
3. In cyberspace communication, but chiefly in our search for information, we might be astonished by the huge (and rapidly growing) amount of information. Yet in this pile of information, some is false, incorrect or misleading. This brings a serious epistemological problem that is not just about selection and verification of information, but chances for knowing the truth. This problem has already been described – in Wittgenstein’s linguistic turn, in postmodernism and pragmatism, resulting in refusal of epistolography theory of knowledge and turn to relative, pragmatic and constructed knowledge. Cyberspace of digital media emphasises inability to learn the absolute truth. Communication of information in cyberspace rather promotes relative and ludic knowledge.

4 Change in information arrangement is something similar we can see in the nature, for example carbon (C) with layer structure or crystalline structure. In the first case, we have graphite; in the second we have diamond. New structures of information can bring qualitative changes in perception and understanding (remark by the author).

5 See also: WELSCH, W.: *Umelé rajske záhrady?* Bratislava : Soros Center for Contemporary Arts, 1995, p. 5.

6 See also: GÁLIK, S.: Influence of Cyberspace on Changes in Contemporary Education. In *Communication Today*, 2017, Vol. 8, No. 1, p. 35-36; GÁLIK, S., GÁLIKOVÁ TOLNAIOVÁ, S.: Influence of the Internet on the Cognitive Abilities of Man. Phenomenological and Hermeneutical Approach. In *Communication Today*, 2015, Vol. 6, No. 1, p. 11-12.

7 See also: PETRANOVÁ, D., HOSSOVÁ, M., VELICKÝ, P.: Current Development Trends of Media Literacy in European Union Countries. In *Communication Today*, 2017, Vol. 8, No. 1, p. 57; HUDKOVÁ, Z.: The Convergence of Media and Journalism. In *4th International Multidisciplinary Scientific Conference on Social Sciences and Arts: Science & Society Conference Proceedings. Volume II: Psychology and Psychiatry. Language & Linguistics. Conference Proceedings*. Sofia : STEF92 Technology, 2017, p. 139.

Table 1: Old and new existentialism (comparison)

category	old existentialism	new existentialism
existence	human and his relationship with own self, God, nature and society	human and his relationship with communication technology - cyberspace
time	linear	simultaneous
dimension	geographical	virtual
thinking	logical discursive abstract	net-like associationistic image-based
information	relative to the object	relative to different information
knowledge	correspondent	constructivist

Source: Own processing

3 On the problem of identity and difference between online and offline existence

New existentialism does not join the old existentialism merely mechanically; it becomes its organic part. This means that they influence each other, grow through each other. Thus we need to understand current existentialism as hybridised online and offline existence.⁸ Therefore, if new existentialism features combined online and offline existence, we need to ask what is identical in this sort of existence. J. Lohisse states that new media, and the Internet among them, “alter our thinking, guide our imagination, determine our understanding of the world.”⁹ In relation to use of technologies, J. Bystřický also notices that “with rise in usage of technology, we also employ a different style of thinking – not by changing our dispositions, but by changing strategies.”¹⁰ Similarly, also K. Leidlmair states that usage of computer technology, especially the hypertext structure of the Internet, changes our thinking radically.¹¹ Therefore we may say that though we speak about communication in virtual dimension, changes in our sensory perceptions, ideas and thinking, are real. Also authors such as J. D. F. Tuckett and David G. Robertson agree with this concept, when they agree with W. I. Thomas and A. Schutz, who say “if men define situations as real, they are real in their consequences.”¹² They use W. James’s approach, in which he says that “real is the state that exists in a certain relation to ourselves.”¹³ Therefore, it is our cognitive abilities that are identical and that connect our physical reality with virtual reality, these are to be adapted for new communication.

8 Preference of the term offline, which is derived from online, regarding human real existence means that also traditional understanding of human existence is greatly influenced by the new approach introduced by the Internet (remark by the author).

9 LOHISSE, J.: *Komunikační systémy*. Praha : Karolinum, 2003, p. 167.

10 BYSTRICKÝ, J. et al.: *Média, komunikace a kultura*. Plzeň : Aleš Čeněk, 2008, p. 19.

11 LEIDLMAIR, K.: From the Philosophy of Technology to a Theory of Media. In *Phil & Tech*, 1999, Vol. 4, No. 3, p. 19. [online]. [2015-01-26]. Available at: <http://scholar.lib.vt.edu/ejournals/SPT/v4_n3html/LEIDLMAI.html>.

12 TUCKETT, J. D. F., ROBERTSON, D. G.: Locating the Locus of Study on “Religion” in Video Games. In *Online – Heidelberg Journal of Religions on the Internet*, 2014, Vol. 5, p. 99.

13 Ibidem, p. 88.

What remains different in online and offline existence is human body, body that anchor us to reality, keeps us in time-space coordinates, gives us feelings and experience (for example physical pain, state of relaxation and so on) which we cannot receive submerged in cyberspace of digital media. If we ignored human body, we would lose a “reference point” that helps us distinguish what is real and what is virtual. We would not even be able to describe anything virtual as virtual, since we would not have a chance to compare it with anything else. Yet, human body remains and so does separation of virtual and real. Video game players may claim that a videogame is equally real and perhaps even better and more important than life for them,¹⁴ but it still does not mean that they deny the difference between real and virtual, or value the virtual more than the real. Human body represents an unsubstitutable realistic principle also in “face to face” communication, thanks to human body we know that communication with our partner is real and authentic. Reality and authenticity can be seen through physical touch, including the so-called “auratic” radiation, or energy radiation of the body. Neither physical touch nor “aura” can be mediated through online communication in cyberspace.

Conclusion

Relation between online and offline existence is based on a deep interaction, which is dynamic and constantly evolving. Basing on our investigation, we can conclude that identical are cognitive abilities, while body and interpersonal communication are not. Cognitive abilities need to follow new technologies and therefore changes in online world will be mirrored in offline world. On the other hand, physical nature of the body and interpersonal communication cannot be reduced in the world online. Development of new technologies, such as smart glasses (Google Glass) or robotic prosthetics, makes relationship between online and offline more complicated. In this case a human can, at least on mental level, stop being aware of the difference between online and offline. However, total consolidation of online and offline is still science fiction. Relation between online and offline existence is constantly developing and thus bringing new challenges to the process of studying human behaviour, culture and society, therefore it needs to be reflected, analysed and studied in all socio-scientific disciplines.

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14 VALLIKATT, J.: *Virtually Religious: Myth, Ritual and Community in World of Warcraft*. Melbourne : RMIT University, 2014, p. 141.

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CONSTRUCTION OF “ONLINE” IDENTITY, BODY IN THE PERSPECTIVE OF HYPER-CONSUMPTION CULTURE

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Abstract

The “online” world offers a place for the Internet users to create multiple representations of their identities, with prevailing visual or pictorial aspect. Neither the nature of personal identity nor strategy of its construction in the cyberspace is very different from that of the real, “offline” world. The (always) analytic approach of “online” versus “offline” does not apply here. For example, it concerns relations “world-person” too, or relations between us and other people and, in this context, also importance of the body. Last but not least, we speak about demands determined by the hyper-consume culture of today, where our “online/offline” identity is a subject to the cult of the body. In this perspective we can also see commodification of “online” identities, which become competitive “products” in their own “online” space.

Key words:

Body. Commodification. Construction. Hyper-consume culture. Image. “Online” identity. The Internet.

Introduction

Discussions about “online” interactions often emphasize differences between “online” and “offline” interactions. They suggest that the Internet cyberspace is yet another space for our social interactions.¹ This way we can see it as a place that constitutes new ways of our behaviour and forms of identity.² We can say that cyberspace, or the “online” world, offers a place where its users can create multiple representations of their identities.³ In the following text we would like to speak about construction of the “online self” that has also an effect on the physical “self” in the offline space⁴. We will concentrate on the nature and strategy of construction of the “online” identity and its “pictorial” aspect. We want to prove that the (always) analytical “online” versus “offline” does not apply here, and that body is also important in the “online” world, in the perspective of demands determined by the hyper-consume culture of today.

1 On the phenomenon of construction of the “online” personal identity

We can say that in real life various forms of our identity respond to various contexts, in which identity is presented in an appropriate way and comes with adequate information through an identity holder (subject). As stated before, the “online” world represents a space (for social media users perfectly unknown or anonymous) to easily create a multitude of representations of their identities – digital “personas.”

- 1 KENDALL, L.: Meaning and Identity in „Cyberspace“: The Performance of Gender, Class, and Race Online. In *Symbolic Interaction*, 1998, Vol. 21, No. 2, p. 130.
- 2 HOLMES, D.: *Communication Theory. Media, Technology and Society*. London : SAGE, 2010, p. 11, 15.
- 3 BEN AYED, G.: *Architecting User-centric Privacy-as-a-Set-of-Services. Digital identity-Related Privacy Framework*. Bern : Springer International Publishing Switzerland, 2014. [online]. [2017-09-20]. Available at: <<https://books.google.sk/books?isbn=3319082310>>.
- 4 HONGLADAROM, S.: Personal Identity and the Self in the Online and Offline World. In *Minds & Machines*, 2011, Vol. 21, No. 4, p. 533, 534.

These “digital identities” or “digital” (multiple) “selves” (- plural) represent varying perspectives or attitudes of / towards the one that is the subject/”self” and therefore also their attributes. They are a sub-group of these attributes that are associated with a human being. These personal attributes are distributed through various digital environments (for example social networks). As such, they certainly exist in specific context and contextual relations that are vital for them, particularly in relation to organising their own interactions and transactions.⁵ Many people use a variety of specific user accounts and digital “online” personas, or partial identities. A number of these identities are mutually connected, some deliberately fragmented.⁶ However, as Spronkel and col. show, even though we can use a large number of (multiplied) identities or parallel identities on the Internet, but all of our individual interests and (social) roles should be coherent and thus represent a life story, apparently still actual.⁷ This means that they need to be used in a context that is coherent with a person’s life (“self”). It is similar also in the “offline” identity. Here too, there must be coherence in life (for example one’s ambitions, social roles, the very story of one’s life). Non-coherence of the “self” poses a problem and may lead to a social and mental pathology of this “self.”

Having the previous statement in mind, we can say that also in the “online” digital world personal identity is social by nature. As Ellis states, we derive personal identity from various series of possible or already active memberships and social categories we are part of. We distinguish and we are assigned as members of these groups, and therefore we need to fit inside given characteristics.⁸ We can take interest groups as something crucial for self-expression of a “self” and creation of a user’s identity, especially when we speak about using social media.⁹ Identity construction in the context of digital (social) media can then be understood as a (public) procedure that combines announcing of the subject’s identity (the “self,” personality) to the others and distinguishing this announced identity by other subjects.¹⁰ It seems that what or who we become tends to be result of our own intersubjective projections in the public sphere.¹¹ The Internet users try to share their digital “identities” with the others in order to achieve their (re)confirmation.¹²

5 BEN AYED, G.: *Architecting User-centric Privacy-as-a-Set-of-Services. Digital identity-Related Privacy Framework*. Bern : Springer International Publishing Switzerland, 2014. [online]. [2017-09-20]. Available at: <<https://books.google.sk/books?isbn=3319082310>>.

6 BOSTROM, N., SANDBERG, A.: *The Future of Identity*. Oxford : Faculty of Philosophy & Oxford Martin School, Oxford University, 2011, p. 10, 11.

7 SPRONDEL, J., BREYER, T., WEHRLE, M.: *Cyber Anthropology – Being Human on the Internet*. [online]. [2017-10-16]. Available at: <<http://www.hiig.de/wp-content/uploads/2012/04/CyberAnthropology-Paper.pdf>>.

8 ELLIS, K.: *Be Who You Want to Be: The Philosophy of Facebook and the Construction of Identity*. [online]. [2017-09-20]. Available at: <producer.csi.edu/cdraney/2013/102/...Ellis_BeWhoYouWant.pdf>.

9 SPRONDEL, J., BREYER, T., WEHRLE, M.: *Cyber Anthropology – Being Human on the Internet*. [online]. [2017-10-16]. Available at: <<http://www.hiig.de/wp-content/uploads/2012/04/CyberAnthropology-Paper.pdf>>.

10 SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen*. Lund, Sweden : Lunds Universitet, 2012, p. 24.

11 MATTHEWS, S.: Identity and Information Technology. In HOVEN, VAN DEN J., WECKERT, J. (eds.): *Information Technology and Moral Philosophy*. Cambridge : University Press New York, 2009, p. 159.

12 BEN AYED, G.: *Architecting User-centric Privacy-as-a-Set-of-Services. Digital identity-Related*

Further, we also have to say also that in the digital “online” environment, strategies that are used to construct (own alternative) persons “online” (for example on social networks) are similar to strategies that are used also in the “offline” world. We speak of strategies that create personal identity preferably through external factors. This means that in the digital “online” environment the personal identity of “self” is constituted more through external factors, such as social perception or variety of kinds of documentation and physical features and less through internal factors, such as memory and subjective feeling of being the real “self” at a given time. Other people’s perception and assessment - external evidence (for instance in the form of birth certificate) or external factors are not just helpful for constitution of “self,” or identity of “me,” in fact they constitute it well ahead of internal factors and internal evidence.¹³ The previously said makes it clear that also in creation of the “online” identity in the cyberspace of Internet, it is the “world-person” relation that is important.¹⁴ Our interaction with other people determines our qualities. They are relevant to our “online” but also “offline” identity, consequences of our relations and interactions (“online”/“offline”) with the others. We can therefore state that our identities are partly functions of relations that we physically have with other physical bodies.¹⁵

2 On strategy of construction of personal “online” identity in term of media. Pictorial aspect and importance of the phenomenon of body

There are a number of strategies from the point of view of freedom of expression through various forms of media (video, pictures, blogs, avatars, music, ...) in constructing personal identity in the digital “online” environment of social media.¹⁶ It is clear that modern, screen-based digital social media offer their user a way to state their identity mainly through visual images - visual content (predominantly photographs and videos or information on Facebook).¹⁷ Here we can identify a significant and dominating “pictorial aspect”¹⁸ of “online” of the “self.” It is necessary to emphasize that, in the context of digital social media, we are not speaking just about

Privacy Framework. Bern : Springer International Publishing Switzerland, 2014. [online]. [2017-09-20]. Available at: <<https://books.google.sk/books?isbn=3319082310>>.

- 13 HONGLADAROM, S.: Personal Identity and the Self in the Online and Offline World. In *Minds & Machines*, 2011, Vol. 21, No. 4, p. 540-542, 546.
- 14 The phenomenon of perception seems to be relevant. Further on this: JAKUBOVSKÁ, V.: Return to Body and Corporeality through Phenomenology of Perception. In *SGEM 2016: Proceedings from 3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts. Anthropology, Archeology, History & Philosophy. Conference Proceedings.* Sofia : STEF92 Technology, 2017, p. 917-924.
- 15 MATTHEWS, S.: Identity and Information Technology. In HOVEN, VAN DEN J., WECKERT, J. (eds.): *Information Technology and Moral Philosophy.* Cambridge : University Press New York, 2009, p. 143.
- 16 BEN AYED, G.: *Architecting User-centric Privacy-as-a-Set-of-Services. Digital identity-Related Privacy Framework.* Bern : Springer International Publishing Switzerland, 2014. [online]. [2017-09-20]. Available at: <<https://books.google.sk/books?isbn=3319082310>>.
- 17 SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen.* Lunds, Sweden : Lunds Universitet, 2012, p. 5.
- 18 GÁLIKOVÁ TOLNAIOVÁ, S.: „Ja“, identita a digitálne sociálne médiá. In GÁLIK, S. et al. (eds.): *Premeny identity človeka v kyberpriestore digitálnych médií.* Łódź : Księży Młyn Dom Wydawniczy Michał Koliński, 2016, p. 34.

visual expression, or visual demonstration of personal identity, but about something much deeper. The thing is, as Navrátil notices, power and importance of image become determining category of cultural and social processes and building individual, but also collective identity.¹⁹ In this sense, also Binhalail states that today's electronic and digital images are used to define a personal identity.²⁰ An image reflects personality of the user; it shows who the user is.²¹ It is however significant for "digital mirrors" that they not only reflect the subject, but also allow transformation of the original images.²² We can speak of visual construction of personal identity in the digital "online" environment. We present ourselves in the virtual cyberspace, chiefly through self(images), as bodily identities. We may state that our "self"-representations "online" are greatly dependent on our corporality. In this presentation our corporality is distinguishable and determines who we are, or who we are for the others²³. Of course, the online environment serves for (non)physical meetings, physical body is therefore present purely symbolically. Its limitations are set in the scheme of symbolic forms.²⁴

Mediatization of our physical "selves" (plural) and our identification with their images means creation of virtual self-images, avatars that both present us and act for us as our "alter ego" and "close being".²⁵ We can state that there is an extensive variation of sorts of these created (self)images – "selves," or "self" identities (for example on Facebook), some of them can be seen as carefully choreographed and tuned, other are simple and crude...²⁶ Still, they are hyperreal, opened for transformation and, as such, object-uncertain.²⁷ We may notice some distortion in presenting our physical features in the digital environment of information and communication technologies.²⁸ In the cyberspace of Internet we can often get an impression that people present a completely different person to the public²⁹ (in comparison with reality). It is especially our visual

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- 19 NAVRÁTIL, J.: *Telo-obraz-identita: Sebaaktualizácia subjektu v nových kontextoch vizuality*. [online]. [2017-09-20]. Available at: <<https://theoartmagazine.com/2014/02/26/telo-obraz-identita-sebaaktualizacia-subjektu-v-novych-kontextoch-vouality/>>.
- 20 BINHALAIL, N.: *Personal Identity and Profile Image in Social Media*. [online]. [2017-09-20]. Available at: <http://blog.soton.ac.uk/wsapgr/.../Looking_at_images_BINHALAIL.pdf>.
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- 22 SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen*. Lunds, Sweden : Lunds Universitet, 2012, p. 5.
- 23 MATTHEWS, S.: Identity and Information Technology. In HOVEN, VAN DEN J., WECKERT, J. (eds.): *Information Technology and Moral Philosophy*. Cambridge : University Press New York, 2009, p. 143, 144.
- 24 For more information, see: VICDAN, H., ULUSOY, E.: Symbolic and Experiential Consumption of Body in Virtual Worlds: From (Dis)Embodiment to Symembodiment. In *Virtual Worlds Research: Consumer Behavior in Virtual Worlds*, 2008, Vol. 1, No. 2.
- 25 CLELAND, K.: *Image Avatars: Self-other Encounters in a Mediated World*. Sydney : University of Technology, 2008, p. 89.
- 26 ZHAO, S., GRASMUCK, S., MARTIN, J.: Identity Construction on Facebook: Digital Empowerment in Anchored Relationships. In *Computers in Human Behavior*, 2008, Vol. 24, p. 1826.
- 27 SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen*. Lunds, Sweden : Lunds Universitet, 2012, p. 18-26.
- 28 MATTHEWS, S.: Identity and Information Technology. In HOVEN, VAN DEN J., WECKERT, J. (eds.): *Information Technology and Moral Philosophy*. Cambridge : University Press New York, 2009, p. 159.
- 29 HONGLADAROM, S.: Personal Identity and the Self in the Online and Offline World. In *Minds & Machines*, 2011, Vol. 21, No. 4, p. 533.

“self” that does not quite agree with the “real,” material world.³⁰ It is obvious that in non-physical space people can hide (filter) their (unfavourable) physical features. They often either re-create themselves with the help of new identities³¹ that are fit to represent their “offline” personality, or they simply create more appealing, new personalities (which is something that cannot be done in the real, “offline” world).³²

3 Construction of “online” identity in the perspective of hyper-consumption culture and its commodification.

As pointed out by Song and also Olivier, Facebook, for example, is a place to compose a (visually) carefully constructed identity³³ with our index “self” images – graphical avatars. Its users filter personal pictures having one objective in mind – to show what they understand to be a positive image, or self-expression, of themselves – it is a selective self(re)presentation based on preferred features, or (re)presentation of socially admirable individual “self.”³⁴ In the interactive “online” space, avatar serves as a physical representation of a real person. As such, it becomes a subject and symbol for using an alternative form of body and personality.³⁵ We can state here that individual people have a variety of symbolic body parts or whole bodies to choose for their avatar in the virtual world.³⁶ Visually, their avatars do not have to reflect real world identities or physical features (race, age, gender, body shape and so on) of their real bodies. In reincarnated forms of digital avatars individual people can escape restraining identities of physical bodies, and be reconstructed into identities according to their taste. Representation of an idealised simulated avatar identity can mask the physical reality of the “online” “self” completely.³⁷ These new simulated identities (freed from the index image) offer new ways for visual representation and

- 30 DELIGIAOURI, A., PAPADIMITRIOU, Z.: *The Cultural Identity of Homo Videns in Mediated City Spaces*. Linköping : Linköping University Electronic Press, Linköpings Universitet, 2006. [online]. [2017-09-20]. Available at: <<http://www.ep.liu.se/ecp/020/014/ecp072014.pdf>>.
- 31 See: SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen*. Lunds, Sweden : Lunds Universitet, 2012, p. 25; ZHAO, S., GRASMUCK, S., MARTIN, J.: Identity Construction on Facebook: Digital Empowerment in Anchored Relationships. In *Computers in Human Behavior*, 2008, Vol. 24, p. 1818.
- 32 See: ZHAO, S., GRASMUCK, S., MARTIN, J.: Identity Construction on Facebook: Digital Empowerment in Anchored Relationships. In *Computers in Human Behavior*, 2008, Vol. 24, p. 1830, 1832; CLELAND, K.: *Image Avatars: Self-other Encounters in a Mediated World*. Sydney : University of Technology, 2008, p. 124.
- 33 SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen*. Lunds, Sweden : Lunds Universitet, 2012, p. 24; OLIVIER, B.: Facebook, Cyberspace and Identity. In *Psychology in Society PINS*, 2011, No. 41, p. 40-58.
- 34 See: SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen*. Lunds, Sweden : Lunds Universitet, 2012, p. 21, 28; ZHAO, S., GRASMUCK, S., MARTIN, J.: Identity Construction on Facebook: Digital Empowerment in Anchored Relationships. In *Computers in Human Behavior*, 2008, Vol. 24, p. 1830, 1832.
- 35 PRAVDŮVÁ, H.: Kult tela – univerzum kultury homo digitalis. In GÁLIK et al. (eds.): *Premeny identity človeka v kyberpriestore digitálnych médií*. Łódź : Księży Młyn Dom Wydawniczy Michał Koliński, 2016, p. 69.
- 36 VICDAN, H., ULUSOY, E.: Symbolic and Experiential Consumption of Body in Virtual Worlds: From (Dis)Embodiment to Symembodiment. In *Virtual Worlds Research: Consumer Behavior in Virtual Worlds*, 2008, Vol. 1, No. 2, p. 5.
- 37 CLELAND, K.: *Image Avatars: Self-other Encounters in a Mediated World*. Sydney : University of Technology, 2008, p. 124.

identification experiment.³⁸ Avatar building and (re)construction becomes a playful experience to realise the desire to live in a different body with different attributes that become symbolic self-creations of an individual, or fine-tuned forms of the “self” identity.³⁹ It seems that these forms are in harmony with demands of modern hyper-consumption culture.

Apparently people tend to use stereotypes presented mainly in media to construct their digital (self)images, or new “online” identities and consequently also behaviour.⁴⁰ We can speak of a “media” dictation that promotes the ideas of what “online” identity, especially as physical identity, should look like; it suggests a self-image of our physical identity. Hyper-consumption culture has put body first and thus created a cult of body, which influences our thinking, doing and existence.⁴¹ In both “online” and “offline” environment. As Cleland comments, we usually want to resemble the ideal types that are so often seen in popular media – the young, nice and well-looking people wearing designer clothes and possessing lots of cool stuff. In our media and consumption-based culture, with identity being increasingly linked with looks and wealth, it is primarily consumption that defines this identity. Choice, or construction of avatar-defined identity simply means continuity and intensification of this identity co-modification that focuses on looks (clothes, clothing accessories, and more intimate determinants, such as gender, age, face, skin colour and body shape).⁴²

In accord with modern ideals described by life style and taste in the “online” space, we can also mention the cult of sporty, young and well-shaped body. Worked-out bodies full of life and sex-appeal are the usual symbols for cultural imperative. In their perspective, pursuit of consumption and hedonism, human body is taken as a source of delight. We need to mention here that in the hyper-consumption culture, or today’s “culture of narcissism” that puts emphasis on aesthetic and hedonistic ideals, the actual physical beauty and desire to show the beautiful, perfect body (so that everybody can admire it), are equally important. Pompous exhibition, the very “body show” with dramatic effects, becomes a fetish.⁴³ It seems that identity “online,” as such, is metaphorically speaking – a “product” also because it respects marketing principles. We can state that construction of online (physical) identities is strongly oriented towards “demand” and “supply,” where the seemingly “high quality” is the result of “high demand” and “satisfaction” of participants of the “online surrounding”

38 Ibidem.

39 VICDAN, H., ULUSOY, E.: Symbolic and Experiential Consumption of Body in Virtual Worlds: From (Dis)Embodiment to Symembodiment. In *Virtual Worlds Research: Consumer Behavior in Virtual Worlds*, 2008, Vol. 1, No. 2, p. 5, 6.

40 DELIGIAOURI, A., PAPADIMITRIOU, Z.: The Cultural Identity of Homo Videns in Mediated City Spaces. Linköping : Linköping University Electronic Press, Linköpings Universitet, 2006. [online]. [2017-09-20]. Available at: <<http://www.ep.liu.se/ecp/020/014/ecp072014.pdf>>.

41 See: PRAVDŮVÁ, H.: Kult tela – univerzum kultúry homo digitalis. In GÁLIK, S. et al. (eds.): *Premeny identity človeka v kyberpriestore digitálnych médií*. Łódź : Księży Młyn Dom Wydawniczy Michał Koliński, 2016, p. 72; VOLKO, L.: Telá virtuálnej účasti ľudstva na sebe samom. In GÁLIK, S. et al. (eds.): *Premeny identity človeka v kyberpriestore digitálnych médií*. Łódź : Księży Młyn Dom Wydawniczy Michał Koliński, 2016, p. 119-120.

42 CLELAND, K.: *Image Avatars: Self-other Encounters in a Mediated World*. Sydney : University of Technology, 2008, p. 149, 150.

43 PRAVDŮVÁ, H.: Kult tela – univerzum kultúry homo digitalis. In GÁLIK, S. et al. (eds.): *Premeny identity človeka v kyberpriestore digitálnych médií*. Łódź : Księży Młyn Dom Wydawniczy Michał Koliński, 2016, p. 69-71.

– “customers.” (Images) of online (physical) identities should then be competitive, since they are competent here. Also this is the reason why presentation of beauty and excellence of the human body in “online” space is important, it is an irreplaceable component of various strategies that are used in advertising industry to introduce “temptation” in the competitive environment of “online” (physical) identities.

Conclusion

Users of the Internet, especially those who are active on social networks (for example Facebook) have multiple roles to play: they are consumers, sharers and also creators of content that is offered through a computer programme.⁴⁴ The “online” world is a space (ideally unknown, anonymous for users of social media) for multiple representations of identities,⁴⁵ with dominating visual or pictorial aspect. It seems that the nature of personal identity and strategy of its construction in the cyberspace, in the sense of creating “online” identity, is not very different from that of the real, “offline” world⁴⁶. In other words, the (always) analytical “online” versus “offline” does not apply here. For example, the relation “world-person” is also important in creating of “online” identity, and it is chiefly our interactions with other people that define our personal qualities. Human body is irreplaceable here. It is possible to state that the “online” identity that is linked with physical features of a person is influenced by the hyper-consumption culture of the cult of body and the same applies for “offline” identity. We can eventually state in this perspective that commodification of “online” identities that happen to be “products” in their competitive “online” space becomes reality.

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44 SONG, H.: *Creation of Digital Persona: Visual Identity on Facebook through the Screen*. Lunds, Sweden : Lunds Universitet, 2012, p. 19.

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IMPORTANCE AND EFFECTIVENESS OF CONTENT MARKETING IN CONDITIONS OF E-COMMERCE B2B MODEL

Jakub Horváth – Mária Oleárová

Abstract

Content marketing is a term that is increasingly used in connection with online marketing. Many modern authors claim that it represents the future of marketing, which it definitely does not need to underestimate. Content marketing works and it will be working. It is the creation and dissemination of quality content and thus the creation of a value. Because priority has nothing to do with the content primarily because of a backlink or a blank “like it” on Facebook. SEO does not work for a long time, users are too demanding and choose what content they will follow but mainly share. Therefore, the goal must be to create something original, educational or otherwise valuable to people. If companies follow this policy and take advantage of other online practices and tools, they will also meet the goals of site attendance, but especially conversions. Content marketing is not just an empty concept but is complex. It combines everything what marketers put into a meaningful whole in online marketing. From website creation, copywriting, use of call-to-action elements, through SEO, online PR to social networking.

Key words:

Content marketing. Distribution channels. Strategy.

Introduction

Doyle¹ states that the term “content marketing” was first pronounced by John F. Opendahl in 1996 at a round table for journalists at the American Society for Newspaper Editors. There are various modern interpretations of this concept that need to be emphasized. Content marketing is the marketing and business process of creating and distributing relevant and valuable content to attract, acquire devotion and understanding of a clearly defined target audience - to control customer buying behaviour. This classical definition emphasizes the need to create two ways of communication with a determined segment by sharing consistent content.² The authors Pine and Gilmore³ claim that through this content the organization is able to demonstrate its experience in the field. If a person buys a service, he buys a number of intangible activities carried out on his account. But when he buys an experience, he spends his time enjoying the amount of memorable events at the company level - as in a theater play - to establish a personal relationship with it. Gattis⁴ states that the company is to educate consumers by providing valuable information that will make customers try to get the product in a simple and accurate way. It helps to establish, improve and maintain positive and trustworthy relationships with target consumers. Therefore, content marketing can also be defined as a strong approach that goes deeper, creates valuable relationships by meaningfully sharing the internal

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2 PULIZZI, J.: *The History of Content Marketing [Infographic] – Corporate Storytelling is Not New*. [online]. [2017-09-16]. Available at: <<http://contentmarketinginstitute.com/2012/02/history-content-marketing-infographic/>>.

3 PINE, B. G., GILMORE, J. H.: *The Experience Economy: Work is Theatre & Every Business a Stage*. Harvard : Business Review Press, 1999, p. 34.

4 GATTIS, S.: Content Marketing. Fail-proof Steps for Your Credit Union. In *Credit Union Management*, 2014, Vol. 37, No. 11, p. 53.

information that consumers are looking for. According to Bowden⁵ in order to build loyalty, it is important to stay in touch with customers on a lifecycle basis. This can be achieved through social networks, blogs, articles, and other means of communication.⁶ This viewing angle can be summarized using the following definition: Content marketing is a way to use any type of media as a tool for getting exposure and sales for your company or organization. The core of content marketing is to tell a unique story about a brand. It is essential for people to talk and share different stories.⁷ Usually they will be attracted by those who provide answers to questions that worry them in their ordinary life. The key is to say that “the facts speak, but the stories sell.” Even though content marketing is known as an innovative approach, brands began to tell their stories long before. In 1895, John Deere & Company, which is known worldwide for its production of top-quality agricultural technology, has released the first journal about brands “The Furrow”. It was a journal for agricultural customers, which is still distributed to farmers and experts in this field in 40 countries and in 12 different languages.⁸ It helps them solve their everyday problems. In addition, in 1990 Michelin, the French Michelin manufacturer of tires, issued the first “Michelin Guide”, an annual book for drivers and travelers, helping French motorists on their way to service tires, where gas stations and cafés are located in France. We share the view of Pulizzi,⁹ that despite the fact that there are many examples of successful content marketing, there are still many uncertainties and difficulties that companies will have to deal with. As a result of technological development, customers are equipped with all the necessary tools to quickly search for and disseminate product information or the company they are interested in.¹⁰ Companies must take advantage of the current situation. Therefore, the main goal of these modern companies is to create a transparent and trusted source for their target audience, to contribute information about their everyday life, but not to overload information.

1 The current state of the issue

A survey of marketers using content as part of the marketing mix was made the first time seven years ago. The survey has been implemented since 2010 by the Content Marketing Institute and has gradually expanded to the entire world. It currently includes more than 5,000 marketers, 25 industries and 109 countries, including profitable and non-profit organizations. The following charts will tell you how the

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 - 10 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. 73.

marketers responded, as well as the growth rate of the industry. The key theme of last year’s research was: “To be effective in content marketing, document your strategy.” In a survey conducted in 2014, 44% of the respondents said the content marketing strategy was documented. However, it is questionable whether the remaining 49% of the responded, who said “no” they have a strategy but it is not documented.¹¹ Based on the analysis of the Content Marketing Institute¹² realized in 2016, we say that 11% of B2B marketers do not use content marketing. An overwhelming majority (52%) said they are planning to start a content marketing program within one year. Almost half of the marketers (43%) currently do not plan to use content marketing. Only 5% of the respondents said they had used content marketing in the past but not anymore.

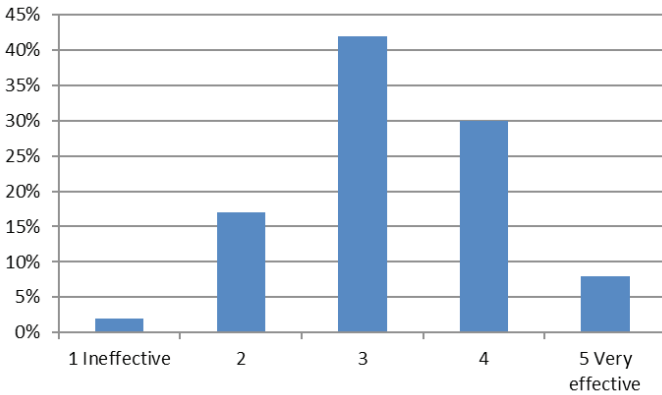


Chart 1: Effectiveness of marketing activities in terms of content marketing (B2B segment, 2014)

Source: CONTENT MARKETING INSTITUTE: *Benchmarks, Budgets, and Trends – North America, 2014*. [online]. [2017-09-14]. Available at: <http://contentmarketinginstitute.com/wp-content/uploads/2014/10/2015_B2B_Research.pdf>.

As we can see in the chart above, 38% of marketers said their content marketing is effective. For the purpose of this survey, we define effectiveness as “achieving the overall goals”. We mean those marketers who rated their company with number 4 and 5 (on scale 1 - 5, where 5 means very effective and 1 means ineffective) like the “most effective” or “best in their class”. Markings 1 and 2 are considered to be less effective, whereas mark 3 is neutral. In 2014, 42% of the marketers said they had effective content marketing.

11 CONTENT MARKETIG INSTITUTE: *Benchmarks, Budgets, and Trends – North America, 2015*. [online]. [2017-09-14]. Available at: <http://contentmarketinginstitute.com/wp-content/uploads/2014/10/2015_B2B_Research.pdf>.

12 Ibidem.

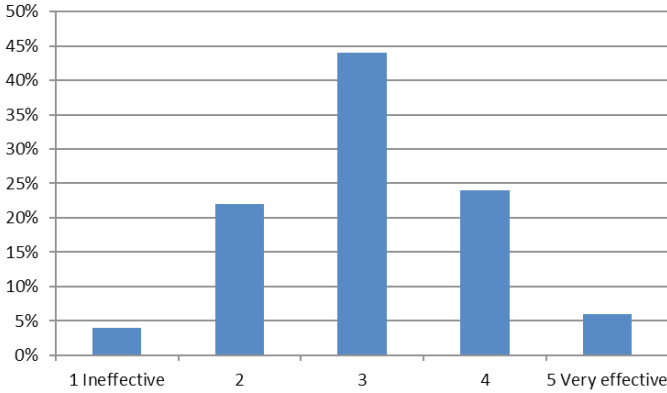


Chart 2: Effectiveness of marketing activities in terms of content marketing (B2B segment, 2015)

Source: CONTENT MARKETING INSTITUTE: *Benchmarks, Budgets, and Trends – North America, 2015*. [online]. [2017-09-14]. Available at: <http://contentmarketinginstitute.com/wp-content/uploads/2014/10/2015_B2B_Research.pdf>.

In the above-mentioned Chart 2 last year, 30% of marketers said their content marketing was effective, which is a drop of 8% over the past year. The level of effectiveness is increased based on: Experience (64% of sophisticated/mature marketers responded that their content marketing is effective), Documentary Content Marketing Strategy (48%), Documentary Report of the Publishing Mission (49%), Organizational clarity about how successful is the content marketing (55%), daily or weekly content marketing meetings.

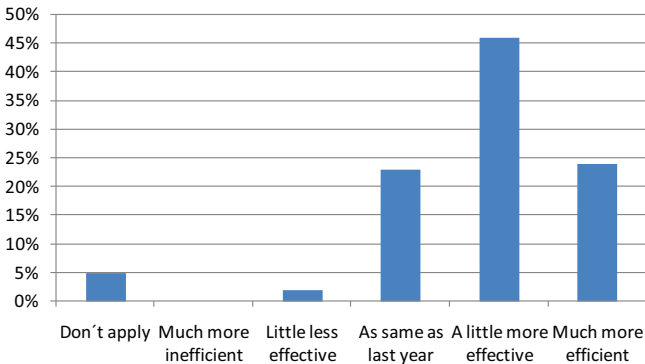


Chart 3: Efficiency of marketing activities from the point of view of content marketing, comparison 2015-2016

Source: CONTENT MARKETING INSTITUTE: *Benchmarks, Budgets, and Trends – North America, 2016*. [online]. [2017-09-14]. Available at: <http://contentmarketinginstitute.com/wp-content/uploads/2015/09/2016_B2B_Report_Final.pdf>.

Based on the above, we can say that 70% of marketers claim that their content marketing strategy is at least somewhat more effective in 2016 compared to the previous year. The effectiveness of the strategy did not change in comparison with the previous year in 23% of respondents. It is considered to be slightly less effective by 2% of the respondents. 5% of the marketers do not apply it or apply it, but less than one year.

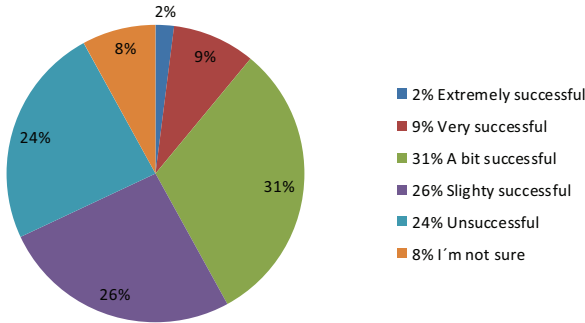


Chart 4: Tracking the (return on investment) ROI of content marketing (segment B2B, 2016)

Source: SPICEWORKS: *B2B Content Marketing: Spotlight Report*. [online]. [2017-09-19]. Available at: <<https://www.spiceworks.com/marketing/preview/b2b-content-marketing-report/>>.

It is also important to monitor financial indicators in online marketing. Based on these, we can assess the effectiveness of our online efforts, and specifically, in the case of ROI tracking, the return on investment we have invested in content marketing. Based on the data from Chart 4, it can be concluded that most companies (81%) feel that they have room to improve the tracking of the return on investment in content marketing. Only 11% of the respondents are satisfied with the state of return on investment, representing extremely successful (2%) or very successful (9%). Half of the respondents (50%) said they were a bit successful or not at all in pursuing the ROI of content marketing.

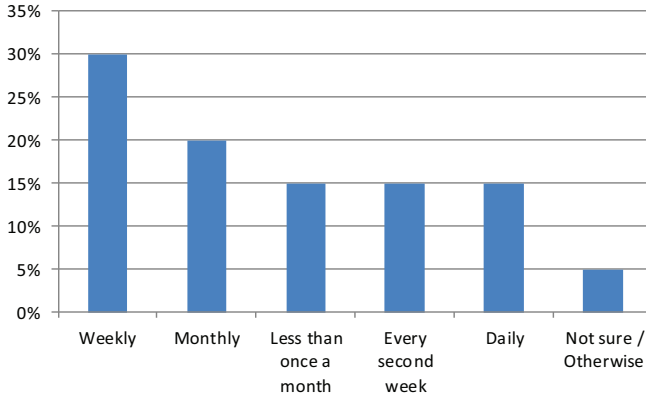


Chart 5: Frequency of publishing (segment B2B, 2016)

Source: SPICEWORKS: *B2B Content Marketing: Spotlight Report*. [online]. [2017-09-19]. Available at: <<https://www.spiceworks.com/marketing/preview/b2b-content-marketing-report/>>.

The question of the best time to publish and especially the frequency of publishing is one of the most discussed. It can not be said when is the ideal time to publish and the ideal frequency of publishing, or adding content. There is no rule which provides the most interaction for content, as it depends on many factors, such as target groups, time zones, and markets. Chart 5 demonstrates that this year publishers published more frequently. Most companies publish new content on a weekly basis (30%), another 20% on a monthly basis. Only 15% of companies publish every day. An additional 15% of marketers publish less than once a month, or every other week.

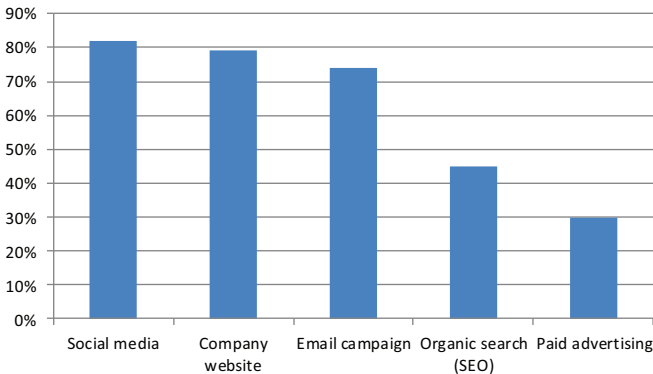


Chart 6: Channels promoting content (segment B2B, 2016)

Source: SPICEWORKS: *B2B Content Marketing: Spotlight Report*. [online]. [2017-09-19]. Available at: <<https://www.spiceworks.com/marketing/preview/b2b-content-marketing-report/>>.

Promotion is extremely important for generating additional interactions, especially for teams that are limited in scope. Best practice shows that you should spend about 20% of your time creating content and 80% of your time promoting it. Based on the

data in Chart 6, we conclude that social media (82%), corporate websites (79%) and email campaigns (74%) are the main channels which is used by B2B marketers to publish new content for the market. Paid advertising, represented by 30% of the respondents, is the least used option for promoting the content.

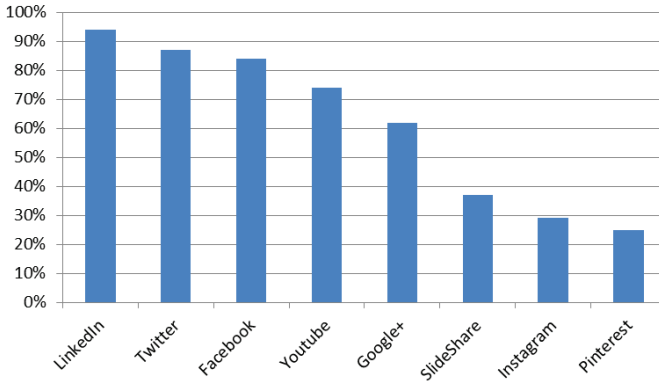


Chart 7: Using social media platforms (segment B2B, 2015)

Source: SPICEWORKS: *B2B Content Marketing: Spotlight Report*. [online]. [2017-09-19]. Available at: <<https://www.spiceworks.com/marketing/preview/b2b-content-marketing-report/>>.

LinkedIn, Twitter, Facebook and YouTube are among the most widely used social platforms. Compared to 2014, there have been no major changes in the growth or decline in their use. In 2014, the use of Google+ increased by 9% compared to 2013. In 2015, its use decreased slightly from 64% to 62%. The use of SlideShare and Pinterest decreased by 4% and 8%. In contrast, the use of Instagram increased from 24% to 29%. Less than 25% of B2B marketers use social platforms like Vimeo (21%), iTunes (21%), Tumblr (9%), Vine (7%), Medium (6%), Periscope (6%) and Snapchat (5%). In general, the company uses 6 tools. Their composition is very individual and differs from company to company depending on their own specifics, specifics of their products, services and customers.

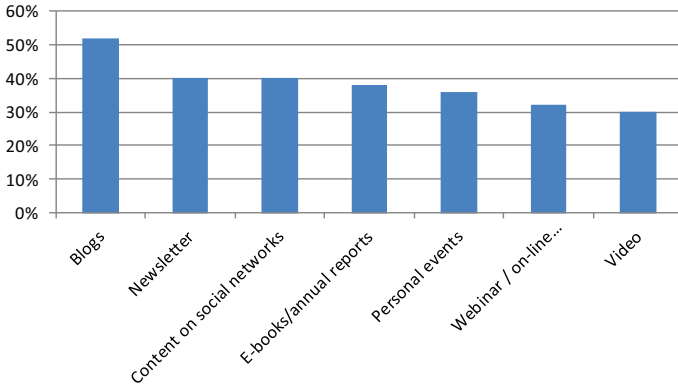


Chart 8: Using social media platforms (segment B2B, 2015)

Source: SPICEWORKS: *B2B Content Marketing: Spotlight Report*. [online]. [2017-09-19]. Available at: <<https://www.spiceworks.com/marketing/preview/b2b-content-marketing-report/>>.

As can be seen from the results of Chart 8, content is shared by blogs (52%), email newsletters (40%), and social network (40%) as key to the success of content marketing in 2017 from B2B marketers. According to the respondents the least critical tactics are webinars, on-line broadcasting (32%) and pre-produced videos (30%). Less than 30% of B2B marketers said that the key to the overall success of content marketing in 2017 are: Infographics (15%), research reports (12%), online presentations (11%), interactive tools (9%), illustrations/photos (7%), print magazines (6%), digital magazines (5%), books (4%), video (live) (4%), podcasts (3%), printed newsletters (2%), virtual conferences (2%) and others (4%).

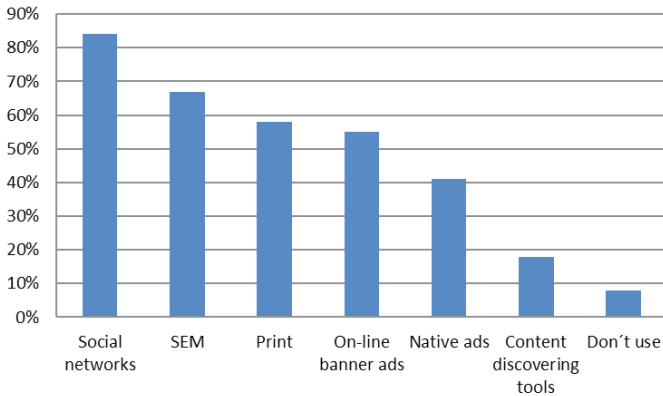


Chart 9: Using social media platforms (segment B2B, 2015)

Source: CONTENT MARKETING INSTITUTE: *Benchmarks, Budgets, and Trends - North America, 2016*. [online]. [2017-09-14]. Available at: <http://contentmarketinginstitute.com/wp-content/uploads/2015/09/2016_B2B_Report_Final.pdf>.

Chart 9 shows that of the paid methods most used by B2B marketers, social network (84%) is the most commonly used. The other most commonly used paid method is the search engine marketing (SEM) with 67% representation. The over-majority of respondents also reported classic print advertising (58%) and online banner ads (55%). Companies use 3 instruments in general.

Conclusion

Dunbar¹³ argues that “Sharing the story is the main point on which human society is focusing”. The content that companies share, determines the number of customers they take, and in return defines the impact of the company on the market. It is essential to begin at the end of this logical chain because the core of the shared stories will determine the original strategic starting points. Lankow¹⁴ states that each brand is unique and communicates both inside and outside. We agree with the author Fog,¹⁵ that nowadays the stories which revolve around the modern society are the image of corporate culture and the values of society in order to win or lose points.¹⁶ By telling stories, the society can tell the world about itself and what it stands for. Strong leaders in the market, who get their employees’ and customers’ attention, are distinguished by their good inspirational stories. The above mentioned analyzes refer to the research of this issue.

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- 13 DUNBAR, R.: Gossip in Evolutionary Perspective. In *Review of General Psychology*, 2004, Vol. 8, No. 2, p. 104.
- 14 LANKOW, J. et al.: *Infographics: The Power of Visual Storytelling*. New York, London : John Wiley & Sons, 2012, p. 43.
- 15 FOG, K. et al.: *Storytelling: Branding in Practice*. Berlín : Springer Science & Business Media, 2011, p. 14.
- 16 ŠTEFKO, R. et al.: An Analysis of Perceived Topicality of Website Content Influence in Terms of Reputation Management. In *Polish Journal of Management Studies*, 2015, Vol. 12, No. 1, p. 180.

- CONTENT MARKETING INSTITUTE: *Benchmarks, Budgets, and Trends – North America, 2015*. [online]. [2017-09-14]. Available at: <http://contentmarketinginstitute.com/wp-content/uploads/2014/10/2015_B2B_Research.pdf>.
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PREFERENCES AMONG ONLINE/OFFLINE COMMUNICATION IN SMALL AND MEDIUM SIZED CZECH ENTERPRISES USING CRM

Adéla Chromčáková – Halina Starzyczná

Abstract

The article presents individual results of CRM research in small and medium sized Czech enterprises. This article aims to present respondent's answers related to the selection of communication tool (online or offline communication) according to the SMEs size and business field. The data for research was obtained by questionnaire in Moravian-Silesian Region. SMEs prefer personal contact with customers. In second place SMEs prefer an electronic customer contact then companies prefer telecommunication contact. In all size categories and field of business of SMEs are preferred these communication tools. However, it does not mean that SMEs do not combine communication tools and they do not use online or offline communication with customers. The hypothesis was verified at the end, which express the relationship among the size of SMEs and selection of communication tool.

Key words:

Communication tools. Contacting customers. CRM parts. Online/offline communication. SMEs.

Introduction

It is generally known that large companies mostly use CRM. These companies own sufficient resources and professional knowledge to effectively use CRM. However, it is also important not to forget that small and medium-sized enterprises are a significant part of business. Companies build the relationship with customers and create contacts with them.¹ Hetyei says, that collaborative form of CRM strengthens the cooperation with suppliers, partners, and customers to improve all CRM processes and satisfaction of customer needs.² Collaborative CRM expands the customer communication through different communication channels. IT technologies are important in CRM development. Companies use both, online and offline communication. Today's trend is to integrate these communication tools. The aim of this article is to present individual results of CRM research in small and medium-sized Czech enterprises aimed on selected communication tools. The starting point is a theoretical review of CRM and its forms with emphasis on collaborative CRM part and online and offline communication. The research results are focused on the selection of communication tool for customers contacting. The hypothesis was verified at the end, which express the relationship among the size of SMEs and selection of communication tool.

1 Theoretical background

Customer relationship management is a strategic customer selection process that company can use for creating interaction with customers. The CRM aims to optimize existing and future customers value.³ However, Tomek and Vávrová disagree that CRM is a new way of marketing. They concluded that for a successful CRM a company needs

1 LEHTINEN, J. R.: *Aktivní CRM. Řízení vztahů se zákazníky*. Praha : Grada, 2007, p. 15.

2 HETYEI, J.: *ERP Systems in Hungary XXI. Century*. Budapest : Computer books, 2004, p. 32.

3 KUMAR, V. et al.: *Customer Relationship Management: A Databased Approach*. Hoboken : John Wiley & Sons, 2006, p. 22.

only employees that have customers as their primary goal.⁴ Therefore, for customer relationship management is the CRM system significant tool that company can use for individual customers communication. Strategic CRM is to concentrate and enhance the customers knowledge and use this knowledge to improve customer interactions and to maintain a long - term relationships. Customer relationship management includes three different forms. There are operational, analytical, and collaborative. Operational part aims to automate processes to improve efficiency and productivity. Customer service, support system and point of sale belong to this part. It also provides support to front-line employees with customer contact and general automation of business processes, product sales, services, and marketing. Analytical CRM provides better understanding of individual customers' needs. Objectives of the analytical CRM are focused on customer segmentation, customers' preferences, and analysis of their behavior to support purchasing decisions, preparation of marketing campaigns, evaluation of new relations established with customers and profitability analysis, customer, and financial forecasts. The third CRM part is collaborative, that supports employees contact with customers and general automation of business processes, including products sales, services, and marketing. Collaborative CRM is divided into three main activities: contact management, e-CRM and internet, customer interaction center. Collaborative part includes company websites, e-mail, customer portals and video. All of CRM parts are ensured by employees that have the needed technological means, according to the possibilities of a specific company. Employees make contacts with customers and build relationships with them.⁵ These customer relationships are part of marketing communications. The level of communication with customer is affected by the behavior of employees who directly represent the company brand and who communicate with customers. Relationships between employees and customers have a significant impact on positive word of mouth communication.

The rapid growth of new technology and media also provides a lot of opportunities to better understand customers and to better manage customer interactions. Naidu and Babu found out that the new opportunity how to gain the customers loyalty is by mobile CRM through online communication.⁶ The modern technologies can help to increase value especially for target customers. The traditional form of customer relationship management has begun to change. Offline communication in the physical environment is converting into social CRM – SCR. Connection among customer relationship management and online communication such as social media can deliver financial benefits to companies. Social media helps to create products, services and values and provide access to large amounts of data about customers.⁷ Managing customer relationships is also important in small and medium-sized enterprises. Therefore, SMEs have a close relationship with their customers and CRM has a significant role for them. SMEs have a specific position on the market. They provide a social stability and freedom of entrepreneurship and they are quickly adapting to the market demands and changes. However, they do not have easy position on the

4 TOMEK, G., VÁVROVÁ, V.: *Vize tržního úspěchu: aneb 10 otázek a odpovědí, jak chápat marketing budoucnosti*. Praha : Professional Publishing, 2012, p. 110.

5 LEHTINEN, J.: *Aktivní CRM: řízení vztahů se zákazníky*, Praha : Grada, 2007, p. 100.

6 NAIDU, G. R., BABU, R. H.: Client Relationship Through Mobile CRM in Organized Retail Outlets. In *International Journal of Science Engineering and Advance Technology*, 2016, Vol. 4, No. 1, p. 101.

7 BACHMANN, P., KANTOROVÁ, K.: From Customer Orientation to Social CRM. New Insights from Central Europe. In *Scientific Papers of the University of Pardubice, Series D*, 2016, Vol. 23, No. 36, p. 32.

market because of dominance of large companies and the globalization on the sides of supply and demand. Another SMEs disadvantage is the lack of financial resources and IT specialists.

1.1 Offline or online communication with customers

Company communication has a significant role in building relationship with customers. Communication is an important role to communicate with costumers by using online or offline marketing communication tools to deliver the messages. Therefore, integrating databases, data mining, and Internet allows the company to collect and store the customer data and build relationships based on online or offline communication with customers. Marketers can communicate with their customers through new channels and they can create a space to be easily in contact and interaction with them. However, interactions between employees and customers can improve understanding of customer needs, especially changes in these needs, and facilitate modifications to existing products or the development of new products to better satisfy these needs.⁸ Marketing managers in the new millennium face a wide and diverse choice of communications with customers. These include offline and online ways of contacting customers. Offline contacting includes traditional printed media such as newspapers, magazines, public relations, television, radio, billboard, and personal letters and contact that is important especially in services. Online contacting includes email, social media, mobile marketing, and call centers. However, with the rapid grow of new electronic media channels, traditional communications channels are expected to decline.⁹ The online communication provides a lot of possibilities for costumers to share their opinions, preferences, or experiences with others, as well as opportunities for companies to take advantage of word of mouth marketing. Company decision to use online or offline communications or both is driven by organizational understanding of the markets and customers to whom they are appealing. Customer satisfaction arises through the combination of all contact points (offline and online) between the customer and the company. Nevertheless, marketers could use the most effective and appropriate marketing communication channel to communicate with different generations of costumers. Therefore, it not only influences customer's behavior, but also customer's friends, referral group, family and it can change the society lifestyle.¹⁰ In today's online world people spend a lot of time on the internet (websites, email, social media). Consequently, it depends on company, if they will use online or offline communication to regular contact the individual customers.

2 Methods

The primary research was conducted mostly on the Moravian-Silesian Region via questionnaire. Students of Faculty of Business Administration in Karvina collaborated

- 8 SASHI, C. M.: Customer Engagement, Buyer-seller Relationships, and Social Media. In *Management Decision*, 2012, Vol. 50, No. 2, p. 255.
- 9 DANAHER P. J., ROSSITER, J. R.: Comparing Perceptions of Marketing Channels. In *European Journal of Marketing*, 2011, Vol. 45, No. 1, p. 9.
- 10 HUN, T. K., YAZDANIFARD, R.: The Impact of Proper Marketing Communication Channels on Consumer's Behavior and Segmentation Consumers. In *Asian Journal of Business and Management*, 2014, Vol. 2, No. 2, p. 159.

on this research stage of collecting information. The choice of a sample used was a random choice.

Characteristics of respondent's sample

Respondent sample consisted of 736 respondents (see Tab. 1). The question that authors are addressing in this article has been answered by less respondents. Most were microenterprises with 301 (40.9%), small businesses with 230 (31.3%), medium with 201 (27.9%). The service enterprises were the largest sample (51,7 %), then the retail (29,2%) and production (19,0%). According to the article topic it has been chosen a specific question from questionnaire:

- online/offline customer communication according to the company size using CRM;
- online/offline customer communication according to the business field using CRM.

Descriptive and causal research has been used to evaluate the area of research. Questions have been evaluated by the frequency and percent. It has been formulated two statistical hypotheses and dependencies and connections between phenomena were sought. The hypotheses were formulated about the size category of companies and about the field of business. For statistical calculations, we have used MS Excel and IBM SPSS.

Hypothesis:

H_0 - There is no dependency between the size of enterprises and preferred communication tool.

Alternative hypothesis:

H_{11} - There is dependency between the size of enterprises and preferred communication tool.

To evaluate hypotheses (H_{02} H_{03}) and to assess dependency of one of the characteristics on the second one, chi-square test was applied, which is based on the difference between the empirical (observed) and theoretical (expected) frequencies.¹¹ Four steps of calculation:

1. Calculation of two-dimensional probability ($P_{ij} = P_i P_j$);
2. Calculation of theoretical rates ($E=nP_{ij}$);
3. Calculation of deflections ($O-E$);
4. Calculation of $(O-E)^2/E$.

$$\text{Chí - square} = \sum \sum \frac{(O-E)^2}{E}$$

In the following chapter, research results and verification of hypothesis will be presented.

11 WONNACOT, T. H. et al.: *Statistika pro obchod a hospodářství*. Praha : Victoria Publishing, 1998, p. 320.

3 Research result and discussion

The research results are presented according to SMEs size and business fields. The most common communication tools have been selected. There are electronic, and telecommunication contact for online communication and personal contact and postal service for offline communication. The selection of communication tools was simplified regarding the practical applicability in SMEs.

Online and offline communication tools in small and medium-sized enterprises using CRM

Based on the SMEs size has answered 681 respondents. The ranking of preferences is similar in all positions. Only business shares are different. In the first place, there was personal contact, the electronic contact ranked in second place. In third place, there was the telecommunication contact. The contact centers ranked in fourth place and in the last place ranked the postal service. Personal contact prefers 63 % small enterprises, then 60,8 % microenterprises and 48 % medium enterprises. According to Vydrová is face to face communication increasingly substitute by electronic communication. Although, the literature indicates that personal contact with suppliers and customers decline,¹² the research results of this article and other study¹³ do not confirm this. Author of mentioned study was focused on the „logistic communication“, that is an integral part of CRM. The respondents of this study also confirmed the preference of personal contact with customers. SMEs specifics can have a significant role, and there are serviceability of smaller markets and closer relationship with customers.

In second place, there was electronic contact that prefer 40,5 % medium enterprises, 31,5 % microenterprises and 27,9 % small enterprises. Internet or email is easier for communication with customers. Small and medium-sized enterprises confront changes in their competitive environment. SMEs change their business processes, implement new technology and business models because of the competitive environment. The Canadian study focusing on SMEs¹⁴ indicates that the typical examples of these changes are: the implementation of networking based not only on personal contacts, but also on electronic contacts, then strengthening local and regional cooperation based on trust instead of competition and building social capital among companies and among company and their customers. The results of Canadian research show that Internet is the most common used as an information source and it is also used for primary contact among companies or among company and their customers. Electronic contact among company and customers contributes to strengthening the relationship and improving the level of service that is provided by company. The study of Čemerková confirmed the significant using of emails

12 VYDROVÁ, V.: *Internetová komunikace firem v ČR. Hospodářská politika v členských zemích Evropské unie*. Karviná : SU OPF, 2010, p. 520.

13 ČEMERKOVÁ, Š.: Analysis of Logistics Communication of SMEs with their Environs in the Region NUTS II: Case Study for Moravian Silesian Region. In ČEMERKOVÁ, Š. (ed.): *Proceedings of the 3rd International Conference on European Integration. Conference Proceedings*. Ostrava : VŠB – Technical University of Ostrava, 2016, p. 129.

14 HLADÍK, P.: *Osobní a elektronický networking v malých a středních venkovských firmách v Kanadě*. [online]. [2017-09-14]. Available at: <http://www.agris.cz/Content/files/main_files/75/153271/78Hladik.pdf>.

by companies (in the third place). According to Reinartz and Kumar¹⁵ the company communication with customers by emails has a positive impact on long-term interest on the customer side, that is the aim of effective communication and CRM.

In the third place, there was the telecommunication contact and it prefer 7 % microenterprises, 6,7 % small enterprises and 7 % medium enterprises. Telecommunication contact prefer small share of respondents. This communication tool can be provided by fixed telephone line or mobile. The study of Čemerková¹⁶ notice a relatively high company engagement to phone use. Telecommunication ranked in the second place in Čemerková's study. Companies do not use the potential of mobile marketing. Advertising messages via a mobile have a multiple variant. It can be send as SMS, MMS, banner via mobile internet, an advertising in application or video. Nevertheless, SMS and MMS are considered as the most effective advertising in mobile marketing. It is expected that SMS or MMS reads almost everybody. However, it has a relatively higher price in comparison with internet marketing. Mobile marketing has been intensively discussed in USA in 2010.¹⁷ SMEs do not have experiences with mobile marketing and they have a lack of financial resources. One of the most attractive marketing features through mobiles is advertisement targeting, that is beneficial for differentiated customer relationship management. Little attention has been dedicated to contact centers, that is typical for SMEs. This customer communication solution is more appropriate for large companies, hospitals, and offices. The largest share (4,5%) was confirmed by medium enterprises. It was a negligible percentage in the case of small and microenterprises, that can be associated with less number of employees. Almost unused was the postal services. Therefore, the postal services try to achieve modernization of this classic communication tool.¹⁸ The applicant can write a letter on computer and send it over the Internet. The postal service prints this letter and send it to the address that the applicant wrote. Will it be a successful?

15 REINARTZ, W. J., KUMAR, V.: The Impact of Customer Relationship Characteristics on Profitable Lifetime Duration. In *Journal of Marketing*, 2003, Vol. 67, No. 1, p. 80.

16 ČEMERKOVÁ, Š.: Analysis of Logistics Communication of SMEs with their Environs in the Region NUTS II: Case Study for Moravian Silesian Region. In ČEMERKOVÁ, Š. (ed): *Proceedings of the 3rd International Conference on European Integration. Conference Proceedings*. Ostrava : VŠB – Technical University of Ostrava, 2016, p. 130.

17 PROUZA, M.: *Bude rok 2010 rokem mobilního marketingu?* [online]. [2017-09-15]. Available at: <<http://robertnemoc.com/mobilni-marketing-2010/>>.

18 *Listonoska*. [online]. [2017-09-15]. Available at: <<https://www.listonoska.cz/jak-to-funguje/>>.

Table 1: Online/offline communication tools according to SMEs size

Communication tool	Indicator	Company size			Total
		Micro	Small	Medium	
Electronic contact (internet, email, web)	% share of responses	38,2	25,8	36,0	100
		31,5	27,9	40,5	33,0
Contact centers		13,3%	26,7	60,0	100,0
		,7	1,9	4,5%	2,2
Telecommunication contact (mobile, SMS, MMS...)		40,4	29,8	29,8%	100,0
		7,0	6,7	7,0	6,9
Personal contact		42,2	33,3	24,4	100,0
		60,8	63,0	48,0	57,7
Postal service		0,0	100,0	0,0	100,0
	0,0	,5	0,0	,1	

Source: Own processing

Online/offline communication in small and medium-sized enterprises according to business field using CRM

671 respondents answered on this question. The ranking of preferences in accordance to business field are reflected on the ranking of SMEs according to their size. There are fewer differences in the preference of communication tools. Retail (59,1 %) and services (58,4 %) answered, that personal contact with customers is the most important for them. Production sector (51,8%) prefer personal contacting with customer. The retail includes retail trade and wholesale, but there is no distinguish among them. The selection of communication tools can be different in retail trade and wholesale. The communication tools selection can be integrated in the first phases of marketing communication. Trade retailers prefer personal contact mainly in their own sales process. However, it depends on what forms of sales are (counter form, free choice, or self-service sales). Small and medium-sized enterprises mostly operate smaller shops. Particularly, the older age customer categories consider the purchase as a social event. Lehtinen emphasizes, that customer relationships are based on resource exchanges which are emotions, information and negotiation. Emotions arise during interpersonal negotiations.¹⁹ A shopping atmosphere is an integral communication part with customer. It is different, if company operates with e-shop. Although, the personal contact occurs during delivering goods or handling complaints in retail trades. The wholesale could be different. However, the personal contact among companies was preferred by the most significant group of respondents in Čemerková's study.²⁰

The importance of personal contact in services is similar as in retail business. Retail is also a service associated with tangible product. The importance of personal

19 LEHTINEN, J.: *Aktivní CRM: Řízení vztahů se zákazníky*. Praha : Grada, 2007, p. 130.

20 ČEMERKOVÁ, Š.: Analysis of Logistics Communication of SMEs with their Environs in the Region NUTS II: Case Study for Moravian Silesian Region. In ČEMERKOVÁ, Š. (ed.): *Proceedings of the 3rd International Conference on European Integration. Conference Proceedings*. Ostrava : VŠB, 2016, p. 130.

contact in services is also connected with service inseparability.²¹ High personal contact is expected in field of services. However, it depends on the type of service. In second place, there was electronic contact that is almost on the same preference level as the whole respondents' sample. The most preferences of electronic contact were assigned to production (36,4 %), that can also be integrated into electronic data exchange (EDI, **Electronic Data Interchange**). EDI occurs in small suppliers and retail chains. Electronic contact prefers 35 % retails and 31,3 % services. Development of information technology has led to many innovations in delivery services. In general, the need for direct contact among the service provider and the customer is decreased. Impersonal contact can happen anywhere and anytime. Even a direct dialogue with customer can be conducted via Internet. However, SMEs have a problem with professionals, who can provide this contact. Besides the direct dialogue, the customer has a relatively simple, fast, and everyday access to information, customer service and product portfolio. This access also enables to compare the competitive offers and prices.²² However, the customer must be personally at specific market place and visit the store to achieve appropriate service. Additional services can be provided by electronic contact. Thus, the company can send email about upcoming services, a questionnaire asking for healthcare services and things like that.

Table 2: Online/offline communication tools in SMEs according to the field of business

Communication tools	Indicators	The field of business			Total
		Services	Retail	Production	
Electronic contact (internet, email, web)	% share of responses	47,3	31,7	21,0	100,0
		31,3	35,0	36,4	33,4
Contact centers		53,3	20,0	26,7	100,0
		2,4	1,5	3,1	2,2
Telecommunication contact (mobile, SMS, MMS...)		58,7	17,4	23,9	100,0
		8,0	3,9	8,5	6,9
Personal contact		51,4	31,2	17,4	100,0
		58,4	59,1	51,9	57,4
Postal service	0,0	100,0	0,0	100,0	
	0,0	,5	0,0	,1	

Source: Own processing

The results of telecommunication contact preferences are low. The percentages are at approximately the same level in production and service enterprises (8,5 % and 8 %). The lowest preference was in retail enterprises. Although, one foreign study presents,²³ that mobile marketing and CRM can be an effective tool for customer contact and it can provide new opportunities to obtain customers loyalty and to build a long-term customer relationship in retail trade. SMS messages can provide

21 VAŠTÍKOVÁ, M.: *Marketing služeb*. Praha : Victoria Publishing, 2014, p. 190.

22 CZUBALA, A. et al.: *Marketing usług*. Varšava : Wolters Kluwer, 2012, p. 92.

23 NAIDU, G. R., BABU, R. H.: Client Relationships Through Mobile CRM in Organized Retail Outlets. In *International Journal of Science Engineering and Advance Technology*, 2016, Vol. 4, No. 1, p. 102.

the product promotion or discount events, that can positively influence the customers purchasing activities.

Verification of hypothesis

H_{02} - There is no dependency between the size of enterprises and preferred communication tool.

This hypothesis evaluates the relationship among SMEs size and preferred communication tool. When applying the test (chi-square), the criterion was calculated (19,723), and the critical value (15,507). It can be stated that at the significance level of 5% H_{03} null hypothesis of independence of the individual characters can be disapproved and we accept the alternative hypothesis H_{13} , which says that there is some relation between the size of SMEs and preferred communication tools.

Conclusion

There is no single communication tool and access to customer. Vaštková²⁴ says that it is necessary the combine different tools for customers communication and to contact them as effective as possible. The customer must be clearly, comprehensively, and persuasively informed. Companies prefer specific communication tools regarding the size, business field and certain tradition. Online marketing communication has a specific reason for business.²⁵ It helps to build the customer communities concentrated to products and brands. Most tools are free of charge, eventually low priced. Visual tools and emotions has a significant role in offline communication. A verbal and nonverbal communication occurs during face to face meet. SMEs have closer relationship with customers and they operate on smaller markets. Thus, SMEs prefer this traditional communication. Companies prefer certain communication tools, but they do not prevent the combination of selected tools. The selection and preference of communication tools is a wide topic. In this article was not exploit the full potential of this topic. Authors of this article refer some facts about small and medium-sized enterprises in Moravian-Silesian region in Czech Republic and their preferences of communication tools. These facts are linked with other studies and insights.

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24 VAŠTKOVÁ, M.: *Marketing služeb*. Praha : Victoria Publishing, 2014, p. 210.

25 REED. J.: *Get Up to Speed with Online Marketing*. London : Pearson Education Limited, 2012, p. 180.

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THE PARTICULARITIES AND LIMITATIONS OF SOCIAL MEDIA UTILIZATION IN B2B RELATIONSHIPS

Kateřina Kantorová – Aneta Severová

Abstract

Previous studies have demonstrated the advantages of using social networks for doing business in customer markets. The question remains as to the use of social media on business markets (B2B); as yet, only limited studies have been done. It is possible to use the internet and other interactive technologies to support doing business on B2B markets, but this field has limitations. Therefore, these marketing tools are not being used as much as they are on customer markets. The authors have determined how organizations focused on B2B markets use social networking sites (SNSs) and social CRM for contact with customers. This paper provides more detailed information from research that was conducted in the Czech Republic at the end of 2015 and beginning of 2016 and compares it with experiences taken from research focused on using social networking sites for business markets in other countries (Finland, China, Great Britain, and the USA).

Key words:

Business markets (B2B). Customer markets (B2C). Customer relationship management. Czech Republic. Social CRM. Social networking sites (SNSs).

1 Introduction

Currently, the internet is a common part of daily life. It is used to search for necessary information, make purchases, present a given individual or corporation via social networks, etc. Businesses are encouraged to use information and communication technologies to improve business processes and ensure customer satisfaction.¹ The resulting choice of a given type of media is influenced by its satisfying one or more needs.² Social media fulfills such a need in many ways, and the presentation of companies via social media, i.e., on social networks, has been recently undergoing an enormous boom.³ Social media is now the predominant source of information. It has changed the tools and strategies that companies use to communicate with stakeholders. The customer has more options for investigating and comparing.⁴ Social media allows for mutual interaction between companies and customers, more active communication, and thus even more detailed knowledge of the customer. The significance of social CRM is also growing in conjunction with this.⁵ Despite the popularity of SNSes, their significance is relatively slight when creating commercial

- 1 ŠKOLUDOVÁ, J., HORÁKOVÁ, L.: Information Technology: A Way for Supporting Innovation. In *Vision 2020: Innovation Management, Development Sustainability and Competitive Economic Growth*. Seville, Spain : IBIMA, 2016, p. 2460.
- 2 KATZ, E., BLUMLER, J. G., GUREVITCH, M.: Uses and Gratifications Research. In *The Public Opinion Quarterly*, 1973-74, Vol. 37, p. 510.
- 3 WIGAND, R. T., WOOD, J. D., MANDE, D. M.: Taming the Social Network Jungle: From Web 2.0 to Social Media. In *University of Arkansas at Little Rock: Proceedings of the Americas Conference on Information Systems. Conference Proceedings*. Lima, Peru: UA Little Rock, 2010, p. 416.
- 4 MANGOLD, W. G., FAULDS, D. J.: Social Media: The New Hybrid Element of the Promotion Mix. In *Business Horizons*, 2009, Vol. 52, No. 4, p. 359.
- 5 HARRIGAN, P.: Miles M.: From e-CRM to s-CRM. Critical Factors Underpinning the Social CRM Activities of SMEs. In *Small Enterprise Research*, 2014, Vol. 21, No. 1, p. 99. [online]. [2017-04-25]. Available at: <<http://www.tandfonline.com/doi/abs/10.1080/13215906.2014.11082079>>.

interaction online.⁶ Similarly, even SNS research is very limited and primarily focuses on consumers in the area of B2C. To date, there has still been little systematic research done on how companies use SNSes – especially for companies in the area of B2B.⁷ The authors of certain studies make the assumption that social media has great significance. This corresponds with the results of a study by McKinsey & Company, Inc., in which 69% of the respondents stated that their companies achieved measurable business advantages, their marketing became more effective, and they acquired a better access to knowledge, lowered business costs, and achieved greater revenues.⁸ The research dealt with in this paper primarily helps to present more detailed findings on the use of SNSes for B2B markets in that it provides empirical support, which increases understanding, and shows the degree to which certain marketing tools are used in B2B markets. It also provides a comparison with the situation on B2C markets, which the authors have addressed in more detail in previous studies.⁹ At the same time, it tracks research focused on this subject in other countries (the USA, Great Britain, Finland, and China).

2 Literature Review

It is clear from various sources that using social media on B2B markets is still an insufficiently investigated subject and that it is definitely not utilized by these companies. Companies in the area of B2B are making a big mistake when they ignore social media. It is not only utilized by young people and enthusiastic internet users, but also by company representatives and professionals.¹⁰ Marketers can use social media to share content, invite people to become fans, and encourage “likes” or commentary, for example.¹¹ Certain studies have contributed partial information – about the fact that fans create value via their engagement, for example. This happens primarily if they like the content and comment on the posts. In this way, they popularize company content across their own network of friends and colleagues (Lipsman, Mudd, Rich, &

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- 6 MISLOVE, A. et al.: Measurement and Analysis of Online Social Networks. In *IMC '07: Proceedings of the 2007 IMC*. San Diego, California : IMC, 2007, p. 30. [online]. [2017-08-20]. Available at: <<http://conferences.sigcomm.org/imc/2007/papers/imc170.pdf>>.
- 7 For more information, see: LACKA E., CHONG A.: Usability Perspective on Social Media Sites' Adoption in the B2B Context. In *Industrial Marketing Management*, 2016, Vol. 54, No. 2, p. 88; LEEK, S., CANNING, L., HOUGHTON, D.: Revisiting the Task Media Fit Model in the Era of Web 2.0: Twitter Use and Interaction in the Healthcare Sector. In *Industrial Marketing Management*, 2016, Vol. 54, p. 26; FELIX, R., RAUSCHNABEL, F. A., HINCH, C.: Elements of Strategic Social Media Marketing: A Holistic Framework. In *Journal of Business Research*, 2016, Vol. 70, Issue C, p. 120.
- 8 JUSSILA, J. J., KÄRKKÄINEN, H., ARAMO-IMMONEN, H.: Social Media Utilization in Business-to-business Relationships of Technology Industry Firms. In *Computers in Human Behavior*, 2014, Vol. 30, p. 611.
- 9 See: BACHMANN, P., KANTOROVÁ, K.: From Customer Orientation to Social CRM. New Insights from Central Europe. In *Scientific Papers of the University of Pardubice – Series D*: Pardubice : Fakulta ekonomicko-správní Univerzity Pardubice, 2016, p. 29; KANTOROVÁ, K., BACHMANN, P., HRDINKOVÁ, M.: CRM, Social Networks and Small and Medium Enterprises. Does it all fit together? In *Marketing Identity 2015: Digitální život. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2015, p. 108.
- 10 JANOUCH, V.: *333 tipů a triků pro internetový marketing: Sbírka nejužitečnějších informací, postupů a technik*. Brno : Computer Press, p. 50.
- 11 WALLACE, E. et al.: Who “Likes” You ... and Why? A Typology of Facebook Fans. In *Journal of Advertising Research*, 2014, Vol. 54, No. 1, p. 93.

Bruich, 2012). This subject has also been addressed by another study.¹² This study compared the behavior and reactions of customers on B2C and B2B markets and alleges that liking and commenting are useful for brand popularity on both markets – though with certain particularities. In this paper, we follow the situation in a more clear-cut way in the selected countries: the USA, Great Britain, Finland, and China. The following information was established using studies coming out of these countries, which helped to establish certain of the research questions:¹³

- Only a fraction of B2B companies actively or very actively use social media. (RQ1)
- The most frequent reasons for using social media at B2B companies are the opportunity to acquire new customers, brand building, supporting sales, and communication. (RQ2)
- Roughly half of the B2B companies have not yet invested any financial resources in social media, though if they have, it has been only a very small amount.
- B2B companies realize the importance of social media and plan to increase their budgets for it.
- Most frequently, marketers from B2B companies do not evaluate social media's effectiveness because of a lack of knowledge.
- The barriers blocking the acceptance of social media into the B2B company practice are insufficient knowledge on the part of staff, insufficient time, high costs, lack of experience, not understanding opportunities, other projects' greater importance, the inability to measure benefits, a lack of solid case studies, and concerns about information leaks.¹⁴

There are also other objections to using social media on business markets. For example, one possible objection is that companies in conservative industries cannot utilize social media successfully. In contrast, a study from 2014 created under the umbrella of the University of California, Berkeley describes how the company Maersk Line (the largest shipping container company in the world) began to use social media. In 2011, this company acquired more than 400,000 fans during its first 11 months.¹⁵ Another possible objection is that small B2B companies cannot use social networking. On this topic, results from a study in Finland showed that there are no differences between small, medium-sized, and large companies in relation to using social media. This corresponds with the results of a study that was conducted in Great Britain during

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- 12 SWANI, K. et al.: What Messages to Post? Evaluating the Popularity of Social Media Communications in Business versus Consumer Markets. In *Industrial Marketing Management*, 2016, Vol. 62, p. 86.
- 13 For more information, see: KATONA, Z., SARVARY, M.: Maersk Line: B2B Social Media – „It's Communication, not Marketing“. In *California Management Review*, 2014, Vol. 56, No. 3, p. 2. [online]. [2017-03-20]. Available at: <<https://www.slidedoc.us/b2b-social-media-asp>>; LACKA, E., CHONG, A.: Usability Perspective on Social Media Sites' Adoption in the B2B Context. In *Industrial Marketing Management*, 2016, Vol. 54, No. 2, p. 88; MICHAELIDOU, N., SIAMAGKA, N. T., CHRISTODOULIDES, G.: Usage, Barriers and Measurement of Social Media Marketing: An Exploratory Investigation of Small and Medium B2B Brands. In *Industrial Marketing Management*, 2011, Vol. 40, No. 7, p. 1157.
- 14 SIAMAGKA, N. T., CHRISTODOULIDES, G.: Determinants of Social Media Adoption by B2B Organizations. In *Industrial Marketing Management*, 2015, Vol. 51, p. 90 [online]. [2017-03-20]. Available at: <<http://www.sciencedirect.com/science/article/pii/S0019850115001741>>.
- 15 KATONA, Z., SARVARY, M.: Maersk Line: B2B Social Media – „It's Communication, not Marketing“. In *California Management Review*, 2014, Vol. 56, No. 3, p. 2. [online]. [2017-03-20]. Available at: <<https://www.slidedoc.us/b2b-social-media-asp>>.

2010.¹⁶ Thus, even small B2B companies can be active on social media.¹⁷ Regarding the finding that using social media for business markets has not been investigated sufficiently even though there is an apparent interest in using social networks on B2B markets, we used the research data from the repeat study that, using an online questionnaire during late 2015 and early 2016, compiled data from 362 companies in the Czech Republic. We have now delved into this study in more detail, especially the information obtained from companies focused on business markets.

3 Methodology

There were 362 respondents that participated in the study. The questionnaires were conducted in 2015 and 2016 by trained interviewers chosen from the ranks of the students at the University of Pardubice. Answers were obtained from 248 companies with under 250 employees and 114 companies with over 250 employees. Of the companies, 25.9% conducted business only on B2B markets, 58.9% conducted business on both B2B and B2C markets, and 11.7% conducted business only on B2C markets. This paper's methodology is derived from previous studies.¹⁸ A smaller sample – of companies that focused on business markets – was used for this article; it totaled 97 companies. The study focused on the 5 following areas: the significance of traditional and digital marketing, CRM, and s-CRM; the approach in relation to customers; the way online communities are being used; the acquisition and use of customer data; and the utilization of social media. It was possible to use a scale for most of the questions. Averages (used in Tables 2, 3, and 4) were calculated using a typical five-point Likert scale (1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree). Next, a Student's one-sample t-test was used to determine any statistically detectable differences.

We established the following research questions on the basis of the findings listed above:

- RQ1 – How actively do B2B companies use social media?
- RQ2 – How do B2B companies approach online communities?
- RQ3 – Is the most frequent reason that B2B companies use communities on social media the opportunity for acquiring new customers, brand building, supporting sales, or communication?
- RQ4 – Do companies focused on B2B markets work with information about customers in a more sophisticated way than companies on B2C markets?
- RQ5 – Do B2B companies that are distinctly more focused on building relationships with customers use social media often?

16 MICHAELIDOU, N., SIAMAGKA, N. T., CHRISTODOULIDES, G.: Usage, Marriers and Measurement of Social Media Marketing: An Exploratory Investigation of Small and Medium B2B Brands. In *Industrial Marketing Management*, 2011, Vol. 40, No. 7, p. 1157.

17 JUSSILA, J. J., KÄRKKÄINEN, H., ARAMO-IMMONEN, H.: Social Media Utilization in Business-to-business Relationships of Technology Industry Firms. In *Computers in Human Behavior*, 2014, Vol. 30, p. 611.

18 HARRIGAN P., MILES, M.: From e-CRM to s-CRM. Critical Factors Underpinning the Social CRM Activities of SMEs. In *Small Enterprise Research*, 2014, Vol. 21, No. 1, p. 99. [online]. [2017-04-25]. Available at: <<http://www.tandfonline.com/doi/abs/10.1080/13215906.2014.11082079>>.

4 Results

The first research question was **RQ1: How actively do B2B companies use social media?** The first part of the study dealt with this subject. As can be seen in Table 1, the companies focused on B2B markets that were questioned do understand the importance of marketing that uses information technology (38.1% “somewhat important” and 38.1% “very important”). The perception of the importance of the role of s-CRM is similar; here, the level of agreement is even greater (36.1% “somewhat important” and 49.5% “very important”). On the basis of these answers, it can be said that digital marketing and social media play an important or somewhat important role in these companies. However, from the findings that follow, it can be concluded that the actual use of social media tools is only minimal, see the following section of the paper.

Table 1: The Significance of Traditional and Digital Marketing, CRM, and S-CRM in the Organizations (Expressed in Absolute and Relative Terms)

N= 97 B2B		Un- important	Rather unimportant	I don't know	Rather important	Strongly important
Traditional marketing	<i>Abs.</i>	10	25	2	44	16
	<i>Rel.</i>	10,3 %	25,8 %	2,1 %	45,4 %	16,5 %
Digital marketing	<i>Abs.</i>	4	18	1	37	37
	<i>Rel.</i>	4,1 %	18,6 %	1,0 %	38,1 %	38,1 %
Social CRM	<i>Abs.</i>	4	9	1	35	48
	<i>Rel.</i>	4,1 %	9,3 %	1,0 %	36,1 %	49,5 %
Customer relationship orientation	<i>Abs.</i>	18	27	13	34	5
	<i>Rel.</i>	18,6 %	27,8 %	13,4 %	35,1 %	5,2 %

Source: SEVEROVÁ, A., KANTOROVÁ, K.: *Využití sociálních sítí na B2B trzích*. [Master Thesis]. Pardubice : Univerzita Pardubice, 2017, p. 45.

The second and third research areas focused on the approach to online communities. This part corresponds to question **RQ2: How do B2B companies approach online communities?** The overall number of respondents was comprised of companies that focus on both B2B and B2C markets. Statistically detectable differences were found in the data. At a level of significance $\alpha=0.05$, the range of the critical values was established at -1.977054 to 1.977054. The values that fell outside this range are written in Table 2 in parentheses (these were 2 items derived from the B2C companies' data). From Table 2, it is clear that companies on the B2B markets do not use online customer communities for engaging customers in developing new products and services (a 2.24 average) nor do they proactively manage relationships in these communities (an average of 2.24). It is also very interesting that other customer communities (with a 2.98 average) are more essential for the companies than their own customer communities (with a 2.64 average). The companies focused on B2B do not try to establish a closer relationship with customers using the communities (a 2.38 average) nor do they monitor these communities (a 2.46 average). The respondents representing companies focusing on B2C markets tended towards neutral responses for practically all questions. The do not manage relationships with their online communities.

This section brought an answer to **RQ3: Is the most frequent reason that B2B companies use communities on social media the opportunity for acquiring new customers, brand building, supporting sales, or communication?** From Table 2, it is clear that B2B companies use the communities on social media more often for finding out information about customers (even those from different sources) than for advertising. This could also explain the greater use of other customer communities as opposed to the use of their own communities. These companies used social networks for acquiring positive feedback from customers (2.81) at roughly the same rate as for their own advertising (2.70), although they almost never use them for establishing relationships with new customers (2.38).

Table 2: The Approach to Online Communities in Relation to CRM

N = 141	In total		B2B focus		B2C focus	
	Mean	SD	Mean		Mean	SD
We do track customers across more media/channels	2,99	0,743	3,01	0,191	2,93	-0,252
We have a strategic approach to managing online communities	2,80	0,329	2,73	-0,573	2,95	0,745
Other online customer communities are central to our marketing	2,92	0,372	2,98	0,497	2,80	-0,755
We use communities to have conversations with our customers	2,80	0,082	2,68	-0,956	3,07	1,540
We build our online communities with our customers	2,76	0,061	2,63	-1,036	3,05	1,638
We use these communities to promote ourselves to customers	2,85	0,027	2,70	-1,205	3,18	(2,024)
Customers use these communities mainly to make positive comments and reviews	2,94	0,049	2,81	-1,122	3,23	1,598
Our online customer communities are central to our marketing	2,75	0,180	2,66	-0,735	2,95	1,180
We participate in relevant customer-owned communities	2,87	0,755	2,89	0,176	2,82	-0,255
We monitor and act on interactions between customers in these communities	2,58	0,066	2,46	-1,036	2,84	1,537
Online communities are a way of engaging with our customers	2,57	0,003	2,38	-1,719	2,98	(2,362)
These communities allow us to involve customers in product/service development	2,39	0,023	2,24	-1,350	2,73	1,744
We proactively manage interactions in these communities	2,31	0,240	2,24	-0,673	2,48	0,936

Source: SEVEROVÁ, A., KANTOROVÁ, K.: *Využití sociálních sítí na B2B trzích*. [Master Thesis]. Pardubice : Univerzita Pardubice, 2017, p. 46.

In the fourth section, the research focused on acquiring and using customer data. It also offers an answer to question **RQ4: Do companies focused on B2B markets work with information about customers in a more sophisticated way than companies on B2C markets?** Overall, the respondents tended toward neutral answers. In most cases, the companies regularly gathered information about customers (the average was 3.55). The companies that focus on B2B markets unequivocally stated that they monitor and use customer data more often than did the representatives of B2C companies. Here, there were statistically detectable differences found in the data as well. At an $\alpha=0.05$ level of significance, the range for the critical values was established at -1.97705 to 1.97705. In Table 3, there were no statistically detectable differences found.

Table 3: Acquiring and Using Customer Data

N = 141	In total		B2B focus		B2C focus	
	Mean	SD	Mean	SD	Mean	SD
We collect customer information on an ongoing basis	3,43	0,112	3,55	0,921	3,18	-1,247
We integrate customer information from the various functions that interact with customers	3,21	0,032	3,36	1,206	2,89	-1,797
We integrate customer information from different communication channels	3,06	0,021	3,22	1,301	2,70	-1,959
We use customer information to measure the value of each customer's referrals to other customers	3,07	0,770	3,05	-0,162	3,11	0,247
We integrate internal customer information with customer information from external sources	3,19	0,046	3,34	1,108	2,86	-1,740
We merge information collected from various sources for each customer	3,01	0,004	3,22	1,613	2,57	-2,488
We use customer information to assess the lifetime value of our customers	2,89	0,560	2,93	0,336	2,80	-0,457

Source: SEVEROVÁ, A., KANTOROVÁ, K.: *Využití sociálních sítí na B2B trzích*. [Master Thesis]. Pardubice : Univerzita Pardubice, 2017, p. 47.

Next, the study dealt with the last subject that was mentioned above. It also offers an answer to **RQ5: Do B2B companies that are distinctly more focused on building relationships with customers use social media often?** Here, the number of respondents was different than for the previous sections (40 B2B companies); only companies that used CRM were interviewed here. It was assumed that they place a greater emphasis and focus on building relationships with customers. The resulting averages tended to fluctuate more around a value of 2, which means an answer that tends to disagree. The B2B companies do not use social media for calculating customer lifetime value (an average of 1.70) nor for calculating the level of customer

retention (a 1.88 average). An answer that tended towards disagreement also emerged for the opportunity to use social media to support planning and budgeting for marketing (an average of 1.90) and for offering other products (cross-selling) with the option of increasing value (upselling; a 2.08 average). The answers concerning the other advantages of social media fall close to a neutral position. The conclusion that arises from Table 4 is that companies focusing on B2B markets do not use social media sufficiently in their CRM systems.

Table 4: Using Social Media in the CRM System

N = 40 B2B	Mean	SD
Social media enables our CRM system (<i>continued in a row</i>)		
..to analyse responses to marketing campaigns	2,33	-1,156
..to customize our communication to customers	2,48	-1,002
..to provide sales force cross sell/up sell opportunities	2,08	-1,169
..to support sales force in the field with customer information	2,43	-0,967
..to calculate customer retention rates	1,88	-1,204
..to support marketing planning and budgeting	1,90	-1,771
..to calculate customer lifetime value	1,70	-1,458

Source: SEVEROVÁ, A., KANTOROVÁ, K.: *Využití sociálních sítí na B2B trzích*. [Master Thesis]. Pardubice : Univerzita Pardubice, 2017, p. 45.

5 Discussion

A study from Great Britain (23) dealt with the question of how companies operating on business markets use social networks. This study was conducted 5 years before the research used in the authors' paper. The sample for investigation included 1000 small and medium-sized enterprises. The results of the research showed that 27% of small and medium-sized B2B enterprises used social networks. Of these companies, 50% did not invest any financial resources into social networks or they invested only 1% of the marketing budget. At the same time, 44% wanted to increase investment in social networking. The main reasons why companies used social networks were to acquire new customers (91%), maintain a relationship with customers (86%), and increase brand awareness (82%) as well as for online brand communication (73%). Of the companies, 46% considered social networks to be relevant feedback, and 14% used them for mutual interaction with suppliers. Error: Reference source not found Here, ***the situation differs from that found in the Czech Republic primarily in the way social media and social networking communities are used.*** In the Czech Republic, it is mostly for the purpose of monitoring customers, using positive commentary and feedback and, only afterwards, for their own advertising and communication with customers.

A later study from Great Britain tried to look into the adoption of social media by B2B organizations. The research was comprised of 105 B2B companies from Great Britain. It was found that 71% of these companies use social media. The remaining 29% stated that they are not at all certain whether they will begin to use social

media in the future. However, the research states that it is highly probably that these companies will begin to use social media thanks to pressure from other partners who want to communicate using this platform (38). In comparison to this study, the research described in this paper recorded that **for the same year in the Czech Republic**, the perception of the importance of digital marketing and s-CRM was rather or very important for 80% of the respondents. From the degree to which individual social networking tools are used, that position is **clearly not supported; rather, it was discovered that these tools were used only slightly**.

One year after the study from Great Britain that was described first, a study came out of Finland dealing with how businesses perceive the potential, opportunities, and problems of using social media to interact with their customers and business partners. The sample included 125 companies. In all the sectors investigated, the companies used social media more internally than externally. For communication with B2B markets, the companies used social networks and discussion boards, which were used at least slightly (roughly 5% of the companies). Only a fraction of the companies used social networking actively or very actively. **[12] This was also confirmed by similar experience in the Czech Republic**. External communication on social media with B2B companies in Finland was used by companies for brand building, general communication, supporting sales, and communication concerning specialized projects. Error: Reference source not found **The information acquired from research in the Czech Republic differed from this** in that social networks are most frequently used by businesses for acquiring information about customers.

A study was conducted in China in the same year as the study in the Czech Republic. This dealt with the level of adoption of social media by B2B marketing specialists; it also analyzed the factors that stimulate the acceptance and use of social media. One of the things that was studied was whether the usability of social media was a factor that prevents its adoption in B2B marketing. The questionnaire was distributed to B2B companies in China, and they were able to obtain a total of 181 usable answers. The results showed that the marketers did not recognize the importance of social media on B2B markets. The largest barrier that prevented the acceptance of social media on B2B markets was poor understanding on the part of the marketers, who did not know how to properly use them for marketing purposes. Along with a feeling of unsatisfactory advantages of social media on B2B markets, this lack of know-how created a generally negative attitude among the companies. In most cases, the B2B companies also had doubts about information leaks via social networks. Error: Reference source not found The study thus **confirmed the situation that is also currently in the Czech Republic** – that, even though marketers realize the importance of social media for B2B markets, they have not yet begun to use it fully.

Conclusion

This paper is devoted to a subject that is currently relevant – the use of social media in business-to-business relationships. This is an area that offers companies untapped possibilities. Our research was conducted in late 2015 and early 2016. Using 97 companies, we determined that they do comprehend the importance of using social

networks for their business activities on B2B markets. However, the opportunities that social networks offer are used only by a few and some opportunities are not used at all. One of the subjects of the survey's focus was online customer communities. The results confirmed that companies did not build significant online customer communities. Of a total of 13 questions, the B2B companies leaned towards a neutral answer for 9 of them and tended to give disagreeing answers for the rest. The communities are used only slightly (an average of 2.85) for their own advertising directed at customers. The companies did not monitor relationships in their online communities (with a 2.46 average) and they did not manage them (with a 2.24 average). They did not even try to use them to establish closer relationships with customers (a 2.38 average), whom they could then engage in developing products and services (a 2.24 average). For the answers on acquiring and using customer data, the respondents from B2B companies nearly always opted for the neutral answer. The only average whose value approached the number 4, signifying that the "agree" answer was selected on the Likert scale, was information on the regular accumulation of customer information (a 3.55 average). It was also found that B2B companies did not use social media enough in their CRM systems. The averages fluctuated around a value of 2, which meant the answer on the Likert scale meaning "disagree" was selected. The lowest average was for the option to use CRM for calculating customer lifetime value (a 1.70 average). Conversely, the highest value was for using CRM to customize communication for customers (an average of 2.48).

During comparison with the studies from Finland, the USA, Great Britain, and China, consensus was found in Finland, for example, where only a fraction of B2B companies use social networking actively or very actively. This is similar to the situation in the Czech Republic. This was also similar to China in 2015 – although in contrast to the Czech Republic, Great Britain, and Finland, it was generally true that there was still mistrust of the use of social media in B2B companies. In the other countries mentioned, social networks are used only in a limited way, but the companies on B2B markets appear to have great expectations for them and lend them a high degree of importance. The difference that was found lay in the reason for using social networks. Whereas the main reason why companies use social networks in Great Britain and Finland is to acquire new customers, maintain relationships with them, and build their brand, in the Czech Republic, it is primarily for the purpose of monitoring customers, using positive commentary and feedback and only afterwards for their own advertising and communication with customers. There is still room for further research on this subject. One interesting course could be to apply the tools offered by social media at a specific B2B company and use this as a basis for creating a case study encompassing information on the way the given tools were implemented and measuring their effectiveness. This could generate a practical recommendation for those who are undecided about using these tools or who lack information about how to use them. Another area for research could be a more detailed identification of the relationship between using social media and various fields of business. Similarly, insight on using it in the non-profit and government sectors or, especially, in the field of services could be both interesting and useful.

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PERSPECTIVES OF THE ONLINE MEDIA MARKET DEVELOPMENT IN SLOVAKIA

Karin Kubíková

Abstract

Online media are currently the source which many publishers or televisions are trying to reach. The future of media is on the rise, which also determines a certain shift of society - media are not consumed by masses but by people individually, and therefore the media themselves have to try to make the content so interesting, extraordinary, short and emotional. Publishers have to be open to various formats so that they do not fall down, because online journalism gets to the forefront not only in form and content, but also in editorial work and the distribution of information to the reader. More and more generations are learning the ability to work with social networks and applications, nevertheless print media have to prove they can build good content and compete with online journalism.

Key words:

Audience in digital era. Future of journalism. Media market. Online journalism. The Internet era.

Introduction

Today's practice of online journalism uses more advanced and functional elements than in the past. It offers more convenience, simple design and navigation, interesting content, high visual appeal, interactivity and many tools for users.¹ The most striking feature of online journalism over traditional is interactivity. That is why the relationship between the journalist and the audience changed in this context. Interactivity in online environment enables the reader of the Internet content to penetrate directly into news content, the so-called "here and now", while in the traditional media this principle does not exist. Readers can respond, comment on published news and participate in media content not only at the moment but also in the future. The contact with the audience is considered to be important by the editorial office, because it maps the interests of the audience and provides feedback.² Another crucial aspect of online media is digitalization, respectively a process where all texts are translated into a binary code and can be produced, distributed or stored in the same way.³ The digitalization is also meant the Internet publishing, respectively *"the introduction of digital technologies in the mass communication process, into the production and processing of the media product, as well as multiplication and mass distribution."*⁴

We consider the reader of newspapers as an audience that has already reached a certain level of consumer.⁵ In the newspapers on the Internet, the consumer begins to change to an individual consumer who perceives the content of his / her own and does not adapt to the environment and the mass, outside to some of the social groups he /

1 ROSALES, R. G.: *The Elements of Online Journalism*. Indiana : iUniverse, 2006, p. 4.

2 STOVAL, J. G.: *Web Journalism: Practice and Promise of a New Medium*. Boston : Pearson Education, 2005, p. 25.

3 McQUAIL, D.: *Úvod do teorie masové komunikace*. Praha : Portál, 2005, p. 150.

4 OSVALDOVÁ, B. et al.: *Praktická encyklopedie žurnalistiky a marketingové komunikace*. Praha : Portál, 2007, p. 51.

5 KOPPLOVÁ, B., JIRÁK, J.: *Masová média*. Praha : Portál, 2009, p. 199-202.

she sympathize with. K. Hvíždala believes that in the 21st century we witness the mass cultural and informational chaos that is the basis of the mediocracy. No ideology will be more dominant for a long time.⁶ The consequence of digital media and electronic communication depend on globalization processes. Outwardness it is manifested in particular by interconnecting outlying places on the ground into a narrower and more complicated web of interdependencies. This media environment originated in the late 19th and early 20th centuries and it is characterized by constant change.⁷ B. Ondrášik defines features of online journalism:

- attractive, dynamic and transparent design,
- immediate correction,
- specialized subpages and projects,
- interactivity,
- civic journalism and the involvement of the readers in the content creation,
- feedback of readers,
- content customization for multiple platforms.⁸

1 Media audience in the digital age

As a consequence of the issue, we may notice a substantial difference. The audience hides great potential of change. Especially, in relation to sources and suppliers. An audience member is no longer a member of the mass, but a member of a network or a group, an audience, because he is an individual.⁹ Following on from the audience, we can think of a fundamental and substantial difference. While print media have none or minimal interactivity and communication with the audience, new media use a high rate of mutual communication with the mass. J. Radošinská said that the rapid and unstoppable way of developing digital forms of communication has deepened semantic instability of the term audience. It is extremely difficult to determine a universal categorisation of specific segments of the contemporary media audiences that would be able to reflect diverse characteristics of both the media and the recipients. Today's media audiences is a plural phenomenon. Media audiences are often considered as commodities, especially in context of the advertising market.¹⁰ D. Petranová and N. Vrabec refer audience of individuals or media recipients. According to individual needs and specific experiences, the recipient chooses the medium and the content according to the extent to which he or she meets his expectations.¹¹ We consider the reader of newspapers as an audience that has already reached a certain level of consumer. In newspapers on the Internet, the consumer begins to change

6 HVÍŽDALA, K.: *Jak myslet média*. Praha : Dokořán, 2005, p. 165.

7 MINÁRIKOVÁ, J.: Elektronické médiá. In PRAVDOVÁ, H., RADOŠINSKÁ, J. (eds.): *Slovník vybraných pojmů z mediálních študií. Klíčové termíny v současnej masmediálnej komunikácii*. Trnava : FMK UCM in Trnava, 2016, p. 62.

8 ONDRÁŠIK, B.: Internetová tvorba. In TUŠER, A. et al. (eds.): *Praktikum mediálnej tvorby*. Bratislava : EUROKÓDEX, 2010, p. 309.

9 McQUAIL, D.: *Úvod do teorie masové komunikace*. Praha : Portál, 2005, p. 150-152.

10 RADOŠINSKÁ, J.: Media Audiences and the Entertainment Industry: New Perspectives. In *3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts: Sociology and Healthcare. Volume II: Psychology and Psychiatry, Sociology and Healthcare, Education. Conference Proceedings*. Sofia : STEF92 Technology, 2016, p. 626.

11 PETRANOVÁ, D., VRABEC, N.: *Nové vzory mládeže v kontexte mediálnej komunikácie*. Trnava : FMK UCM in Trnava, 2013, p. 48.

to an individual consumer who perceives the content of his / her own and does not adapt to the environment and the mass outside of some of the social groups he / she sympathizes with.

About changing the audience talks J. Macek. The key features of the current audience transformation are:

1. Technotextual convergence.
2. Distribution convergence.
3. Cultural convergence.

J. Macek points out specific types of media artefacts. With distribution channels have changed and multiplied. However, the use of digital media, there is a „dailyisation of media“. The growing importance of the word connects part of society with the everyday using of social relationship with technology. On the hand, they have the potential to fragment public opinion and on the other hand, they can serve new forms of active public participation on the political life. It speaks of time-to-day everyday life. It is the nature of social relations and the use of mobile communication technologies, allowing social actors to be available anywhere and anytime. Changes to this publication take place at varying levels of longer-lasting social trends.¹² E. Hradiská argues that in online audiences, social figures can become prominent figures in the media that people will imitate by means of behavior, siege, hairstyle or vocabulary. The media create some awareness of what is socially acceptable and what is not, what begins to be a way of influencing the behavior of the other groups.¹³

2 The impact of periodical press in Slovakia

In the context of periodical press and the gradual emergence of digitalization, we could mention the year 1990, when the amendment to Act no. 81/1966 on periodical press and other mass information media no. 86/1990 was accepted, where the publication of periodical press began to be charged for private persons and organizations. We can see this as an important legal framework in the context of this issue and, at the same time, an important fact that links to journalism research lead to three components: the relationship between society, the media and journalism.¹⁴ Such as journalism and journalism issue can be diverse and dynamic, so is our society and its attitude to journalism. Not to mention the current situation of journalistic practice, which has come to digitalization and has brought many changes with it. We rather point to a certain type of society, generation that is so highly adaptable and adapted to the circumstances that no significant change represents the change of their attitudes. On the contrary, journalistic connections (whether social media, mobile applications, new graphic designs, etc.) take as the challenge and want to be among the “elite” and to be able to adapt. Journalism is an evolving and dynamic area of media communication and ceases to maintain its stable features within generations as well.

12 MACEK, J.: *Média v pohybu*. Brno : Masarykova Univerzita, 2015, p. 30-31.

13 HRADISKÁ, E., BREČKA, S., VYBÍRAL, Z.: *Psychológia médií*. Bratislava : EUROKÓDEX, 2009, p. 245.

14 VIŠŇOVSKÝ, J.: *Problematika štruktúry a kompozície v novinárstve*. Trnava : FMK UCM in Trnava, p. 10-11.

Although digitalization itself is growing not only in Slovakia, but also in the world, it is important to mention press and publishers in Slovakia. Media contents used by the middle and older generations is a major issue for print media, while the young generation uses and adapts their everyday reading not only the dailies through the Internet, smartphones, tablets, laptops and other social networking technologies. D. McQuail states in his publication *Journalism and Society* the impact of periodicals: according to the theoretician, we should keep in mind that the power of the print is not the exclusive property of the media. However, it is a significant result of the forces in society that are mediated through the media. It depends on the trust and respect of the public toward media sources. However, the reality is the public's dependence on the flow of public information, constantly bringing questions about the rights and obligations of journalists, and thus leading to responsibility requirements.¹⁵ According to H. Pravdová the periodical press has maintained a good position on the media market in the last decade, despite the significant decrease in costs itself. At present, the symbiosis or linking of traditional media with their websites can also be observed. This also includes gradual charging of news and tabloid content on the Internet.¹⁶ J. Višňovský believes that while the number of daily periodicals readers is decreasing, the changing of information needs of readers, the economic crisis, the competition of other media and many other related characteristics of the current situation lead to the current problems of periodical press.¹⁷ It would not be good to assume that print journalism is leading to its end, on the contrary, despite its digitalization and technological change, it maintains a decent position in the media market. Online versions have brought an important feature of multimedia, mentioned interactivity and reach, and the likelihood that the user can not read the content on the Internet with the same attention as if it is in print is still valid.

D. McQuail compares traditional and new media as follows:

- According to the author, electronic media bring much more opportunities and possibilities by writing their own works, by publishing blogs. The status of the author and the overall rating depends on the importance or the location of the publication, and also on what attention it will attract. On the other hand, he says that getting fame on the Internet is quite demanding without mass media. He further adds that the publisher has an unambiguous role, namely the persistence of their role. New media have opened new publishing opportunities - meaning new opportunities and challenges for publishing. In some types of publications we also find content guarding, so-called gatekeeping, editorial interference and authentication, which we consider to be traditional publishing features, but we will not meet them elsewhere.
- The issue of the print and electronic media concerns not only editorial work in both media, but also comparison of basic systems of functioning and processing of journalistic unites, definition of communication with the audience and processing of different graphic design. As we have already mentioned in the introduction, the idea of information design is also important, as the emerging communication technologies "transport" the contents differently.

15 McQUAIL, D.: *Žurnalistika a spoločnosť*. Praha : Karolinum, 2016, p. 37.

16 PRAVDOVÁ, H.: *Manažment, marketing, redigovanie vo vydavateľskej a redakčnej praxi*. Trnava : FMK UCM in Trnava, 2015, p. 33.

17 VIŠŇOVSKÝ, J.: *Aktuálne otázky teórie a praxe žurnalistiky v ére internetu*. Trnava : FMK UCM in Trnava, 2015, p. 113.

- Thus, information design is the choice of the medium that is the best for information mediation. The analysis of individual structures and compositions leads to consideration of the specifics of the electronic environment, and therefore publishers have created applications for mobile phones and tablets.¹⁸

The media's future is ambiguous, not only from the viewpoint of the theoreticians. J. Jiráček with B. Kopplová say that the media are part of society and culture, and are therefore influenced by them, and thus they influence them.¹⁹ At the last conference *Megatrends and Media 2017*, there was plenary discussion about the topic "The future of the media". During this discussion many mass media theoreticians and experts from the practice got involved in. According to B. Brendza, one of the media's future is literature, that will continue for decades. According to him, it will become even more elite, better than today, but it will not be possible to replace it with anything else, although many books are currently running in the Internet and servers.²⁰ As he stated at conference: "Even once it was said that literature would cease to exist, and it is the opposite. Interest in literature is growing. The media in the printed form will remain and the book will not die, because it is mentally close to a man."²¹ In the discussion on the future of the media, others experts also discussed. According to H. Pravdová and her arguments, even in the past there was a danger of the disappearance of the periodical press and it did not happen. She is convinced that printed newspapers will not disappear, they will only be modified. According to her, the costs of the diaries are currently decreasing and she agrees that they will be very expensive commodity and therefore they will be the only type of periodical press that will cease to exist.

J. Višňovský and J. Radošinská in their publication state that the Internet has become a very good partner for the past two decades but also a strong competitor of traditional media. Nowadays it provides the position of a popular means of communication, which is linked to the young generation of media audience of middle age. The Internet functions as a practical tool for improving education, a wide range of work, business and marketing activities. That is why traditional media can not ignore these aspects and, on the contrary, respond to trends in digital communication. The authors also point to the fact that the ongoing transformations of the journalistic profession are also for digital actors who call themselves journalists, even though they often lack the standard of professional education and institutional background.²² The period until 1989 was characterized by strict censorship and release. After this year, there was, among other things, the freedom of the press, the space for creation of publishing houses in Slovakia, which compete with each other. Periodic press in post-revolutionary years has been published by the major publishers such as *Petit Press*, *Ringier Axel Springer*, *7 plus*, *Perex*, *Ecopress* and others.²³ Nowadays no one can imagine writing text without a computer. However, we must not forget that journalism

18 Ibidem, p. 158.

19 KOPPLOVÁ, B., JIRÁK, J.: *Médiá a spoločnosť*. Praha : Portál, 2003, p. 55.

20 *Megatrendy a médiá. Čítajte online*. [online]. [2017-09-05]. Available at: <<https://fmc.sk/megatrendy-a-media-2017-citajte-online/>>.

21 Ibidem.

22 VIŠŇOVSKÝ, J., RADOŠINSKÁ, J.: Online Journalism. Current Trends and Challenges. In *The Evolution of Media Communication*. Rijeka : InTech, 2017, p. 4.

23 SERAFINOVÁ, D., VATRÁL, J.: *Náčrt dejín slovenského novinárstva*. Ružomberok : Katolícka univerzita v Ružomberku, 2005, p. 56.

did not come from itself and many mass media theoreticians have attributed its birth to the invention of the letterpress.

In the past, texts were processed quite differently than they are today: in Gutenberg's time the preparation of the book was demanding for craft work, but compared with manual rewriting of the text it meant a huge coup in society. A few decades ago, the editorial office in publishing houses looked completely different than today. The author brought his handwriting (on a typewriter or handwritten) to the editorial office in person or he sent it by mail. The editor read the text, highlighted the last edits, sent the text to the copy typist who transcribed it and sent it to the typesetter. This was how the edits went on and on until the book or magazine had been manually tied.²⁴ Nowadays the process is completely different – a few people have replaced a number of employees, large-scale rotators can print a book/magazine in a few hours. The editors are often not personally visiting the editor offices today, many of them are home-office-based and communicate with the rest of the editors online via social networks and emails. Likewise, the author sends his own texts – either he/she is the editor and proofreader himself/herself, or sends the text after writing to the responsible person who approves and sends the text further. In the online editorial office these processes are the most intense and the most flexible – journalists publish media content on the Internet by themselves and the responsible person controls the regularity and current supply of information, the correctness of the shared content and the form of the presentation. The speed in editorial office makes it impossible to move texts from one employee to another; on the contrary, the person working in the online editorial office, is usually able to deal with multimedia, can put the graphic content so that the user can read the content directly after uploading it on the portal.

Conclusion

The influence of more factors predicts the necessity for journalists to change their approach to work. The characteristic feature of modern media communication is that there is a convergence of media happening, either in its digital form or through a combination of communication via the Internet and through classic media. That means that a TV station has its own web page where it publishes not just basic information about the media but where it also has its digital archive and additional materials and videos with complementary and broadening information or behind-the-scenes information. A medium that doesn't have at least two platforms has become dated, uninteresting for recipients and for the advertisers as well. The next significant change is that the forms of media products that are based on an inevitable and very often online interaction with the audience have expanded. The media recipient wants to be, and is used to being, constantly contacted, invited and encouraged to take action.²⁵ H. Pravdová says, that the convergence of traditional, web, multi-platform and online media bring a different phenomenon. She says about the shift of media

24 POKORNÝ, M., POKORNÁ, D.: *Redakční práce*. Praha : Grada Publishing, 2011, p. 102 .

25 HUDKOVÁ, Z.: The Convergence of Media and Journalism. In *3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts: Sociology and Healthcare. Volume II: Psychology and Psychiatry, Sociology and Healthcare, Education. Conference Proceedings*. Sofia : STEF92 Technology, 2016, p. 133.

publishing on the internet into the mainstream. It is not related only to the dominant position of the most read and most viewed internet media on the media market and occupying positions of the classical mainstream media.

In the conclusion, mainstreamization of the Internet media is also linked to two other nowadays already undisputed phenomena. These includes the gradual process of tabloid connected to its commercialization and media efforts to take or maintain a dominant or influential position in the media market.²⁶ The perspectives of the online media market development in Slovakia thus follow on closely related topics on the development of information and communication technologies. It is important to distinguish the development of journalistic creation, namely the creation and development of the web, journalism on social networks, the process of editing and journalistic work. Another topic is the presentation of journalistic groups, which defines the structure, composition and content of journalistic groups, design, graphics, length of materials, ICT, mobile and data journalism, the birth of civic journalism and innovation in the journalism.

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THE IMPACTS OF REPUTATION MANAGEMENT IN AUTOMOTIVE INDUSTRY

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Abstract

The main topic of this paper is reputation in automotive industry. Attention paid to reputation, image, identity, strategy and public opinion is important part of the successful and well going automotive company. Strong reputation can be built by employees, managers but also customers, who are inseparable part of this issue. Evaluation of knowledge about reputation can have positive impact on company's future. In long term, reputation cant be ignored and in the end, it will make the difference between good and best companies. Reputation brings long term scale to every marketing activity of automotive company.

Key words:

Automotive industry. Identity. Image. Marketing. Public relations. Reputation. Strategy.

1 Introduction

The rapid increase in the using of mass-media communication in the second half of the 20th century significantly changed the principles and approaches of corporate practice in many areas. Before the start of this trend, the reputation of businesses, or even individuals, was hard to build, but well guarded. Over the years, processes have been developed and improved to build a good reputation. Years of proven and effective storybuilding tools have almost seamlessly managed to offer solutions in difficult situations. It is now necessary to consider the character of the time. The flow of information has accelerated and the structure of the information has adapted to the present. Private have become public, and the availability of information in combination with the interactive environment offers innumerable opportunities for influencing reputation in each sector. At online era, the flow of information is accelerated tremendously. It can be said that a few mouse clicks are enough to destroy good reputation of company today. There are many entities who are deliberately trying to destroy their corporate reputation. Staff, customers or jealous competitors are enough. Web space with unlimited options created an environment where views and information are distributed unregulated and uncensored. With this approach, there is the same chance of spreading positive and true informations, but also false, fake, distorted or modified.

2 Reputation

Reputation has the fundamental influence on the current and future business of the company. Its exact meaning does not determine any source, but links to other related concepts allow us to understand and penetrate the core of reputational management.

2.1 Image and identity

Understanding the difference between the concept of image and the concept of business identity is key to further working with the issue. These basic terms are often confused. As for business identity, often referred to as corporate identity. In the literature, it is possible to meet their various interpretations. One of the authors describes Enterprise Identity as one of the basic pillars of a visual presentation based on a corporate strategy, a set of ways and procedures that the company defines for itself. In this instance, business identity is hierarchically above the corporate image.¹ The American Marketing Association defines the image as the customer perception of products, institutions, organizations, or even individuals, which do not necessarily correspond with reality or the current state.²

2.2 Reputation and brand

Brand is another term that relates with reputation. There is no uniform definition in the literature, it may overlap with corporate identity, visual identity, and sometimes reputation. The American Marketing Association defines a brand as a name, symbol, or other sign that identifies the seller's goods or service from other vendors.³ The difference must be made mainly in the minds of consumers and it must be relevant. A brand is a story that connects a product or service with a consumer. These may be words, ideas, emotions, or a combination of them. Brands are mental associations that will emerge when one thinks or hears a particular camera, celebrity or even a country.⁴

2.3 Reputation and reputation management

Reputation can be seen as a generalized "public opinion", but it also happens that an individual or organization has a fluctuating reputation or even a few different stories. Reputation must not be confused with what is generally claimed, what people believe in or what people think they are talking about in general. As a result, it is important for public relations staff to conduct formal research to arrive at a complete understanding of the problem.⁵ The basis for understanding the phenomenon of reputation management is four attributes and that:⁶

- Credibility;
- Reliability;
- Trustworthiness;
- Responsibility.

1 For more information, see: DALTON, J., CROFT, S.: *Managing Corporate Reputation*. London : Thorogood, 2003.

2 FILLIS, I.: *Image, Reputation and Identity Issues in the Arts and Crafts Organizations*. [online]. [2017-10-10]. Available at: <https://www.researchgate.net/publication/233519408_Image_Reputation_and_Identity_Issues_in_the_Arts_and_Crafts_Organization>.

3 *American Marketing Association Dictionary*. [online]. [2017-10-10]. Available at: <http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=B>.

4 For more information, see: ADAMSON, A. P.: *Brand Simple*. Bratislava : Eastone Books, 2011.

5 See: L'ETANG, J.: *Public Relations*. Praha : Portál, 2009.

6 See also: SVOBODA, V.: *Public relations-moderně a účinně*. 2nd Edition. Praha : Grada, 2009.

The most critical reason for measuring reputation in the online environment is the crisis situation. It happens when somebody does say something bad about the business on the Internet, and the company is not supposed to defend it because it does not know about it. Such a situation needs to be addressed as soon as possible, and monitoring tools such as Mention Google Alerts. Also, the business should be interested in their customers, who like what they need, what sites they visit, and what social networks they use, using Facebook Insights, Followerwonk. It is equally important to have an overview of what is going on and how it communicates with our competitors and we may find out what it does better.

3 Methodology

This article focuses on reputation in the automotive industry both online and offline environment. The research was conducted using questionnaires, surveys, or interviews. Used as qualitative as well as quantitative methods. Qualitative methods are generally used with fewer respondents, and their advantage is the possibility of revealing the cause and context of phenomena. These methods allow you to understand the nature of the problem and go deeper. On the other hand, qualitative methods do not allow greater use of statistical procedures and are more difficult to apply to large volumes of data. When using quantitative methods, a much larger number of respondents can be addressed, but there is a need to reduce possible responses, and questions have to be laid out simply and schematically. These methods are therefore used predominantly for readily quantifiable responses, such as yes / no, answer by number or choice between prepared response options. The great advantage of quantitative methods lies in the possibility to use different statistical methods and to evaluate the results quickly and efficiently.⁷ The questionnaire enables a combination of qualitative and quantitative research. An advantage is the relatively simple use of a questionnaire for respondents, this is the tool they often encounter. Another reason for choosing a questionnaire is the fact that it allows time and geographical discrepancy between filling in the respondents, distributing and re-collecting completed questionnaires. These benefits can only be achieved through Internet or postal distribution. These types of distributions also have an advantage in almost indefinite response time for respondents. The questionnaire is created and distributed through the Internet, its further advantage is the opportunity to reach a large number of respondents, a low time distribution of questionnaires and zero financial costs. The anonymous questionnaire will be used in this article, which is a great advantage especially because respondents do not have to worry about publishing their opinions if they feel that these will not be perceived by the author of the survey or by other persons as positive.

4 Reputation in automotive industry in various groups

The research of reputation in the automotive industry provides a research conducted last year on a sample of 216 respondents. A public opinion survey and the implications

7 CHLUĐILOVÁ, I.: *Sociologické metody*. [online]. [2017-10-10]. Available at: <<http://www.socioweb.cz/index.php?disp=teorie&shw=102&lst=116>>.

of reputable management in the automotive industry were investigated in the framework of a survey of various groups consisting of high school students, university students, auto-moto fans, randomly asked, and owners of unmarked vehicles. Each of these groups (except the supplementary group - owners) received the same version of the questionnaires. The supplementary group only had questionnaires with key questions and they were all open. Questionnaires were distributed by mail address or were interpreted personally during the interview. Questionnaires for students, were mainly distributed through the Internet, as a social and distribution channel operated by the Facebook social network. Its great advantage is the opportunity to reach a large number of people in an efficient way in a short time. It also responds quickly to potential questions from respondents. Referenced students also helped to spread questionnaires, which increased the number of answers received. The answers come from respondents from all over Slovakia, most of them from Žilina, Kysuce, Orava and surroundings. The first group includes secondary school students and is under 20 years. Secondary school students get the most information about the automotive industry from television, from family or friends. The experience is rather positive, but most of them do not have any. Automotive-related experiences are positive and products are considered as ones with good quality and offer value for money. They know a smaller number of unnamed brand, and they have been rated as innovative, trustworthy and responsive to their customers' needs. But they definitely can't imagine to work in the company, even they consider work environment as very good.

Second group includes people between 20 and 30, years. Half men and half the women, most often with a bachelor's degree with a salary of up to 800 €. University students and university educated people draw similarly to the previous group of information mainly from television and from friends. Among the car models offered by unnamed company, they have a better overview. Also perceive the driving characteristics, trends, or driving experience. They perceive the quality of the models in relation to the value for the customer and their price. Opinions on wheather business advises between innovator or followers are various. The car models of the unnamed company were also evaluated from the point of view basis of design, trend and practicality. The answers showed that this aspect is important to them, and he would also play a role in buying. The design did not reach the respondents, but a combination of price and quality would overpower them. The company is open to the public, partners and customers as well as a potential place to build a career. In third group are auto-moto fans aged between 20 and 30, especially those with a secondary education and have a salary of up to € 800. Automobile fans regularly get the most information from television and social networks. They have a broad overview of the models offered by the unnamed company. They perceive followers, trendsetters, innovators, and industry leaders as well. They perceive the unnamed company as a follower. They are interested in design, price, but also in the overall value that they can gain on the driving characteristics and experience of the friends and family. The design of the cars is considered as compelling, modern but also uninteresting. When they want to buy a car, unnamed company is not a favorite, especially because of low utility value. Owners who bought the car were convinced by the quality and design of the vehicle. They often tend to want a good price and service. They are not interested about work in this environment.

A group of randomly asked men or representatives of the public. includes people of different ages, but at least 21 years. Men and woman are represented equally with education from secondary schools but also universities. Their monthly salary is up to 1200 €. Respondents have very good knowledge about the models offered by the unnamed company. Positive experiences have more than negative - They are predominantly of a working nature (collective, salary, professional approach). Positive experiences are more often than negative. Positive mainly concerned salary, colleagues or professional approach. Negative mainly concerned working pace, low salary or colleagues. The company perceives it as trusted, stable and creating good value at a reasonable price. They perceive it more than an innovator than a follower. Car design is modern, trendy and engaging, but it has also been common for people to think that design is not creative. Unnamed car company is not the first choice to buy, especially because of its high price and low quality. On the other hand, there are people who would buy it and say that they would be convinced to buy the quality, price and design of the car. Around half of the asked people could imagine working in the unnamed company. Half of people think the company is open to providing information to the public. The second half of a group think the opposite. A higher rate of positive feelings was recorded, which is a good indicator. For most of the owners who represents the last group, the vehicle of this brand was not a clear favorite when deciding to buy. They have been deciding between several competitors. To buy a car of this brand, they decided because of a lower price. Another key factor was the equipment and the spaciousness of the car. In general, owners choose car with a good price / quality ratio with a satisfactory design and reliability. They appreciate the long guarantee and quality engines also innovative approach of company. Car owners do not see any serious flaws in the business, but some have pointed out ideas to improve the service, working conditions, flexibility of response to requirements, better interior design and design.

5 Proposals related with reputation management in automotive industry

By doing a research, it was found that the company inadequately inform about beneficial activities and not enough uses social networks to communicate with young audiences. Auto-moto fans have the least confidence in the business and the most negative statements. The reputation of the business is not disturbed, but neither is it too positive. It is somewhere in neutral values, which means for the company that it should try to get the reputation up and pay its proper attention, because it depends on the further functioning of the company. Research has also shown that the cars of this brand are not among the favorites, but the owners, if they already own one car of this brand, have once again reached this brand when buying a second vehicle. The analysis of social networks has revealed that the company has an official fan club on Facebook that is not sufficiently used to promote the business. Employees gather on an unofficial page of employees, expressing their opinions, and there is a form of expression of anonymous opinions that are mostly negative. In the media, the company doing well, because no negative contribution was registered in 2016. Based on the analysis, four reputation dimensions were identified. The dimension of social responsibility represents activities in favor of the region where the company

operates. It is actively involved in regional development projects, but the public is not sufficiently informed about it. The dimension of the product and service is about their quality and innovation, and the purpose of this dimension is to increase interest in the product of the company. Emotional attraction has not been evaluated positively enough, so it is necessary to incorporate the trust and positive perception of the company. As far as the dimension of the work environment is concerned, it was generally rated well, but there was little interest in working in the company.



Picture 1: Reputation dimensions

Source: Own processing

Based on the dimensions identified in the public opinion research among the different groups of respondents, structured proposals were made for individual dimensions of reputation management.

The first proposal on social responsibility is for high school and college students. It is the promotion of corporate social responsibility activities through social networks. Students at secondary and higher education institutions are not very interested in the public performance of their businesses in their free time. Social media can make it easier for an enterprise to answer questions, concerns or comments from stakeholders, but the decision to be transparent about its activities is at every business. People use social networks every day, which should also take advantage of the business and start working harder on contributions that focus on CSR activity. It can involve engaging your audience, letting people talk, using more social channels, and highlighting the results. In the product and service dimension, the proposal concerns auto-moto fans. It's about creating a community that would be about people interested in sharing their ideas and opinions about unnamed company and cars. Their views would be processed and published not only on the internet but also on social networks. Every opinion is important and therefore we expect that if we actively engage, the auto-moto fans who have the most negative views on the business, the community will have space to express themselves about the cars and the company. Directly in the forum, they will also have the opportunity to rate the posts and the content. It is expected that this proposal will bring more confidence in the brand, the company will operate more transparently and professionally, which will ultimately increase car sales and prestige.

In the case of emotional attraction, it is a proposal that encourages competition with an emotional touch. The competition would involve, for example, designing a car on

the theme of Easter, Christmas or Valentine, or drawing a mascot for the company. Anyone using a website where a contest sign-in form is available to anyone with a winner can access the contest. Contests would be organized only exceptionally, according to thematic holidays. We expect the contests to reach out to people who will spread them between their surroundings and thereby increase brand awareness and create space for building a positive reputation. The last dimension of the work environment concerns intense relationship building, especially with students. From a strategic point of view, it would be advisable for the company to open up and spend the necessary time with students. Students are not only potential customers but also potential employees. The proposal is to continue with presentations at various school and university events. Here, students have the opportunity to get a lot of information about the company, its functioning, the products and the opportunities it offers. Here the company can get direct feedback from students.

Conclusion

An unnamed company as a automotive industry representative, should conduct a public opinion research regularly, at least once every 2 years, and track the reputation in offline and online environments using various tools (personal interviews, Google Alert, Facebook Insights, Mention and others). The company should also be involved in awareness raising about its public activities in the region, using local newspapers, radio and social networks.

1. Find out what is said online about the brand, about employees and management. The first step should be to implement an online monitoring system.
2. Listen to what is said and analyze this information. In this way it is possible to avoid a reputation crisis. If he recognizes the sooner and responds promptly, the online crisis can be averted.
3. Connect with customers and other stakeholders online. It is necessary to find out which social networks are active.
4. Be Proactive. Ask customers for feedback.
5. Reward customers who give 4 or 5 stars in the rating online to build a confidence factor.

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THE TYPOLOGY OF DIGITAL BULLYING OF THE CHILDREN AND THE YOUTH WITHIN THE ONLINE SPACE

Simona Mičová

Abstract

The people of social media tend to be more proactive. They stand up into opposition, even in the cases when they wouldn't act like that in real life situations. An aggression, a blackmailing, an encroaching of personal data and also just general mockery of people on social media. The same behaviour models are more commonly spread also within the children and the youth. The formation of an opinions, an attitudes and the values of today's children are affected by virtual world, digital games, unlimited variations of sounds, pictures, graphics and by the artificial intelligence. Digital media and means of mass media communication like tablets, computers, social sites, web pages or blogs are becoming influential movers in processes of their education, information gaining and spending of free time. Although excess usage of digital technologies and too big, everyday consumption of these, also negatively and violently orientated contents without any appropriate control, has more often negative impressions. They behave aggressively, excessively, oftentimes attacking. For overstepping of abstract rules and moral borders the internet users aren't endangered by sanctions and anonymity, which internet serves them, protects them against punishments. These and many other cases of online attacks committed mainly on the children and the youth or abuse, belongs to the spheres of quite young phenomenon named digital bullying. For creation of effective concepts for limiting and solving of arising cases of this type of violence on the children and the youth, it is needed to know this phenomenon.

Key words:

Actors of digital bullying. Digital bullying. Digital media. Digital space. Typology of digital bullying.

Introduction

The entrance of means of mass media communication in the half of the 20. century brought not only a lot of innovative changes but also the negatives. The most powerful were and still are influencing of public opinion, deviation from traditional values and transition to consumer, mass media-controlled society. For inadequate development of critical thinking, mainly the children and the youth are the least affected of all. Today every child knows, what an internet is, how to use a computer, tablet, notebook, even smartphone for playing games, chatting, sharing photography or videos online. Thanks to the internet, children and youth have a free access to unlimited capacities of information. But they are both, their receivers and creators. Can they differ in the right way, which personal information to share so they won't be misused? Children while growing up, want to be independent, do things only by themselves and being in. They no longer create their boundary less environment, where they are formed as individuals, among their real world peers, but among the computer games teammates, virtual friends or a complete alien, who they "meet" on internet by chance. However, the Internet is not only a window into the world of knowledge, it is also the window to the world of possible problems. Games often full of inappropriate violence, videos showing aggression and hooliganism, pornography, a sense of uncontrolled freedom and the ability to socialize in anonymity often weaken the moral foundations of children and youth. Many are gradually becoming immune against negative content, which has the consequences on life in real. The risk of the aggressive behaviour in a form of word attack is in the virtual world four times higher than in normal face-to-face communication.

1 Digital media and digital space

A science and a technology, along with new communication and information tools, have led to the creation of so-called digital media. They are also known under the synonymous names as new media, computer or network media and are characterized as the media which originates from computers and their networks such as internet. These media also include compact discs such as CDs, DVDs, computers with multimedia equipment and digital television.¹ Apart from computers, also the mobile phones belong to mediators of media communication. Their number of users and popularity rapidly increased mainly in the 90s of the 20th century. They were primary used as communication devices but today's smartphones² already meet the features of personalized computers. It is possible to use them as portal to the digital world. Today, they are the fastest and the most used devices used for the internet connection (whether via Wi-Fi or mobile networks) and then then sharing, commenting, and consuming online content. They can be very easily used for digital bullying. Internet is the most widely used medium in which media content is spreading in written, audio, visual form, or by combination of all mentioned – as videos. Searching for content is done by search engines. Part of the search engines are created by the web pages (originally known as World Wide Web), which are defined as “*a specific type of non-physical space in which different types and activities of communication can be realized.*”³ They provide the perfect background for disseminating information of companies, individuals to promote and reach as many potential users as possible. Unfortunately, also for these reasons they can become a suitable environment for the realization and spreading of digital bullying.

Also social networks belong to the group of very young phenomena. Social networks experienced their first boom in Slovakia in 2006. Today's the most know social network is without any doubt Facebook. Only free years after its formation it already gained more than 300 million of followers. Facebook has become a global affair, and for this reason it has also become the subject of many researches together with its users. With the social networks is very closely linked chat, a real-time conversation, mostly led by the usage of the computer, the mobile device and with the internet access. However, its dominant feature is not writing the text messages but sending photos, videos, animations. Social networks, along with the chats and fan groups which are created by its users on the basis of common preferences, are the most informal environment for creating and spreading digital bullying due to user's anonymization. It is not unusual if in group's discussions are involved people who are insulting the others just for fun, or because they are bored. Racist, sexist or otherwise discriminatory

- 1 KAČINOVÁ, V., PETRANOVÁ, D., PLENCNER, A.: *Mediálna výchova pre 5. ročník základných škôl*. Bratislava : Štátny pedagogický ústav, 2005. [online]. [2017-10-10]. Available at: <http://www.statpedu.sk/files/articles/dokumenty/statny-vzdelavaci-program/medialna_vychova_exp_ucebne_texty_5_rocnik.pdf>.
- 2 A cell phone that meets the functions of mobile and a handheld computer at once. It usually has a more sophisticated operating system and includes applications for task and time management such as calendar, ToDo lists, e-mail, etc. (remark by the author).
- 3 KAČINOVÁ, V., PETRANOVÁ, D., PLENCNER, A.: *Mediálna výchova pre 5. ročník základných škôl*. Bratislava : Štátny pedagogický ústav, 2005. [online]. [2017-10-10]. Available at: <http://www.statpedu.sk/files/articles/dokumenty/statny-vzdelavaci-program/medialna_vychova_exp_ucebne_texty_5_rocnik.pdf>.

remarks are not often an exception.⁴ All the above-mentioned elements that are radiated between digital media, create a common digital space that we also know as the online environment or the cyberspace. It can be also defined as “*space that opens to us when we enter the online environment by using the Internet.*”⁵ Today, digital space is not only seen as a parallel or virtual world, in contrast to the real world. Although it continually provides us with new and new forms of communication, it is a part of the everyday and real world of many, especially young people. The digital space becomes their natural environment. John Suler of Rider University, New Jersey, USA, is also studying the online behaviour of the young people. In his work “*The Basic Psychological Features of Cyberspace*” he described several psychological aspects of the digital space:

- **Reduced sensation** is the basic psychological aspect of the online behaviour. Although a person sees or hears a second person in the online environment, there is no personal contact between them. Sensory suggestions and perceptions are limited, as is the empathic side.
- **Texting** is the way of online communication with the help of written text, which becomes the basic mean of communication.
- **Identity flexibility** occurs when a person who is online chooses whether he/she will present himself/herself online the same way as in the real world, he/she changes his/her identity or he/she completely conceal the identity.
- **Time flexibility** creates a unique time slot where the users of the digital world decides whether the communication be extended or customized.
- **Altered perception** represents the phenomenon when users use their online identity in such an extent way that they are dependent on it and their digital experience is becoming surrealistic. Most often they are personified in the form of an avatar, who can do in the digital space anything you can think of.
- **Equalized status** provides space to express peoples own ideas, aspirations, or opinions equally, regardless of age, gender, race, or belief. In particular, the persistence, communication skills and the quality of the individual’s arguments are decisive in asserting the opinion and its value or seriousness.
- **Transcendent space** represents a form of the small world which exists in the real one. It was created by customizing the Internet. The geographical distance between people in the transcendental world is not an obstacle.
- **Social multiplicity** as a feature of the online environment represents thousands of other users who we can reach online.
- **Recordability** is the ability to keep a permanent record of what, when, where was written, say online.
- **Media disruption** is an unpredictable phenomenon where electronic devices that allow us to be part of the digital world simply stop working. There may be several reasons like malfunction of hardware/software or bad Internet connection. Situations like this creates among the use feelings like anxiety or anger. John Suler calls such an expressions and situations as “black holes” which emerge as the consequence of the cyberspace.⁶

4 VRABEC, N.: Mladí ľudia a online sociálne siete. In *On-line generácia: informácie, komunikácia a digitálna participácia mládeže v informačnej spoločnosti*. Bratislava : IUVENTA, 2009, p. 61.

5 HULANOVÁ, L.: *Internetová kriminalita páchaná na deťoch*. Praha : Triton, 2012, p. 27.

6 *The Basic Psychological Features of Cyberspace*. [online]. [2017-10-10]. Available at: <<http://truecenterpublishing.com/psycyber/basicfeat.html>>.

2 Digital Bullying

Aggression is the part of every individual. It is a site of human nature, a natural birth force, through which we can realize the most powerful human instinct, the self-esteem. Psychologists define the aggression as a power, whose main task is to harm things, people or nature around them, with the sole purpose and intent, to survive.⁷ We can say with certainty that some form of the aggression is already in us both in the childhood and in the adolescence. Children and young people are no exception. The aggression of their world is mostly reflected as bullying. The fact is that the present highlights not only its traditional expressions but also new forms, digital bullying. The truth is that the present highlights not only its traditional expressions, but also its new forms, which the digital bullying is. The notion of bullying originates in the French word "*chicane*". It means a malicious harassment, an abuse, a persecution. Bullying among children has more manifestations like snoring, laughing, humiliation, verbal attacks that can grow up to physical harm, battles. Psychotherapist Michal Kovář has been engaged in bullying and his speeches for more than 25 years. He looks at bullying in a three-dimensional way:

- bullying as a **pathological behaviour**, where the main clue is the disproportionate power of the attacked person against the aggressor,
- bullying as a **mutual bond between the aggressor and his victim** who, in extreme cases, continues to depend on the bullying aggressor who hurts him,
- bullying as a **disorder within a group**, where the bullying is often the "disease" of the whole group, that develops in five stages. The first stage Kovář describes as the birth of the ostracism. The child is rejected from the group by the other children. Disclaimers of repudiation are defamation, ridicule. The child feels lonely and unpopular.

The second stage is typical by the physical aggression in which bullying serves to de-energize the tension of the whole group. The third stage is a breakthrough. The group of bullies begins to break into the subgroups. One of the group is usually for bullying, the other one against it. It is mostly accepted the principle of a stronger, bullying subgroup. This is bridging to the fourth stage - adopting aggressors' standards, which is resulting in the fifth stage - totalitarian bullying, which is growing into the exploitation. It is characterized by the loss of any barriers and repeated violence. Victims of bullying begin to absent in school, they are often ill, in the worst cases their attempt to save themselves has fatal consequences.⁸ Although these manifestations have also occurred in the past decades among children, there are now far more stimuli that engender the aggressive behaviour. Progressive technology development has created a whole new space, the digital space, in which new dimensions of bullying can be applied. The trigger mechanisms are boredom, lack of empathy, ignorance of risks on the Internet, inadequate knowledge of the functioning of individual technologies. More and more people are becoming victims of so-called digital bullying. Digital bullying has several synonymous names. It is also known as:

- electronic bullying,
- cyberbullying,
- SMS bullying,

7 PONEŠICKÝ, J.: *Agrese, násilí a psychologické moci*. Praha : Triton, 2005, p. 39.

8 SEJČOVÁ, L.: *Deti a mládež ako obeť násilia*. Bratislava : Album, 2001, p. 14.

- online bullying,
- internet bullying.⁹

The President of the Canadian Organization for the Fight against Digital Bullying B. Belsey defines cyberbullying as an activity which is directly related to the use of electronic devices and communication technologies. These are used for defamation, repetitive hostile behaviour of an individual or group, while their main purpose is to harm them.¹⁰ However, it should be noted that digital bullying does not concern only children and young people. Web surfing also affects the adults. They, like children and teenagers, are committing the online attacks through the blogs, a silent phone calls, the social networks, by the e-mail. Determining whether or not the attacker is the child or the adult can be according to Hollá, based on the premeditation of the whole act, the frequency of attacks, the levels of ignorance of the challenges of stopping an inappropriate form of online aggression.¹¹

2.1 Typology of digital bullying

The typology of digital bullying is very broad. The following list of terms and definitions has been compiled to better understand the forms and manifestations of digital bullying:

- **Flaming** is a momentary dispute between two, several actors of the dispute, running at the text level, in the form of messages. It is characterized by vulgar language, threats, snoring. In this dispute are present both participant and observers. Flaming can be found on forums, chats, online games.
- **Online harassment** is the repetitive sending of harassing messages to a particular target. It features an aggressor and a victim. The victim tries to prevent or stop the attacks. In comparison to flaming, the life of online harassment is considerably longer. It also takes place through messages, e-mails, comments, chats.
- **Impersonation** occurs when the aggressor personifies the victim's personal information with the intention of getting a victim of bullying into trouble, threatening his/her, damaging his/her name. The aggressor can get a personal information from profiles on social networks, blogs. In most cases, the aggressor is closely linked with the victim who trusted him fully.
- **Denigration** is a type of bullying when an aggressor is spreading the untrue and malicious gossip and information about his victim in the online environment. The main purpose of the aggressor is to harm the victim, to attack his/her credibility, to destroy his/her friendships. Denigration is a form of online defamation. The negative information is getting to the victims of attacks through third parties, so the victim is their indirect recipient. According to civil law, denigration can be considered as defamation and a violation of the victim's privacy.
- **Outing** is publishing, online spreading of shameful or intimate information. This type of bullying is most often associated with unscrupulous friendships or

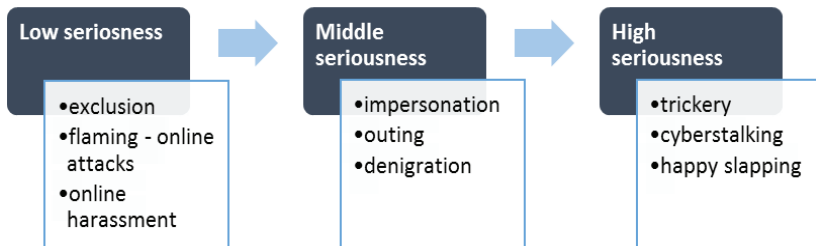
9 HOLLÁ, K.: *Kyber – šikana*. Bratislava : Iris, 2013, p. 9-10.

10 CBS News World Interview: Bill Belsey – Cyberbullying. [online]. [2014-04-24]. Available at: <https://www.youtube.com/watch?time_continue=52&v=QnoF2jME8iw>.

11 HOLLÁ, K.: *Elektronické šikanovanie – nová forma agresie*. Bratislava : Iris, 2010, p. 92.

partnerships. The aggressor on the content that wants to propagate first notifies the victim and then the public.

- **Trickery** is associated with cheating and manipulation. The victim believes that communication between him/her and the aggressor will remain private. The bully this way gets the necessary data, which he/she later publishes.
- **Exclusion** represents for a person, especially for a child and adolescent youth, a form of social suicide. The boundary between in and out trends is very thin and variable. Exclusion has a particularly emotional impact on the victim. In the online environment, there are cases when children are excluded from groups on social networks, games, chats.
- **Cyberstalking** is divided into direct and indirect. Direct form almost always occurs in personal communication, but the aggressor tries to remain anonymous. The indirect form resembles/overlaps with the defamation or imitation of the other person.¹²
- **Happy slapping** is a relatively new type of digital bullying. It first appeared in 2014 in London when a group of young people attacked selected passers-by, the attacks were recorded on mobile phones and posted on social networks for entertainment purposes.¹³ On the territory of Slovakia, both governmental and non-governmental organizations began to deal with this form of digital bullying.



Picture 1: Types of cyberbullying divided according to their severity

Source: Own processing

As picture 1 suggests, digital bullying takes place at three levels of relevancy. Small serious forms can prevent unresponsiveness, ignorance and transition to another group of young people. Medium serious cases are borderline with violations of fundamental rights and freedoms, and may in some cases be the subject of criminal prosecution of the aggressor. Very severe cases of digital bullying can end up fatally.

2.2 Actors of digital bullying

The actors of digital bullying are according to their role in bullying, divided into three groups, namely aggressors, victims and bystanders. The aggressors of digital bullying are mostly selfish and love being in the centre of attention. There are several types of aggressors. We distinguish among them according to the way their victims are bullied. While some types of the aggressor act exclusively in anonymity, the others

12 WILLARD, N.: *Cyberbullying and Cyber threats – responding to the challenge of online social aggression, threats and distress*. Illinois, Champaign: Research Press, 2007, p. 36.

13 HOLLÁ, K.: *Elektronické šikanovanie – nová forma agresie*. Bratislava : Iris, 2010, p. 19.

need the audience for which they can perform. However, the themes differ, so there is no uniform solution to this issue. We distinguish between four types of aggressors:

- **The revengeful aggressor** who is considered righteous, he experienced himself what it is like to be bullied, so he attacks the same as the aggressors who have bullied him.
- **The “silly girl” aggressor** bullies the most because of the boredom. Bullying is a form of leisure time entertainment for him. This type of bullying takes place in groups where the aggressor gets enough attention and he/she can show his strength. He leaves his victims alone when he bothers to bully her.
- **The aggressor aspiring for power** wants to assert his authority in the group by bullying. The victims control by the fear that causes them. He needs witnesses to be his audience. He expects praise for his actions. However, they mostly attack anonymously in the online environment. He rarely realizes the seriousness of his behaviour.

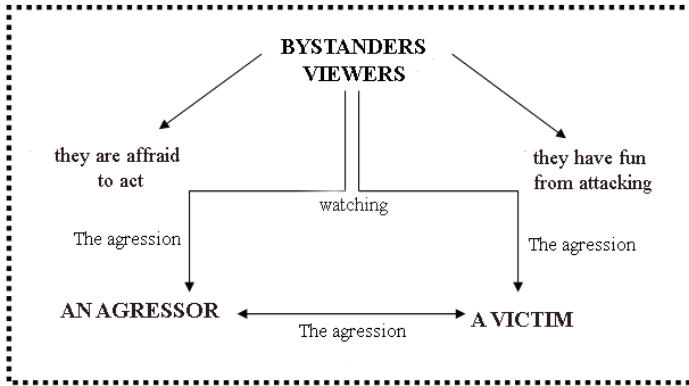
An unintentional aggressor only plays a strong majority. He acts as someone else in the online environment who is not in the real world. He does not initiate conflicts, but without reflection responds to those which has already been done. He appears in discussion forums, reading groups in an online environment. He likes provoking, sending bullying messages.¹⁴

Victims of digital bullying are people who struggle to confront their aggressor. He feels powerless against his attack, submissive to the aggressor, shy, tired, can be dismissed by the team. We distinguish between the two most common types of victims:

- A typical victim, who is passive, without self-confidence, is never aggressive and rejects violence. While in physical bullying such victims are rather boys (aggressor is bigger, stronger) in online bullying, girls are on the contrary (less technical fitness).
- A provocative victim is the typical opposite of the first case. Provocateurs deliberately cause tension in their environment. Such children tend to be hyperactive, and therefore often cross the boundaries of tolerance. In the online environment, they are fearless, often engaging in contact with strangers.¹⁵

14 ROTTOVÁ, N. et al.: *Kyberšikana a její prevence: Příručka pro učitele*. Plzeň : Člověk v tísni, o.p.s. Statutární město Plzeň, 2009, p. 19-21.

15 HOLLÁ, K.: *Kyber – šikana*. Bratislava : Iris, 2013, p. 32-34.



Picture 2: The effect of viewers

Source: HOLLÁ, K.: *Elektronické šikanovanie - nová forma agresie*. Bratislava : Iris, 2010, p. 34.

Bystanders and viewers of digital bullying are divided into two categories. The first category is children / youth who are afraid to intervene and help them not to become future victims of aggressor attacks. However, they confirm aggressor's behaviour and indirectly and unaware encourage him because of their passivity. In the second category, there are children / teens who take pleasure and form of entertainment from the attacks on others. An aggressor considers engaging audience as support. Bystanders or supporters of digital bullying are affected by the medium through which bullying is implemented in the online environment. If attenders are engaged too, not only aggressors into online bullying (sharing photos, commenting, posting, funny pictures), the attack gets the so- snowball format. Torture of the victim is prolonged, the bystanders take over initiative and the aggressor becomes passive.

3 The solution of the issue within the territory of the Slovak Republic

The cases of digital bullying are increasingly discovering with the development of information and communication technologies, even on the territory of Slovakia. It is a phenomenon that acquires a new and more insidious form. It represents the aggressive behaviour that takes places through the electronic media. One way of preventing this type of harm is the media education of children and youth. After entering the password „digital bullying in the Slovakia“ in Google browser, you automatically get all of the available web pages, which deals with the issue. The iEDU Online Portal of the education sector is the first site in the search: a data centre that includes, in addition to pedagogical, educational, career and psychological counselling, the Prevention section. This section except for an addiction section, also has a bullying or electronic communications section. In the picture below you can see the contents of the section. In addition to the 2006 methodological guiding principles for bullying in primary schools, there is a report on the preparation of schools to the issue of bullying from the year 2009, the website Prevensiasikanovania.sk in 2007, and a number of online guides that have been published and edited in approximately the same

years. My aim is to highlight the fact that now is the year 2018. Digital technologies are evolving disproportionately rapidly, and therefore official site of the Department of Education should contain the latest news and laws regarding this issue.

Picture 3: Display of the section Prevention: Bullying, the official web pages of the Department of Education

Source: *Šikanovanie*. [online]. [2017-12-14]. Available at: <<https://www.iedu.sk/poradenstvo/prevenicia/Stranky/%C5%A0ikanovanie.aspx>>.

All of the links are outdated as well. The most recent is paradoxically the latest, which addresses the novelty in our territory which should also contribute to the prevention of digital bullying and the protection of minors. It is a new law of protection of personal data. Members of the National Council of the Slovak Republic approved it on 29th November 2017. The law enters into the force on 25th May 2018. The law of protection of personal data has also undergone changes in the use of internet services by children. Children and adolescent will need parental consent to separately indicate their personal data on the use of social networks, applications or websites until they consummate 16 years.¹⁶

3.1 Projects and researches

Children have the basics of media literacy within educational institutions already in pre-school facilities and primary schools. In the years 2013 to 2015, the national project “Computerization of the Education System of Regional Education”, called **Digiškola** (in Eng. Digischool), was implemented within the Slovak Republic. Its main task was to create an electronic education system. In addition to the establishment and equipment of digital classrooms, creating digital educational content, the project also focused on training and education of pedagogical staff.

16 *Office for Personal Data Protection of the Slovak Republic: New Act on the Protection of Personal Data*. [online]. [2017-10-10]. Available at: <<https://dataprotection.gov.sk/uoou/sk/content/novy-zakon-o-ochrane-osobnych-udajov>>.



Picture 4: The main messages of the implemented project digiškola

Source: *Digiškola*. [online]. [2017-12-14]. Available at: <<http://www.digiškola.sk/>>.

As part of the project, mature, primary and secondary schools in Slovakia (with the exception of the Bratislava Region) acquired modern digital equipment consisting of 5,680 sets of interactive boards and laptops, 20,000 tablets, 1,000 Wi-Fi routers, and 2 686 colour printers. 1026 schools were equipped with a modern table top classroom.¹⁷ On the occasion of International Safe Internet Day on 7 February 2017 eSlovensko o. z. opened the Centre for prevention of internet addiction. The aim of the project was the creation of the mobile application *neZavislost'*, the information portal www.nezavislost.sk and the research activity on issues of online addiction, creating an active network of experts and help centres in the regions.



Picture 5: Display of the mobile app, project neZavislost.sk

Source: *Nezavislost.sk*. [online]. [2017-12-14]. Available at: <www.zodpovedne.sk/index.php/sk/component/k2/item/102-stiahnite-si-aplikáciu-nezavislost>.

From research in Slovakia, we know that 2-3% of Internet users are dependent on a certain online activity. The most vulnerable group is young people aged 15 - 30, more often boys than girls. The project focuses mainly on Internet users who can, but

¹⁷ *Digiškola: O projekte*. [online]. [2017-12-14]. Available at: <<http://www.digiškola.sk/o-projekte/>>.

may not, develop addiction.¹⁸ The Centre for Media Literacy at the Faculty of Mass Communication, University of St. Cyril and Methodius in Trnava (IMEC) deals with media literacy.¹⁹ Partners of the information and education portal are also Family and Media, AMV,²⁰ School Service of the Press Agency of the Slovak Republic and zodpovedne.sk, which covers several projects to prevent bullying of children and young people online. Examples include:

- **kybersikanovanie.sk** - a series of interactive lectures with audio-visual and musical elements on cyberbullying from 2006,
- **nehejtuj.sk** - a multimedia project designed for Slovak primary and secondary schools. Its output is a methodical guide and a DVD with a selection of films from both Slovak and foreign productions on issues of intolerance,
- **noproblems.sk** - a project realized in the form of short comic stories that discuss various social themes including cultural tolerance,
- **Ovce.sk** - an international internet portal featuring short animated videos. They address the traps and risks of the Internet, mobile phones and new technologies. In the main roles are animated sheep that deal with topics such as discrimination and racism on the Internet, online photo publishing, cyberstalking, etc.,
- **Pomoc.sk** - This page includes contact numbers, emails, or online chats for children in need,
- **Stopline.sk** - online version of the National Centre for Reporting Illegal Content or Activities on the Internet.²¹



Picture 6: Display of web page zodpovedne.sk

Source: *Zodpovedne*. [online]. [2017-12-14]. Available at: <<https://www.zodpovedne.sk/index.php/sk/>>.

The above mentioned implemented projects or organizations dealing with the issue of digital bullying of children and adolescents are, in spite of partial inactivity, in my view the most important information sources within our territory.

18 *Na Slovensku vzniká centrum prevencie internetovej závislosti nezavislost.sk*. [online]. [2017-02-08]. Available at: <<https://www.zodpovedne.sk/index.php/sk/component/k2/item/101-na-slovenskuvznik%C3%A11-centrum-prevencie-internetovej-z%C3%A1vislosti-nezavislost-sk>>.

19 *IMEC: Centre for Media Literacy at the Faculty of Mass Media Communication, University of St. Cyril and Methodius in Trnava*. [online]. [2017-12-14]. Available at: <<http://medialnavychova.sk/>>.

20 *AMV: Aktivizujúce metódy vo výchove - Activating methods in education (remark by the author)*.

21 *Zodpovedne.sk: Sekcia zodpovedne*. [online]. [2017-12-14]. Available at: <<https://www.zodpovedne.sk/index.php/sk/>>.

Conclusion

Digital bullying is a serious social problem among youth and children around the world. Researchers point to a lack of attention that deals with this issue. Today's society often gives children and young people an unusual and disproportionate amount of freedom to self-realization. They spend most of their time at the computer, on the Internet. The lack of control and supervision that they should address then reflects in their behaviour. Children lack basic ways of good behaviour, acting bluntly and without thinking, they get bad living habits. An example is the very typology of digital bullying and its wide range. Images and videos with violent, sexual content, mocking or dishonouring comments, photographs, etc. In principle, everything that works in the online environment is considered as a cyber-bullying act, and in some way the victim insults, humiliates, hurts or restricts it. The main, biggest disadvantage of the online environment, and also the main driving factor in the case of digital bullying, is anonymity. It helps the aggressor to keep his identity in secret and relieves him of responsibility for the consequences of his actions. No face, fictitious personal data, significantly higher data dissemination speeds, and greater reach. Only one sharing on Facebook or YouTube allows you to make a contribution to millions of other users. Although new technologies have made progress, they have raised the standard of living and have made life easier for many of us, especially in the workplace, on the other, their presence also has negative effects, especially for children and young people. This creates space not only for many good initiatives but also for doing evil. Prevention of cyberbullying therefore requires attention and concern for all - pupils at all levels of schools, teachers, parents and the whole society. It is necessary to improve foreknowledge about causes, manifestations, impacts and mainly about possibilities of help. It is always easier to prevent the problem than to solve already existing consequences. If society is healthy and preserves its human values, it needs to discover the needs of others and respect human dignity. For our indifference and ignorance, one human life should not be extinguished.

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IMPACT OF DIGITAL LITERACY AND USER EXPERIENCE ON THE USE OF ELECTRONIC SERVICES IN PUBLIC ADMINISTRATION SECTOR

Tomáš Mišík – Jana Štofková

Abstract

Digital technologies become part of the personal and working life. The rapid development of information and communication technology changes the economy and the shape of societies around the world. The changes that electronisation brings, however, affect also the public sector as an important part of the economy. The contribution deals with the readiness for the general public and provider of services - the public authorities, to the digital revolution in public administration in Slovakia. Providing a number of modern public electronic services regarding to user experience on one hand, and an aging population group on the other. The lack of basic digital skills creates a barrier not only in personal growth, but there is also the risks and concerns of digital literacy in modern technologies. Increasing the level of digital literacy of the society, especially peripheral groups, and the refined information architecture of public services is a prerequisite for the effective functioning of an efficient, modern and open society in the digital world.

Key words:

Digital literacy. Electronic services. Public administration. User experience.

Introduction

Providing of available public services with high quality belongs to the main tasks of the state. The quality of public administration is evaluated mainly from the perspective of ability how to react on the current needs of citizens and entrepreneurs. One of the prerequisites is the use of already available communication channels in order to meet the needs of the citizens and, in particular, to distribute the necessary information from the state to the citizens.¹

1 Digital literacy

The term digital literacy occurred in the late 1990s. In connection with the rapid onset of information technologies digital literacy became one of common skills required by modern society. The American Library Association defines digital literacy as *“the ability to use information and communication technologies to find, understand, evaluate, create and communicate digital information requiring cognitive and technical skills.”*² The time of electronisation and informatization often limits its significance only to computer literacy, which is only one part of it. Simplification for digital literacy is considered by a person who is able to:

- use basic office tools for the text and file processing;
- search and process information from the Internet;

1 *Strategie digitální gramotnosti ČR na období 2015 až 2020.* [online]. [2017-09-30]. Available at: <http://www.mpsv.cz/files/clanky/21499/Strategie_DG.pdf>.

2 *American Library Association Digital Literacy Task Force. Digital Literacy, Libraries, and Publis Policy. Report of the Office for information Technology Policy Digital Literacy Task Force.* [online]. [2017-09-30]. Available at: <http://www.districtdispatch.org/wp-content/uploads/2013/01/2012_OITP_digilitreport_1_22_13.pdf>.

- work with photos and pictures and their use in presentation;
- use the available internet technologies and to work with financial transactions.³

In a more complete view the digital literacy consists of other partial parts:

- *Critical thinking and evaluation:*
 - survey, relevancy and validity of search results.
- *Security in online environment:*
 - cyberbullying, protection of minors.
- *Cultural and social needs:*
 - webinars, social media, viral videos, charity.
- *Collaboration and learning:*
 - e-learning, extranet, online job opportunities.
- *Use of information:*
 - weather forecast, programming, Internet of things.
- *Communication:*
 - social media, text processing, document layout, risk assessment.
- *Creativity:*
 - art, photography and film production, music production, animation.
 - transformation of hobbies and interests into useful work skills.
- *Practical and functional skills:*
 - IT qualification and career skills and, the ability to use ICT at work.⁴

The term **digital exclusion** is a very discussed topic in the society despite increasing penetration of modern means of communication and the expansion of Internet connectivity. In particular, this term concerns mainly seniors, people with disabilities, ethnic minorities, individuals, but also localities with lower standard of living. The digitally excluded groups are present in whole population. Therefore, it is important to pay attention to the continuous increase of digital literacy by the mean of lifelong learning. Strategic frameworks and action plans are aimed at reduction of administrative burdens. These plans lead to the unity on the digital market and also the current level of digital skills in the population have to be taken into consideration.⁵ Based on a survey carried out in 2015 by the Slovak institute of public affairs, there is a positive trend in comparison with the previous year in terms of decreased number of population, which has a problem with adaptation to new information technologies. The reason is above all the external pressure of society and intrinsic motivation. Nevertheless, this group represents almost a quarter of the society, which responds to the demographic development of the country. The influencing factors are also the stagnation of personal development, the more complicated software, as well as the degree of coverage provided by broadband Internet connection. On the other hand, there is a growing part of population which adapts easily to new trends in ICT. As

3 DANESHJO, N. et al.: *Marketing and Management Information System and Research System*. San Antonio : FedEX Office Print & Ship Center, 2016, p. 197-210.

4 ALLAN, M., GRUDZIECKI, J.: *DigEuLit: Concepts and Tools for Digital Literacy Development*. In *Innovation in Teaching and Learning in Information and Computer Sciences*, 2015, Vol. 5, No. 4, p. 253-257. [online]. [2017-09-27]. Available at: <<http://www.tandfonline.com/doi/full/10.11120/ital.2006.05040249>>.

5 ŠOLTÉS, V. et al.: *Education as a Regional Development Aspect*. In *8th International Conference on Education and New Learning Technologies. Conference Proceedings*. Palma de Mallorca : EDULEARN, 2016, p. 3643-3644.

illustrated in Figure 1, nearly two-thirds of population in Slovakia have no significant problems with new technologies. The modern environment, careers, search for new job, commercial products and the declining acquisition cost of new technologies positively influenced the current trend.⁶

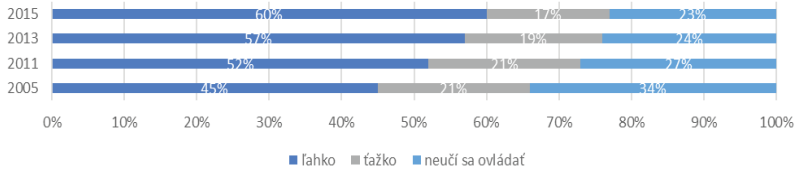


Chart 1: Adaptation of citizens of Slovak Republic to ICT

Source: VELŠIČ, M.: *Digitálna gramotnosť Slovensku 2015*. Bratislava : Inštitút pre verejnú otázku, 2015. [online]. [2017-09-30]. Available at: <http://www.ivo.sk/buxus/docs//publikacie/subory/Digitalna_gramotnost_2015.pdf>.

The continuous testing of IT skills is being performed already for six years on the national level by the IT Fitness project. The target groups are mainly primary, secondary and high school students and the general public. Latest results showed improvement of IT skills in terms of security in comparison with last year (2016). The citizens of Slovak Republic are better oriented in cyber security issues and are able to identify risks. The participants achieved the highest scores in the field of collaborative tools and social networks, as well as in areas aimed at searching capabilities on the Internet. Worse results were shown in complex tasks and in using of office tools.⁷

2 User experience in public administration services

The user experience according to ISO 9241-210 is defined as “*person’s perceptions and responses resulting from the use and/or anticipated use of a product, system or service.*”⁸ When creating e-services for citizens, it is important to remember that it takes the user only a few seconds to decide for carrying out this transaction online or doing it personally. All perceptions within the transaction are important for the interaction of citizen with public services. The user experience can be viewed from different points of view. In the context of public administration, one point of view is what kind of quality is the user experience with the public services provided by the state. Informatization is a tool for improving efficiency of activities in public sector. It is important that the informatization occur not just for a matter of meeting legislative changes, but it would really result in disrupting bureaucratic barriers

6 VELŠIČ, M.: *Digitálna gramotnosť Slovensku 2015*. Bratislava : Inštitút pre verejnú otázku, 2015. [online]. [2017-09-30]. Available at: <http://www.ivo.sk/buxus/docs//publikacie/subory/Digitalna_gramotnost_2015.pdf>.

7 GRAYLING: *V IT Fitness teste 2017 sa otestovalo zatiaľ rekordných 12-tisíc Slovákov*. [online]. [2017-10-01]. Available at: <<https://www.pcrevue.sk/a/V-IT-Fitness-teste-2017-sa-otestovalo-zatial-rekordnych-12-tisic-slovakov--dvom-z-nich-sa-podarilo-dosiahnut-100---uspesnost>>.

8 ISO 9241-210:2010 Preview. *Ergonomics of Human-system Interaction – Part 210: Human-centred Design for Interactive Systems*. [online]. [2017-10-01]. Available at: <<https://www.iso.org/obp/ui/#iso:std:iso:9241:-210:ed-1:v1:en>>.

and, in particular, it limited serves the citizens regardless of their digital skills. The interconnection of user experience and effectiveness is often diminished to the design of electronic services, response time and user orientation in the given environment. In a broader sense, the user experience is understood as involvement of **all end-user experiences in interaction** with services, providers or products within the **transaction**.⁹

A brief overview concerning interconnection of various communication channels affecting the citizen’s behaviour in contact with public administration is displayed in Figure 2 below. Before being transformed into virtual environment, the processes need to be optimized. The user-friendly services without the possibility of uploading and downloading electronic files, bring negative factors, which significantly decrease the user perception of complex processes. The resulting problems, e.g. the search for an empty parking place, or delivering the requested document to a public authority have a significant negative impact on the services’ perception by the citizen. On the contrary, new improvements and elements of public services have only a small positive impact on the user perception of the electronic service. In order to improve the user experience with provided public services, it is important for them to have options of processes as well as further finetuning of the process of the public services provided by the state.

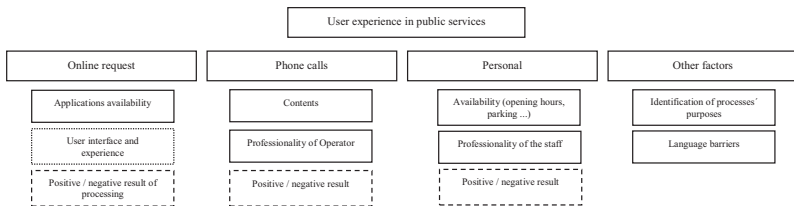


Chart 2: User’s experience in public services in different channels

Source: Own processing

A complex view of user experience helps to divide projects to the level of processes that need to be managed in order to maximize the positive experience of the citizen. The entire management of the project is often focused only on the design of the resulting e-service, omitting the main processes and existing possibilities of integration into a functioning registry system. Proper setting of communication processes, identification of the data source and the end users is a prerequisite for creation a functional design of an electronic service, which in the case of state services can also lead to the amendment of legislative standards. Application design, design testing, technology selection and user friendly interface are at the top of the creation of the electronic service pyramid. An incorrect or an underestimated analysis of the level of processes, however, can not be corrected by attractive design and with decreased functionality of the electronic service.¹⁰

9 VAŇO, M.: *UX (User Experience for Citizen)*. [online]. [2017-10-01]. Available at: <<http://www.itapa.sk/data/att/4119.pdf>>.

10 ŠTOFKOVÁ, K., STRÍČEK, I.: Survey of e-Learning as a Tool for Progressive Education Form. In *6th International Conference on Education and New Learning Technologies*. Palma de Mallorca : EDULEARN, 2014, p. 2130-2133.

When implementing a service design into reality, it is important that the citizen (client) is satisfied. Even if the client's request could not be processed – e.g. if the citizen submits a request for a welfare to which he is not entitled. The citizens should nevertheless have a **positive user experience** with the interaction with the services provided by public authorities - they should be informed why they are not entitled. The citizens should feel that the public services are created for them based on the output of the service and that the public authorities are interested in citizens' needs. Despite of negative response on the basis of the rejected request the user's perception of public services remains positive. The properly configured process of the service provides quick and effective communication, reduced error rate, and especially if it serves as prevention of duplicate activities among participants. Challenges in designing public administration services regarding the user experience comprise several attributes:

- contemporary good user experience is not sufficient any more;
- modification of the application design is sufficient;
- the end customer is represented by general public with individual needs;
- there is no direct connection between financial demands and real benefits;
- experienced experts in various areas are required because of complexity of the projects;
- management and design of the user experience should be considered in the initial phase of the project.¹¹

3 The implementation of primary research focused on selected aspects of the satisfaction and the reasons for the non-use of electronic services

The reasons for non-utilizing of electronic services resulted from the primary research are shown in Figure 3. Despite of almost 1,400 operated electronic services of the public administration in the Slovak Republic, more than a third of respondents prefers a **personal visit** to a selected office. This can be determined, in particular, by the professionalism of employees and the possibility of immediate interaction with employees of public authorities. The existing broad portfolio of state services and their gradual transformation into digital services brings considerable risks, particularly in terms of process architecture. For more than 17% of respondents, the offered services do not meet the **requirements**, which were greatly affected by the user friendliness of the services. The negative experience reduced the motivation for future use of this type of the communication channel. The transaction level, e.g. the provision of official affairs online, requires in many cases technical and software equipment. More than a fifth of the respondents did not have an **activated** security part of an electronic chip. Despite the benefits of full use of the potential of eID cards - saving time, costs, security of the communication, and the independence from office opening hours, this number is still low. An increase in the number of activated eID can cause the connection between the public and commercial sphere.

11 VAŇO, M.: *UX (User Experience for Citizen)*. [online]. [2017-10-01]. Available at: <<http://www.itapa.sk/data/att/4119.pdf>>.

In terms of user friendliness and orientation of the citizens on the central public administration portal, the respondents identified the current method of registration as a **complicated** one. The reason is the necessity of the use of the reader for the eID card, downloading and installing the utility. Regarding the adaptability of the population to new information and communication technologies, more than 13% of respondents would prefer the simplification of the registration process. The public portal requirements are based on a broad population basis - from people with specific needs on one hand to the professional public on the other hand. The visual design and **layout** of the site were identified as unsatisfactory by 12.03% of respondents in the conducted survey.

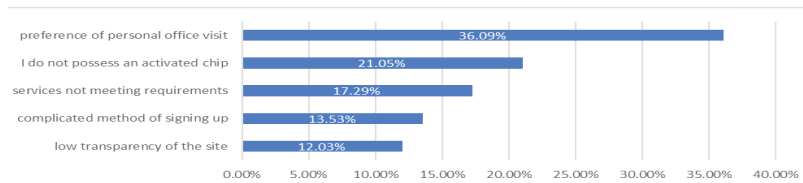


Chart 3: The reasons for not using electronic public services

Source: Own processing

Another partial objective of the conducted research was focused to the satisfaction of selected attributes of electronic services of the central portal of the public administration of the Slovak Republic, which is displayed in Figure 4. In connection with the current method of registration and the related acquisition of **access** data, 23% of the respondents who used the portal expressed their dissatisfaction. On the other hand, 34% of respondents were satisfied. Also, accompanying media campaigns and distributed handbooks could have a significant influence on the satisfaction of respondents. It should be noted that citizen (client) orientation should be a priority for every public service. Another obstacle in the movement on the site can be different design of the site. The Central portal of electronic public services is only a gateway to electronic government and local government services. The electronic public service is operated afterwards directly on the site of the specific institution (public authority), providing the entire process of communication by the mean of technical equipment. The user can be confused by significant visual disparity of portals giving him potential impression of misusing his identity. Creating a uniform visual design for electronically provided services would increase user friendliness and it would cause an impression of continuity and integrity of the service process. The prevailing satisfaction was expressed respondents in more than 50%, concerning following aspects: the site orientation, the page layout, the graphics processing and, in particular, the correct display in the used browser.

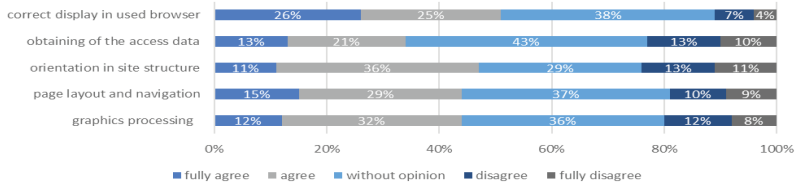


Chart 4: Satisfaction with selected aspects of the Central portal of electronic public services

Source: Own processing

Conclusion

The current digitalisation in sector of public services is nowadays a very important topic. The support and mobilization of the private, public and non-profit sector to jointly address the inadequate and unequal level of digital skills in Slovakia is gradually forming into the National Digital Coalition. The main objective is to acquire sufficient digital skills and stimulate the interest of marginal groups in society to adapt to new technologies. The main goal is to acquire sufficient skills in digital literacy that by citizens are needed in their everyday lives - from online search up to the digital content creation – in order to be able to live and work in the digital economy. On the other hand, the issues identified as the bottlenecks should not be underestimated, e.g. solution of comprehensive digital tasks and the use of office tools. The reflection is very important topic in designing such projects from the side of the state, as a provider of public electronic services. The question of positive user experience, despite a negative outcome, is particularly important from the point of view of the perception of “branding of the state” and its services. A properly identified and configured process prevent the incident rate and create a fast communication between participants being involved in this process.

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THE FUTURE OF ONLINE AND OFFLINE MARKETING COMMUNICATION – TRANSMEDIA STORYTELLING IN THE BRANDING PROCESS

Dominika Moravčíková – Anna Križanová

Abstract

Nowadays, when marketing and branding change, companies are trying to find new ways to engage consumers in their advertising efforts. These facts force many businesses to create the competitive potential of the brand. The aim of contribution was to familiarize the reader with the concept of transmedia storytelling in the branding process and to analyze its elements in selected Coca-Cola campaigns, in line with the new marketing strategy of Coca-Cola Content 2020. Part of the goal was to identify the strategies of the transmedia storytelling concept and to increase brand efficiency. The paper summarizes the theoretical foundation of the transmedia storytelling concept in the context of branding, incorporating its basic principles and elements that are capable of leading a new area of advertising and marketing. In this post, Coca-Cola advertising campaigns were analyzed. There were selected cases for the investigation that contained narrative stories. The results show that transmedia stories are, for example, emotions, content that raises storytelling or storytelling on various media online and offline platforms. At the end of the contribution, we identify the strategies of the transmedia storytelling concept for the Slovak campaign aimed at mitigating stereotypes and prejudices against the Roma population.

Key words:

Branding. Coca-Cola. Marketing communication. Transmedia campaign. Transmedia storytelling.

Introduction

The issue of marketing communication is constantly evolving and faces a major challenge arising from the current situation, saturated with a variety of marketing activities, changes in consumer behavior and rapid technological progress. These impacts not only affect consumer preferences but are often associated with a psychological effect in interaction with communication tools, individual interpretation, brand perception and product values, respectively services. In a sense, marketing communication is the voice of companies and their brands, as it enables the brand to connect with other consumers, events, experiences or feelings. In today's world, consumers and communities receive, remix and recirculate brands in different ways, in a way that reduces the cost of disseminating information on new products or in a way that casts doubt on the business's claim.¹ In this context, companies need to adopt brand-new branding strategies that open up new channels of communication to increase the awareness of the brand's internet site through the integrity of on-line and off-line marketing communications tools.² During the past period of media transformation, branding and communication rules have been redesigned, a new concept of communication is emerging, called transmedia storytelling representing the future of communication, i. e. growth of new communication technologies.³

1 NADANYIOVA, M.: Using the Principles of Green Marketing in Slovak Conditions. In *Ekonomicko-manadžárske spektrum*, 2016, Vol. 10, No. 1, p. 48.

2 LAYARD, R.: Why We Should Spend More on Mental Health. In *American Journal of Medical Research*, 2016, Vol. 3, No. 1, p. 189.

3 FABRICIO, B. F.: Repetition-Differentiation in an Online Debate on Sexualities: Re-Imagining Identity Meanings. In *Journal of Research in Gender Studies*, 2015, Vol. 6, No. 1, p. 242.

1 Defining the concept of transmedia storytelling

The beginnings of the term transmedia began in 1991, when it was defined by Professor Marsha Kinder. The concept of transmedia storytelling was further developed by Professor Henry Jenkins, which describes it as a process in which systematically dispersing integral media platforms (such as movies, TV series, web series, novels, comic / graphic novels, animated films or series, radio dramas, newspaper articles, live events, exhibitions, interactive websites, emails, podcasts, blogs, voice messages, etc.), each delivering a significant and valuable contribution to the whole.⁴ Ideally, every medium does what it knows best so that the story can be introduced into a movie, expanded through television, novels and comics; his world could be explored through play or experienced as a fun park attraction.⁵ This means that the consumer can only use one medium and that the media tell the finished part of the whole, bringing the consumer new experiences. The whole story is revealed only when all types of media are consumed. Typically, a user enters the story in a more suited medium, the story itself changing gradually when it is transmitted from one technology to another because each medium has its own specific properties upon receipt. Transmedia storytelling describes the interrelationship between two or more works, which are more or less independent. It follows from the above that it is a narrative structure extended verbally, iconically and through the media.⁶

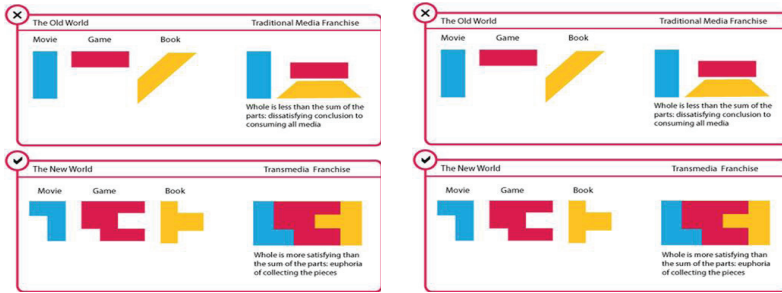
Jenkins further argues that the essence of transmedia storytelling is the intersection of the two main criteria labeled radical intertextuality (refers to any relationship of text to another text, the effective presence of one text in another), and multimodality (the use of multiple communication channels to transmit information) and if one part is missing, then that story can not be considered as a conception.⁷ Figure 1 explains that the traditional marketing strategy of media conglomerates is to develop the same story in different languages and media (the left side of the picture reflects the fact that the whole is less than the sum of the parts, i. e. the dissatisfaction with consuming all media), but in transmedia storytelling this strategy It goes beyond the world of stories developed in different media and languages (the right part of the picture indicates that the whole is more satisfying than the sum of the parts, i.e. the euphoria of the piece collection).

4 JENKINS, H.: *Transmedia Storytelling*. [online]. [2017-09-13]. Available at: <<https://www.technologyreview.com/s/401760/transmedia-storytelling/>>.

5 KINDER, M.: *Playing with Power in Movies, Television, and Video Games From Muppet Babies to Teenage Mutant Ninja Turtles*. Berkeley : University of California Press, 1991, p. 63.

6 GRAVES, M.: Transmedia Storytelling, Adaptation, and the Reversing of Justified. In *The Journal of Literature on Screen Studies*, 2017, Vol. 10, No. 1, p. 6.

7 JENKINS, H.: *Transmedia 202: Further Reflections*. [online]. [2017-09-13]. Available at: <http://henryjenkins.org/2011/08/defining_transmedia_further_re.html>.



Picture 1: Comparison of a traditional and a transmedia franchise

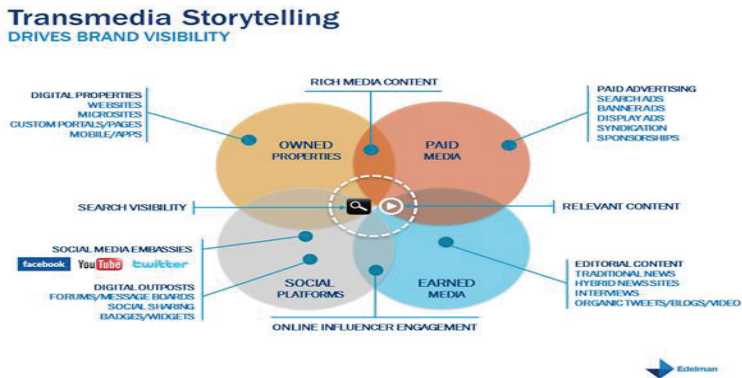
Source: PRATTEN, R.: *Getting Started in Transmedia Storytelling: A Practical Guide for Beginners*. New York : CreateSpace Independent Publishing Platform, 2015, p. 44.

Within the concept of transmedia storytelling, seven principles are defined, defining key questions and characteristics:

- **spreadability vs. drillability** – spreadability is linked to fan engagement, which is possible thanks to the Internet and the social media. In other words, the views of the story, and so the story itself, can spread freely through the World Wide Web as a modern oral tradition. Drillability is represented by media that fans can „smash“ because of the amount of information they can collect from a variety of platforms of the narrative, later put them together in the forums and analyze them as a community effort,
- **continuity vs. multiplicity** – continuity represents consistency in a fictional world that is made up of several smaller units and media platforms. Multiplicity is basically a term for fan fiction, a genre that has fascination, what it considers to be part of what it calls a „participative culture.“ It follows that many transmedia storytelling leaves plenty of space for fans to create their own stories that may not be part of an official script,
- **immersion vs. extractability** – these two terms describe the promotional, tradable and profitable aspects of the fictional universe. The Immersion expresses the state when an audience can really get into a fictional world in the form of fun parks. Extractability describes the potential of the story of producing more and more goods, such as key figures, props, costumes, etc.,
- **world-making** – it is an act of creating narratives with sufficient depth. This should result in a mythology that can be studied, mapped, shown in charts because of its complexity,
- **seriality** – it is about expanding the horizons of the fictional world by first „crushing“ the story into „meaningful parts“,
- **subjectivity** – describes the nature of the transmedia storytelling series, which is subjective because it displays multiple perspectives and perspectives from secondary characters, thus offering history and a more sophisticated fictional world with the use of viral advertising and guerilla marketing,
- **performance** – refers to the story as something that may include many cultural activators, i. e. elements that occupy the minds of the fan community.

1.1 Transmedia storytelling in branding

In today's world, the brand has the status of a separate international marketing mix tool, which is a valuable competitive advantage for the enterprise, not only in guaranteeing the quality of the production offered, but also by materializing customer cohesiveness with a specific social group for which the brand is distinctive.⁸ It follows that businesses no longer attempt to sell a product or service through persuasive advertising. Their goals are much more ambitious, i. e. the goal is to create a symbolic universe that makes sense: a brand. Each brand has a story.⁹ And as they say: „Great stories are more valuable to the brand than ever before, and the story is the organization's biggest secret weapon in an effort to differentiate itself from competition.“ The traditional brand is more or less created with iconic elements, i. e. logos or company graphic images. Online branding or branding is related to the user's interactive experience.¹⁰ The narrative is based on a set of characters, themes or aesthetic styles defining its fictional world.¹¹ In the concept of transmedia storytelling, the mark is expressed through the characters, the themes and the aesthetic style of a particular fictional world. This set of tag attributes can be translated into different media to create a floating set of different forms of fictional world expression. In fiction, fans can even participate in their expansion using branded attributes to create new situations or characters (Figure 2).



Picture 2: Transmedia storytelling in branding

Source: *Transmedia Storytelling: A New Way to Fuel B2C Inbound Marketing*. [online]. [2017-09-13]. Available at: <<http://www.business2community.com/marketing/transmedia-storytelling-new-way-fuel-b2c-inbound-marketing-0662954#CQLu4bl7UMUqeYf.97>>.

- 8 MAJEROVA, J., KLIESTIK, T.: Brand Valuation as an Immanent Component of Brand Value Building and Managing. In *Procedia Economics and Finance*, 2015, Vol. 26, p. 547.
- 9 PASHKUS, V., PASHKUS, N., PASHKUS, M.: Strong Cultural Brand Formation in the Global Economy on the Basis of Russian Art Market (The Example of St. Petersburg). In *Ekonomicko-manadžerske spektrum*, 2016, Vol. 10, No. 2, p. 50.
- 10 POPESCU, G. H., PREDESCU, V.: The Role of Leadership in Public Health. In *American Journal of Medical Research*, 2015, Vol. 3, No. 1, p. 274.
- 11 WROBLOWSKA, Z.: Requirements for Brand Managers and Product Managers Responsible for Competitiveness of Product and Brands. In *Journal of Competitiveness*, 2016, Vol. 8, No. 3, p. 7. [online]. [2017-09-20]. Available at: <<http://doi.org/10.7441/joc.2016.03.01>>.

Branding campaigns within the transmedia storytelling concept share a common set of design elements identified as:

- **stories** – in the transmedia storytelling concept, consumers are interested in stories of either true, fictional, fun, provocative or provocative nature. Stories are a good way to distinguish the brand from its competitors by branding it with an emotional component. A well-narrated story can even force the consumer to become a brand ambassador and, with the help of a positive word of mouth, recommend the mark to others. The following attributes contribute to the good story:
- **authenticity** – the authenticity of the story is judged by consumers based on their own experience. The more authentic the story, the more consumers believe it,
- **conciseness** – improves clarity by removing excess words or phrases from the story,
- **reversal** – a break in the story that helps consumers recognize their abilities to solve problems,
- **humor** – if the humor is tailor-made to the story of the brand in an effective way, it increases the brand's popularity and the consumer's attention,
- **participation** – it is a key element covering a wide range of activities from conveying interviews to blogging or commenting on articles to create new content,
- **brands** – the result of communication consisting of a „contract“ between companies and consumers.

2 Transmedia storytelling in the branding of Coca-Cola

Coca-Cola is one of the most famous and successful brands in the world. The beginnings of its success began in 1886 in Atlanta (USA), when the famous Coca-Cola formula was created by the pharmacist John Pemberton. The product was then commercialized so that after the Second World War it was falsified in 44 countries. As he had to face his biggest Pepsi competitor later in the year, and not having a number of local brands offering essentially the same product, he had to change his marketing strategy. Advertising and marketing are so important to Coca-Cola branding that Coca-Cola Content 2020's new marketing strategy outlines how it wants to change its marketing up to 2020. The concept of content marketing is a technology that focuses on creating and distributing relevant and valuable brand or product content to attract and engage the target audience. The brand also wants to tell stories that trigger conversations between people. According to videos, Coca-Cola wants to revolutionize the revolution through the transition to dynamic multi-channel chat. The Coca-Cola brand focuses on the 70/20/10 principle, which means that 70% of all published content is low risk (Coca-Cola has a solid foundation), 20% of the content is being upgraded based on what worked in the past (medium risk and higher consumer engagement), and 10% of the content represents completely new techniques of high risk (transmedia storytelling).

2.1 Transmedia storytelling campaigns of Coca-Cola

This section describes specific Coca-Cola marketing campaigns that meet the 70/20/10 principle and contain completely new elements and communication techniques, i. e. Coca-Cola Perfect Harmony, Coca-Cola - Happiness Factory and Coca-Cola Chok !.

- **Coca-Coa Perfect Harmony** – it was a marketing campaign that has collaborated and continues to work with one of America’s most popular television sessions - American Idol. In 2012, however, cooperation has reached a new level, and the Perfect Harmony slogan has opened the competition between songwriters Undefeated by singer Jason Derulo. In order for fans to join, they had to sign up for the American Idol homepage. Finally, the Coca-Cola jury selected three lyrical versions, which the audience voted for. The song then included the text with the largest number of votes. Winners could get autographs from singer Jason Derulo and a two-time trip to the American Idol final.¹²
- **Coca-Cola Happinnes Factory** – a marketing campaign that in 2006 was the first attempt at transmedia storytelling. Give it to the Coca-Cola slot machine and explore the magical world of all Coca-Cola employees who are helping Coca-Cola refresh a customer waiting outside the machine. The campaign has evolved between television commercials, 3 minute YouTube movies, powerhouse with magical Coca-Cola workers, gaming website, even soundtracks from Janelle Mona and Cee-Lo Green. In addition, other media platforms such as comics in Brazil and Japan were also used in special countries. Digital platforms included microsites, partnerships with other websites, online games and applications.¹³
- **Coca-Cola Chok!** – it was a marketing campaign of 2013 that was broadcast only regionally as television advertising in Hong Kong. Coca-Cola called this Chok! Campaign, because it is a slang word for youth in Hong Kong, meaning richly moving. The new and exciting part of the campaign was an iPhone app that was used with TV advertising. With this sophisticated app, players could capture overlapping Coca-Cola bottles from TV ads and get instant prizes. Collecting bottle caps was made possible by audio signals from a TV ad that triggered the app to work and sync the iPhone’s motion with TV advertising. The accelerometer on the iPhone was used to evaluate the motion quality and send the signal to the application. Thanks to their success, players could pay prizes for mobile games, discounts, McDonald’s vouchers, movie tickets or sports clothing. The complicated part consisted of the fact that the application could only work at the time of the TV spot, i. e. every night at 10:00. At the end, the campaign was already posted on YouTube to allow adults to play the game whenever they want.¹⁴

12 *The Cognitive Media. Coca Cola Content 2020, Transmythology. Full HD Video.* [online]. [2017-09-19]. Available at: <http://www.youtube.com/watch?v=LerdMmWjU_E>.

13 *Adobe: Happiness Factory: Sapient Shaves Days off the Development of the Third Generation Happiness Factory Digital Campaign for Coca-Cola Using Adobe® Creative Suite® 4 Web Premium Software.* [online]. [2017-09-19]. Available at: <<http://www.adobe.com/showcase/casestudies/cocacolasapient/casestudy.pdf>>.

14 *The Coca-Cola Company: Coca-Cola Chok!* [online]. [2017-09-19]. Available at: <<http://www.coca->

2.2 Results of transmedia storytelling of Coca-Cola’s campaigns

From the previous text, it is possible to argue that Coca-Cola effectively uses the concept of transmedia storytelling as a communication strategy in all the cases described. Each described Coca-Cola campaign contains emotional elements and a good story that people want to talk about. Using transmedia storytelling requires a tag to tell the story through various media and communication channels. Consumers need to find new information and create links between this expanded media content. Table 1 below shows an overview of the transmedia storytelling elements used in the above-mentioned campaigns.

Table 1: Transmedia storytelling elements used in Coca-Cola’s campaigns

Medium	Perfect Harmony	Happiness Factory	Coca-Cola Chok!
<i>Focus medium</i>	<i>television</i>	<i>online social media</i>	<i>app</i>
TV	x	x	x
Print		x	
Billboards		x	
Website	x	x	x
Public	x	x	x
Cinema			x
Point of Sale	x	x	x
Social Media	x	x	x
App/mobile			x
Single/song	x		

Source: Own processing

Table 1 shows that the **Perfect Harmony** campaign uses the assumption that music tends to connect people, j. Coca-Cola hand over her message in a musical context. The campaign begins on television as an American Idol sponsor and points to a website where contestants find information about the competition. The best motifs of the song are submitted for voting over the internet. Social media played its role in sharing favorite lyrics with other users. At the end of the process a song was released, which was presented publicly at Jason Derul’s concerts. Within the **Happiness Factory Coca-Cola campaign**, it has successfully used all four stylistic devices that have been recognized as crucial for transmedia storytelling. Firstly, the vending machine is not only authentic and expandable, but is focused on Coca-Cola, which is related to the main business. Therefore, it can be extended to include various characters in the past, present or future, as well as other interior vending machines and its everyday life. Second, the story is permeating. No media property transmits the whole world at once. Therefore, empty spaces are left for the consumer to close them himself. The more consumers interact with the different media points, the more information and joy they receive. And finally, the campaign’s message was everywhere: in the press, on billboards, and on the company’s website. On websites and social networks, each user has the opportunity to make his fortune further. This campaign was an opportunity for Coca-Cola to allow viewers to immerse themselves in the Coca-Cola

colacompany/viedos/coca-colachok>.

universe and actively communicate with each other and society without being sold directly. The latest **Coca-Cola Chok!** used totally different regimes, i. e. video for TV spot and iPhone game. Content and excitement could only be revealed when several types of media cooperated and consumed by consumers. The campaign started on TV and motivated people to download an iPhone app. Then, at 10:00 each evening, consumers could use both media to get prizes and play the game. Due to its success, Coca-Cola launched this campaign in public places, cinemas and social media so that consumers can play the game more often.

Regarding the application of the seven principles of the transmedia storytelling concept, we can state from the previous text that the principle of spreadability vs. drillability is the basis of every story process because spreadability is related to fan engagement and drillability is represented by media. Using a different view is basically the principle of subjectivity in practice. Although most campaigns are separate and do not require many pre-existing knowledge, they are in many ways linked and this connectivity is based on the principle of seriality and continuity. The abundance of information provided by Coca-Cola's campaigns has led to the performance of fans, meaning that knowledge communities with similar interests have created online databases that collect all the information about Coca-Cola in the world of the story. Other immersion and extraction criteria are not exclusive features of campaigns. In the case of the use of the four key brand elements, this is a difference within each Coca-Cola campaign. In order to provide a better overview of them, we describe them in Table 2.

Table 2: Use of brand story elements in Coca-Cola's campaigns

	Perfect Harmony	Happiness Factory	Coca-Cola Chok?
Authenticity	Since Coca-Cola sponsors American Idol every year and creates music for its campaigns, it strengthens brand authenticity. In addition, music makes everyone happy.	As the whole campaign is about producing happiness, this initiative is fully reflected in an effort to bring people together and leave them happy with friends and a bottle of Coca-Cola.	As the brand promises to have fun and enjoy life, authenticity is right.
Conciseness	The clarity of the story consisted in completing the song by Jason Derulo. The text that received the most votes was included in the song.	The clarity of the story was to connect with friends and share happy moments.	This initiative is direct, t. j. use TV spot and iPhone app to get interesting prizes.

Reversal	The top of the campaign was the performance of Jason Derul’s live, it was the end product of the campaign.	This campaign was an opportunity for Coca-Cola to allow viewers to immerse themselves in the Coca-Cola universe and actively communicate with each other and society without being sold directly.	The main culmination of this campaign was the understanding that the TV spot and the iPhone app must be used together to achieve the goal.
Humor	Not used.	The brand did not actively use humor, but humor could be part of sharing happy moments.	Not used.

Source: Own processing

Individual Coca-Cola campaigns combine their common tone and feel. No matter what other genres are inspired, these campaigns are typical of an optimistic mood and a bit of humor.

3 Discussion

All three campaigns include new and fresh marketing techniques that fall within 10% of the 70/20/10 principle as part of Coca-Cola Content 2020. Therefore, we examined the outputs of the analyzed campaigns. **The Perfect Harmony** campaign with singer Jason Derulo was successful, which also means that in 2013 Coca-Cola expanded its campaign from the original four weeks to eight. To celebrate success, Coca-Cola has enabled Jason Derulo to download the song for free. The song went to iTunes and the TOP 25 in the US, and for nine weeks the song stayed in the US TOP 100. The success of **the Happiness Factory** campaign is undeniable. Not only did global sales increase by 4%, but the campaign also gained more than 1,000,000 UV in the first six months, with an average of 5,000 people remaining on the web for 7.5 minutes. In addition, 813,000 online games were played with a 7-minute average and the app was downloaded 10,000 times in the first week. In the case of **Coca-Cola Chok!** an innovative approach combined television advertising with the aim of focusing on the young generation and breaking records. It was the first ever interactive gaming promotion in Hong Kong, and people loved it. After 1 day, game number one was in downloaded apps in the local app store. After one month, the app was downloaded more than 380,000 times. It’s surprising to note that apps have been made available for iPhone only. According to Coca-Cola, TV viewing data was also excellent as people even switched channels to watch the ad. Usually it is inversely. The overall ad view was more than 9 million on television, YouTube and Weibo (and the microblogging service in China and Hong Kong, which acts as a Twitter and Facebook hybrid and is very popular in these countries). This means an average of 1.28 times each man, woman and child in Hong Kong. According to Coca-Cola, this campaign has been the most successful promotional and TV commercial for 35 years in Hong Kong.

As customer value-perceived brand value is the primary source of the competitive advantage the brand has, it is very important for business entities to pay more attention to communication policy activities. While abroad, not only at the application level, but also within the formulation of theoretical concepts and approaches to this issue, in the Slovak Republic, in our opinion, the use of marketing communication in the process of building and managing the value of the brand is insufficient. We also attribute to the brand management specificities in the Slovak Republic, which are mostly derived from the characteristics of our political development in the second half of the 20th century. Domestic brands are thus disadvantaged by marketing communications trends against foreign brands, which primarily affects their perceived value and, by analogy, the length and course of their individual life cycles. In our opinion, Slovak business entities should be more interested in the concept of transmedia storytelling, due to the effective integration of different communication platforms. The only campaign with this concept was aimed at mitigating stereotypes and prejudices against the Roma population to collect information on the implementation of the SR Strategy for Roma Inclusion by 2020, on specific activities and projects implemented in this area, and to make them available to the public in the appropriate form.

From the foregoing, we therefore identify the following transmedia storytelling strategies for a campaign to mitigate stereotypes and prejudice against the Roma population:

- creating micropores including comics, video games, online clips and other media,
- creating parallel stories,
- creating Peripheral Stories,
- creating user-generated content platforms such as blogs or wikis to gain deeper insight into character ideas or backstage. The Twitter allows you to update the information in real time and can be used to report an event, provide responses, distribute conversations between characters, etc. The Facebook can serve as a central hub and be a permanent record of content and interviews. Other content may also be distributed on YouTube, LinkedIn, etc.
- In terms of stories, the transmedia storytelling innovation can increase the effectiveness and reach of brands in key ways such as: using collective intelligence to improve and develop brands, promoting participation as a brand value in enhancing consumer engagement in the brand story, enabling expansion as alternatives to the viral marketing and communication model.

Conclusion

Marketing communication is a marketing mix tool that demonstrates the greatest impact on customers' perceived brand value. The aim of contribution was to inform the reader of the theoretical foundation of the transmedia storytelling concept in the branding process and to analyze its elements in Coca-Cola's selected campaigns in line with the new Coca-Cola Content 2020 marketing strategy by the methods mentioned. From the post, we can say that the stories of media stories are supported by the growing use of different channels of communication, and consumers are used to combining media information and actively searching for them. The first trend

is the growing portion of the population that grows with video games and social networks. The second trend is the enormous increase in the use of mobile, cloud and social technologies. The latest trend is ongoing efforts to improve the brand's business processes, perform tasks or performances with the use of communication technologies. We can also claim that Coca-Cola is conspicuously presenting how the above techniques are used in practice. The essence is that the brand does not resolve the product, but to narrate stories and create branded content in line with the new marketing strategy of Coca-Cola Content 2020. Coca-Cola continues to be an innovative player in the marketing space by providing interactive and unforgettable experience associated with their brand. From the point of view of future research, there are several possibilities for further theoretical work in this area. Firstly, it should improve the definition of transmedia storytelling and analyze more of the experience with the concept in order to determine attributes and limits from the aspect of the type of narrative structure, which could increase the possibility of creating new stories. Ultimately, research should also focus on consumers of the transmedia storytelling concept, because not everyone is interested in it. Is the use of transmedia storytelling, for example, of new users, a native generation feature, or a narrative fan?

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ASSESSMENT OF USE OF INFORMATION TECHNOLOGIES IN TOURISM IN THE CZECH REPUBLIC

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Abstract

The contribution responds to a significant development in the field of information and communication technologies, which occurred in the last two decades and which also had a fundamental impact on tourism. It provides a concentrated overview of the implementation and use of computers and internet applications into the practice of tour operators and travel agencies, and at the same time it tries to predict the next possible development and trends coming from the world of informatics into the examined sector.

Key words:

Information technologies. Internet. Tourism. Tour operator. Travel agency.

Introduction

Tour operators (businesses that organize tours) and travel agencies (businesses that sell tours operated by others)¹ offer travel services in the Czech Republic. The main functions of tour operators are primarily to reduce information and transaction costs for the consumer and to reduce promotional expenditures for suppliers. Tour operators are the main players in the tourism industry.² Tour operators and travel agencies today play a very important role in creating the images of destinations.³ The rapid development of e-tourism has been accompanied by an increasing number of publications on its different aspects. Attention is paid to the way consumers use information and communication technologies in the field of tourism and hospitality, and there are assessed the factors that influence their buying behavior.⁴ All these researchers revealed that the adoption of e-business had become crucial for the survival of tourism companies in the new economy.⁵ Since the launch of commercial Internet applications in the early 1990s, many researchers have noted the potential of the World Wide Web in business, and advocated incorporating the Internet into the tourism industry.⁶ On the operational level, e-tourism assumes the inclusion of e-commerce and the maximum use of ICT to improve the internal efficiency of tourism organisations. At the strategic level, e-tourism requires the full integration of internal

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and external company's processes.⁷ The aim of this paper is to provide a general overview of the implementation of the computer equipment and its use together with the Internet by tour operators and travel agencies in the Czech Republic, and at the same time to predict the possible future development. The contribution uses the desk research based on Czech and foreign sources. To build the graph, the method of time series analysis was used. The year 2015 was chosen as the final reference year due to the fact that data for international comparisons are published with more time offset.

1 Development of the computing and information technologies implementation in the segment of tourism

The origins of information technologies mass using can be found in the first half of the 90s when these technologies became widely available for smaller companies and businesses. The implementation of information and communication technologies during this period resulted mainly in the installation of personal computers and the use of telephones connected to fax services. In the area of software, programs primarily for office work - text editors, to a lesser extent accounting programs and reservation systems – were used, and almost exclusively in the form of local applications. The use of computing and the Internet in tourism can be according to the opinion of authors divided into the following phases:

- introduction of a small computer equipment for local use (first half of the 90s),
- use of e-mail (replacement of a fax machine) (second half of the 90s),
- internet presentations (first half of the first decade of the 21st century),
- onset of online reservation systems (second half of the first decade of the 21st century),
- the general services integration across the discipline primarily in the area of data exchange and the centralization of the supply (first half of the second decade of the 21st century),
- concentration on multinational companies, the emergence of global services (transport and accommodation),
- the penetration of the shared economy into the accommodation and transport sectors.

Individual phases partially overlap. Their frequency may also vary substantially depending on the particular business entity. This periodization is based on the general development of the computing and the Internet in the Czech Republic, described by many other authors. The development of Internet technologies in the Czech Republic can be divided into three basic phases that can be characterized as follows:⁸

- Phase of academics which is dated to the years 1991-1995 when the Internet was used primarily by the academic community.
- Phase of popularization which falls into the second half of the nineties. In this period, the Internet gradually penetrates into business and is used for its simple presentation.

7 For more information, see: BUHALIS, D.: *eTourism: Information Technology for Strategic Tourism Management*. Harlow : Pearson Education, 2003.

8 See: STUHLÍK, P., DVOŘÁČEK, M.: *Marketing na internetu*. Praha : Grada Publishing, 2000.

- Phase of integration whose origins can be dated to the period around 1999 when there is a wider use of the Internet for commercial purposes.
- Phase transition to widespread use of mobile Internet (tablets, smart phones).

Internet is a valuable tool for both suppliers and consumers for information dissemination, communication and online purchasing.⁹ In the second half of 90's there were major changes in the implementation of information technologies into tourism. The problems of the existing way of communication can be defined in two basic levels:

- Communication with foreign countries represented the high economic burden resulting from the obligation to pay high international fees throughout the data transfer.
- Communication within the country used to become problematic especially during a seasonal exchange of information.

The first service, which began to be used by companies operating in the tourism sector, was the electronic mail. Internet presentations of individual companies were formed much later. The relatively low Internet user base in the Czech Republic at that time did not provide the guarantee reaching a sufficient number of potential customers, and operating an independent Internet domain was connected with high operating costs for smaller and medium-sized companies. To illustrate, it is possible to state that, for example, in November 1996, under the entry of the tour operator in the search engine www.seznam.cz, according to the empirical knowledge of the authors, there were mentioned only 5 companies. A significant phenomenon of the second half of the 90s was also the extension of tours of the „last minute“ type and the associated increased need for the rapid updating of data provided by the Internet. The turn of the millennium meant from a global perspective the mass expansion of the Internet as rapidly expanding information and communication technology. Businesses, including customer-oriented and information-intensive tourism enterprises, are increasingly adopting e-business models to achieve their organizational goals. Maintaining an effective website has thus become vital for a tourism business to strengthen its customer relationships and gain a larger market segment.¹⁰ The basic requirement of a contemporary demand is a higher quality supply and services, and that quality has become the most important factor in the existing climate and development of that demand.¹¹

Consumer's behaviour also changed as the Internet became one of the most influential information sources for travelling: "A new type of user is emerging, one who acts as his or her own travel agent and builds a personalised travel package".¹² The Internet was also transformed into an important channel for online transactions - 10% of EU

9 LAW, R., QUI, S., BUHALIS, D.: Progress in Tourism Management: A Review of Webside Evaluation in Tourism Research. In *Tourism Management*, 2010, Vol. 31, No. 3, p. 297.

10 LAW, R., QUI, S., BUHALIS, D.: Progress in Tourism Management: A Review of Webside Evaluation in Tourism Research. In *Tourism Management*, 2010, Vol. 31, No. 3, p. 297.

11 CAVLEK, N.: Tour Operators and Destination Safety. In *Annals of Tourism Research*, 2002, Vol. 29, No. 2, p. 479.

12 WETHNER, H., RICCI, F.: E-Commerce and Tourism. In *Communication of the ACM*, 2004, Vol. 47, No 12, p. 101.

travellers in 2008 bought their holiday travels from online tour agencies.¹³ Factors supporting the above mentioned facts became particularly: the implementation of computers on a large scale into the commercial sphere, into households and into the public sector, gradual reduction in the price of the Internet access and related services and thereby increase their availability.

Expansion of Internet usage in the Czech Republic over the last decade can be documented by the growing number of households with this technology. While in 2006 the proportion of households with the Internet was approximately 20% lower than the EU27 average, in 2015 this difference was only 4% (see Chart 1). In terms of connection quality, only about 15% of households had a high-speed connection in 2006, years later it was already full three quarters.¹⁴

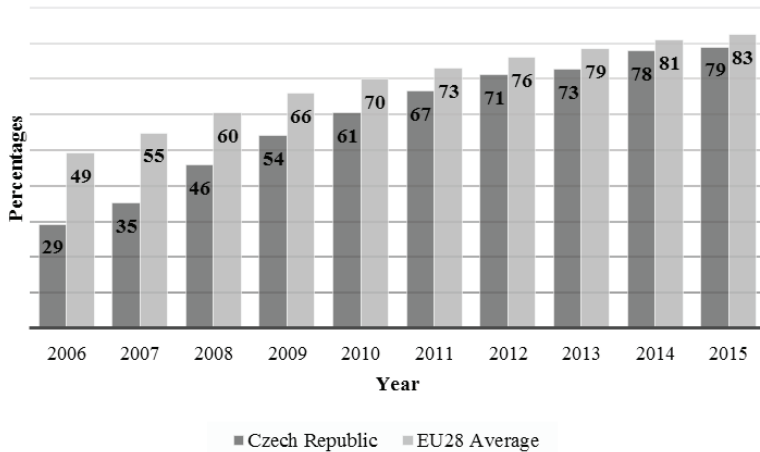


Chart 1: The share of households using the Internet - comparison between the EU28 average and the Czech Republic in% between 2006 and 2015

Source: *Czech Statistical Office*. [online]. [2017-09-27]. Available at: <<https://www.czso.cz/csu/czso/domacnosti-s-vybranyimi-informacnimi-a-komunikacnimi-technologie-mi-a5h934iw6a>>.

The Internet started, from the viewpoint of companies, to be perceived as a means suitable for communication with potential customers and therefore, suitable as a medium for the presentation of services and products of enterprises from all sectors of the economy. The rapid growth in the number of online users and the increasing rate of online transactions provide clear evidence of the popularity of the technology. For the 2002–2008 periods the growth of the tourism market was due mainly to its

13 *European Commission – Europeans and Tourism Autumn 2009 – Flash Eurobarometer*. [online]. [2017-09-25]. Available at : <<https://ec.europa.eu/growth/tools-databases/vto/eurobarometer>>.

14 *Czech Statistical Office*. [online]. [2017-09-27]. Available at: <<https://www.czso.cz/csu/czso/domacnosti-s-vybranyimi-informacnimi-a-komunikacnimi-technologie-mi-a5h934iw6a>>.

online component.¹⁵ Another important factor in the development of Internet services was also the implementation of a high-speed Internet connection which has been increasing in recent years. This fact opened a new platform for website operators that ceased to be a mere complement, but became one of the main promotional tools. Entities operating in the tourism sector responded flexibly to the situation. A big incentive for the use of the Internet in this sector was also the relatively low cost of Internet presentations and particularly big possibilities in the updating and editing of data which is crucial in this area of business.

Table 1: Development of a number of business entities in tourism in the Czech Republic in the years 2006 - 2015

Year	Number of travel agencies, tour operators and other entities	Dynamics of growth in %	From this a number of tour operators	Dynamics of growth in %
2005	10 785	-	2 233	-
2006	11 086	2,8%	2 281	2,1%
2007	11 298	1,9%	2 286	0,2%
2008	11 419	1,1%	2 258	-1,2%
2009	11 473	0,5%	2 191	-3,0%
2010	11 525	0,5%	2 167	-1,1%
2011	11 682	1,4%	2 153	-0,6%
2012	11 820	1,2%	2 130	-1,1%
2013	11 374	-3,8%	1 844	-13,4%
2014	11 553	1,6%	1 829	-0,8%
2015	11 622	0,6%	1 768	-3,3%

Source: Own processing

The number of business entities in tourism has decreased in 2013, both locally and globally. This was mainly caused by unfavorable global political situation and upheaval in Egypt, which is a major tourist destination. The deterioration of the security situation has led to the outflow of clients. According to the Czech Statistical Office,¹⁶ the number of longer foreign trips of Czechs declined by 7% between 2012 and 2014, affecting the economy of tourism businesses. Data Association of tour operators and travel agents of the Czech Republic shows the increasing percentage of Internet sales from the total number of tours sold in the Czech Republic. While in 2006 it was approximately 10%, in 2012 it was slightly more than 50%. Nowadays online sales are the most prevalent form. It is also seen that despite the decline in sales caused by the economic crisis, nor a change in the security situation, sales over the Internet constantly rise. Europe and the United States are ahead 10-20 percentage

15 *EyeforTravel Research – European Online Travel Report Edition 3*. London : EyeforTravel Ltd, 2009, p. 37.

16 *Czech Statistical Office*. [online]. [2017-10-05]. Available at: <https://www.czso.cz/documents/10180/46014668/crucr092917_410.xlsx/d322dc5d-d3b8-490e-91b1-323a9216ca73?version=1.1>.

points throughout the existence of the Internet.¹⁷ Based on previous experience, it can be assumed that in the Czech Republic there will continue a growing trend.

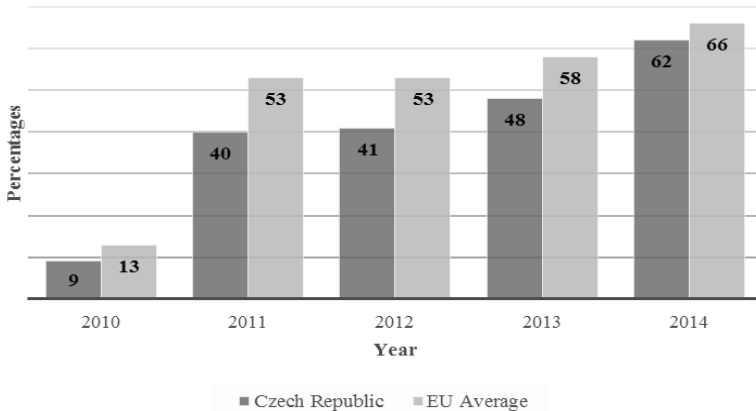


Chart 2: How to implement consumer holiday via Internet - Comparison of the EU28 average and the Czech Republic in% in 2010-2014

Source: Own processing

24% of respondents in the Czech Republic, according to the European Commission, in the questionnaire survey Eurobarometer survey said that their book holidays in 2015 would be online commercial services such as tour operators, airline companies, etc., which was 8% more than the EU27 average. In the same year, the same number of respondents (24%) used the online commercial services listing private housing offers from individuals, which is entirely in line with the average of citizens in the EU Member States (also 24%).¹⁸ The use of traditional services at the counter at a travel agency has shown a downward trend in recent years. This trend is characteristic of all EU Member States, but this trend is moving faster than the EU27 average in the Czech Republic.¹⁹ Business entities are therefore forced to look for ways to realize their business by applying new technological trends.

2 Discussion

Currently, all entities doing business in tourism use the potential of information technologies. The development of travel portals, whose content is based on the association of offers from various tour operators and additional services for Internet users, is in progress. These portals function on the market mostly in the form of travel agencies, but they are specific from the point of view of tourism as a whole. Trend now

17 *The Association of Tour Operators and Travel Agents of the Czech Republic*. [online]. [2015-03-07]. Available at: <www.accka.cz>.

18 *European Commission - Preferences of Europeans Towards Tourism 2016 - Flash Eurobarometer 432*. [online]. [2017-09-25]. Available at: <<https://ec.europa.eu/growth/tools-databases/vto/eurobarometer>>.

19 *Ibidem*.

is the effort of tour operators to promote their tours in web presentations of other entities. The interconnection of individual companies' offers is gradually forcing the integration of their information systems. Original sending of written materials is being replaced by the automated data exchange (protocols built upon open formats csv, xml). Towards the customer, the survey of services (automated compilation of individual offers the integration of different search services, new technologies and promotion of multimedia content) is in progress. As a result of tourism, there is a need to introduce innovations through communication and information technologies.²⁰

Attention should be paid to the areas of the Internet through the creation of user-friendly interactive Internet presentations. In the field of communication technologies, emphasis must be placed on using the latest applications for mobile communication devices.²¹ Buhalis (2003) considers the application of new technologies with an emphasis on internet promotion as the main tool for improving the competitiveness of destinations.²² A consistent view is presented by Soteriades (2012), which examines the role of strategic marketing and e-marketing.²³ Baker (2013) states that globalization has increased the importance of promotional activities at all levels - national, regional and local. The central role is considered of strategic planning in the area and the role of image in its presentation and the search for her own identity.²⁴ Tourism organization need to consider whether the facilities and services they provide to facilitate e-commerce could be improved to attract more visitors.²⁵ New technology channels across the Internet contribute to increase the efficiency of transaction-oriented functions such as reservation and payment.²⁶ Tour operators and travel agencies will also have to cope with competition from direct orders and the expansion of shared economy whose stormy onset is a strong trend today.

Conclusion

As shown above, the interaction of tourism and information technologies has always been strongly influenced by the economic situation. In the later stages of development, the economic situation of the entire population played an important role, affecting the penetration rate of the Internet access among standard clients. In the early stages of development, using examined technologies concerned mainly the mutual relations among firms in the sector, which initially only followed the traditional forms of communication. Then communication with target customers began to play an important role. The focus on target customers is accompanied by the demand for

20 HALL, M. C., WILLIAMS, A. M.: *Tourism and Innovation*. London : Routledge, 2008, p. 45.

21 BAKER, M. J., CAMERON, E.: Critical Success Factors in Destination Marketing. In *Tourism and Hospitality Research*, 2008, Vol. 8, No. 2, p. 82.

22 For more information, see: BUHALIS, D.: *eTourism: Information Technology for Strategic Tourism Management*. Harlow : Pearson Education, 2003.

23 SOTERIADES, M.: Tourism Destination Marketing: Approaches Improving Effectiveness and Efficiency. In *Journal of Hospitality and Tourism Technology*, 2012, Vol. 3, No. 2, p. 113.

24 ZHENGJIE, Z., TIAN TIAN, G., CHANGBO, S.: Development and Design of Tourism Destination Marketing System. In *Journal of Applied Sciences*, 2013, Vol. 13, No. 23, p. 5566.

25 CAO, K., YANG, Z.: A Study E-commerce Adoption by Tourism Websites in China. In *Journal of Destination Marketing & Management*, 2016, Vol. 5, p. 283.

26 HUANG, C. D. et al.: Smart Tourism Technologies in Travel Planning: The Role of Exploration and Exploitation. In *Information & Management*, 2017, Vol. 54, p. 758.

higher user friendliness at the expense of complicated technological background. At the same time, the ever wider integration of services of single tour operators, improving the automation of data exchange and pressures on their unification are in progress. Specialized portals, which came into being, have a significant market share. Automated data exchange among tour operators, travel agencies, specialized and general portals and Internet search engines is in progress. Another trend is likely to be the gradual concentration of the market into the hands of a few companies. This trend is given economically, technologically, and can be seen when compared with the surrounding world.

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ANALYTICAL VIEW OF THE CURRENT ISSUE OF USING ONLINE AD BLOCKING TOOLS

Mária Oleárová – Jakub Horváth

Abstract

The goal of this article is to approach the current situation regarding the use of Internet advertising blocking tools. In the introduction, we focus on basic theoretical backgrounds to clarify key concepts related to Internet advertising and its individual areas. Based on analyzes and studies dealing with the use of Ad-block tools, the article's attention is primarily devoted to describing the current global trends in this area. Our goal is to draw attention to the importance of the sphere in this analysis, as with the growth of many ad formats in the Internet environment, large emerging markets are becoming the driving forces behind the rapid growth of Ad-block tools, which also has a negative impact on the advertising industry.

Key words:

Ad-block. Marketing. Mobile devices. Online advertising.

Introduction

The attractiveness of the Internet as an effective advertising medium is given not only by the number of users representing very interesting target groups, but also by the development of Internet-based services and tools on the market. Internet has become an integral part of the media mixes of the advertisers. It established its position as a cheap, fast and flexible media with high quality of service and stopped being a supplementary media.¹ From advertising in other media, Internet advertising differs not only by enabling more effective targeting, flexibility, accurate, proven, and easy evaluation of the effectiveness of an advertising campaign, but also by offering interaction.² Online advertising is an ad that shows when consumers are viewing a website. These include advertising banners, tickers, interstitials, skyscrapers, and other forms of advertising.³ Other online advertising and promotion techniques include Rich Media advertising, Search Advertising, Contextual Links and Behavioral Advertising. Rich media are banners and other forms of Internet advertising which use multimedia technologies like Flash, InterVu, Java and etc.⁴ We agree with Janouch⁵ claiming that banner advertising was the first advertisement ever to appear on the Internet. Banners are small, rectangular boxes containing text and sometimes images.⁶ Companies pay for placing your banner on relevant websites. The more audience the banner will hit, the more the placement will stand.⁷ Some banners on the web are not charged but are published within a barter. At the beginning of the Internet era, visitors clicked on two to three percent of the banners displayed, but this percentage declined,

1 BAČÍK, R. et al.: The Importance of Facebook Ads in Terms of Online Promotion. In *Journal of Applied Economic Sciences*, 2015, Vol. 10, No. 5, p. 680.

2 PŘIKRYLOVÁ, J., JAHODOVÁ H.: *Moderní marketingová komunikace*. Praha : Grada, 2010, p. 34.

3 KOTLER, P. et al.: *Moderní marketing*. Praha : Grada, 2007, p. 89.

4 BLAŽKOVÁ, M.: *Jak využít internet v marketingu*. Praha : Grada, 2005, p. 102.

5 JANOUC, V.: *Internetová marketing*. Praha : Computer Press, 2010, p. 134.

6 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. 74.

7 ŠTEFKO, R. et al.: An Analysis of Perceived Topicality of Website Content Influence in Terms of Reputation Management. In *Polish Journal of Management Studies*, 2015, Vol. 12, No. 1, p. 179.

as advertisers started to discover new forms of communication.⁸ Banners are places on the Internet website where we can find the name of the advertiser (sometimes flashing, sometimes moving, sometimes static). A fee is charged for their placement on a webpage.⁹ Search Engine Advertising is a paid ad based on the keywords, after which the search engine publishes the link on the first page as a sponsored link.¹⁰ Behavioral Advertising works on the principle of gathering information that a prospective customer has visited and therefore advertises for his product.¹¹

At the turn of the millennium, there is a certain amount of upheaval in the field of Internet advertising. A big amount of money has been invested in ad campaigns with display ads, but mostly not quite successfully. Ad campaigns were expensive and efficiency was minimal. They are searching for tools for better ad campaign planning and for more effective evaluation of the effectiveness of internet advertising.¹² Just as the Internet is considered to be the fastest changing media and the internet advertising market, Janouch claims¹³ to advise the most volatile and most responsive respondents not only to the recipients' demand, but also to the needs of advertisers. For more effective ad campaign planning, the Internet community is beginning to look at ways to target advertisements more by targeting user demand and more closely monitoring their behavior immediately after the ad's announcement. Kozoň¹⁴ shares forms of Internet advertising based on the type of financial evaluation that results from its realization. The criterion divides the ad by the amount of funds that the publisher of the site receives:

- Based on the number of impressions – ad type paying for display of a graphic banner, impressions in this case are based on a 24-hour UIP (unique IP address), or for the same visitor is paid only once a day,
- Based on the number of clicks - in this case, is paid for clicks on various graphic and text banners,
- Based on the sale and the selling - the website owner will receive a financial reward only if a visitor who crosses a banner on a single organization's website and gets to another website, performs a specific action - order goods and etc.

An advertisement regulates the consumer's attitude towards the product or service it promotes. It creates a so-called person's personal relationship to the product, which is called the "brand person relationship".¹⁵ The customer has the feeling of a well-known brand and thus the trust in the product. Advertising encourages competition and thus maintains the choice of products of the same category and adjusts the pricing policy

8 KOTLER, P., KELLER, K. L.: *Marketing management*. Praha : Grada, 2007, p. 85.

9 SMITH, P.: *Moderní marketing*. Brno : Computer Press, 2000, p. 66.

10 FEDORKO, R. et al.: The Analysis of Blog Use as a Marketing Communication Tool by the Selected Target Group in the Conditions of the Slovak Market. In *Journal of Advanced Research in Law and Economics*, 2015, Vol. 6, No. 1, p. 68.

11 SWEENEY, S., MACLELLAN, A., DOREY, E.: *3G Marketing on the Internet: Third Generation Internet Marketing Strategies for Online Success*. Gulf Breeze : Maximum Press, 2006, p. 121.

12 KENT, P.: *Pay Per Click Search Engine Marketing for Dummies*. Indianapolis : Wiley Publishing, 2006, p. 39.

13 JANOUC, V.: *Internetoví marketing. Prosadte se na webu a sociálních sítích*. Brno : Computer Press, 2011, p. 94.

14 KOZON, T.: *Reklama – základný kameň internetu?* [online]. [2017-10-07]. Available at: <<http://www.inet.sk/clanok/5598/reklama-zakladny-kamen-internetu-i>>.

15 VYSEKALOVÁ, J., MIKEŠ, J.: *Reklama. Jak delat reklamu*. Praha : Grada, 2003, p. 106.

of the competitors. It creates the illusion that it is among the products, resp. services are fundamental differences and that the right choice for consumers will help with substantial problems.¹⁶ The main advertising goal is to increase sales in the long run, so sales targets seem very attractive. However, they may not always be appropriate. In addition to advertising, sales are affected by many factors such as good timing. In the case of bad timing, the turnover may not be higher at all. The reason will not be an unsuccessful ad campaign, but an unsuccessful product and poor timing of its introduction.¹⁷

1 The current state of the issue

In parallel, with the development of the Internet and online media, there is also an incredible increase in the number of disparate advertising formats in this environment, which is an increasingly indiscreet way of raising people's interest and awareness. However, the issue of the growing number of ad blocking software users whose advertising industry has been constantly subject in recent years is also inherently connected with this fact. Several studies addressing this issue are evidence of negative perceptions of advertising. One of them is the YouGov survey¹⁸ which was implemented in the period 20-23 May 2016. A representative sample stratified by age, race, education, voter registration, political ideology, party identification and geographical area were 1,000 American respondents. The survey noted, among other things, that the negative attitude towards advertising has only three percentage points more in the case of men (34%) than women (31%). Generally, however, we can say that although those respondents who are very happy with the ads are only a tiny amount, consumers who have at least a little bit of interest in advertising are significantly more. For males it is 28% and for women two more percentage points more.

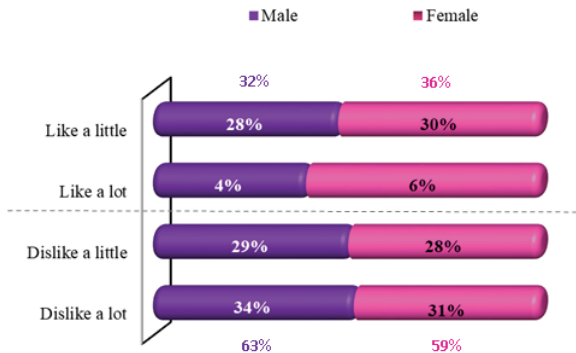


Chart 1: Consumer's attitude towards advertising

Source: YouGov 2016

16 BURTON, G., JIRÁK, J.: *Úvod do studia médií*. Brno : Barrister & Principal, 2003, p. 78.

17 PELSMACKER, P. et al.: *Marketingová komunikace*. Praha : Grada, 2003, p. 118.

18 YOUNGOV: *Who (Dis)likes Advertising the Most?* [online]. [2017-10-09]. Available at: <<http://www.marketingcharts.com/advertising-trends-68039>>.

This issue as well as the attitudes of consumers towards advertising, especially in the Internet environment, was also addressed by HubSpot Research¹⁹ with financial support from Adblock Plus, with an exploratory sample being provided by Survey Sampling International. The structure of this sample consisted of 1,055 respondents from the United States, Great Britain, Germany and France, and the survey itself was conducted from May to June in 2016. According to its results, up to 73% of respondents admit that pop-up advertising windows are the most disturbing advertising format for them. Only slightly less, 70% of the respondents said they do not like ads on their mobile phones and 57% of the respondents said ads are disturbing before uploading video content. The survey also reveals that offline advertising is considerably less disturbing to consumers than in the Internet environment. Only 19.5% of the respondents rated print advertising in magazines or billboards, which is less in comparison with pop-up advertising than half of respondents.

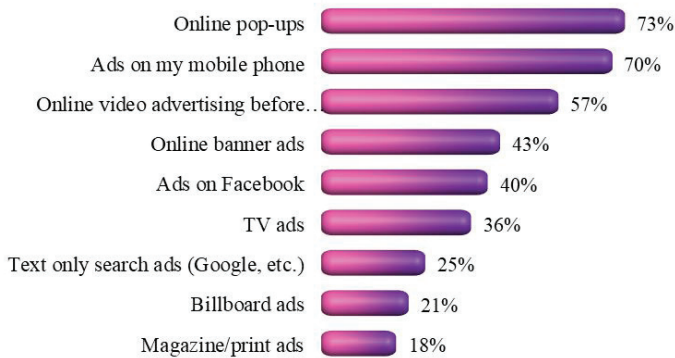


Chart 2: Consumer's attitude to individual ad formats

Source: HubSpot Research, 2016

Pagfair also points to the importance of ad-blocking²⁰ which reveals that the number of software to block ads installed on desktops and mobile devices is steadily rising. The result of the survey is that, on a global scale in December 2016, 615 million of such devices are in total, which represents, compared to December 2015, the number of installed software was at a level of 491 million to a 30% increase. Of the total number of devices that block ads, more than half, that is, 62% (380 million) mobiles. Year-on-year, the number of mobile ad-blockers increased by 105 million. In the case of desktop computers, a year-on-year increase of 17% was recorded, making up 236 million devices. Based on the final survey results, we note that the number of ad-block users is steadily growing. However, it is noticeable that the faster growth rate is in the case of installing software on mobile devices than on desktops. We believe this is linked to the global penetration of smart phones.

19 HUBSPOT RESEARCH: *Why People Block Ads (And What It Means for Marketers and Advertisers)*. [online]. [2017-10-08]. Available at: <<https://research.hubspot.com/reports/why-people-block-ads-and-what-it-means-for-marketers-and-advertisers>>.

20 PAGEFAIR: *2017 Adblock Report*. [online]. [2017-10-12]. Available at: <<https://pagefair.com/blog/2017/adblockreport/>>.

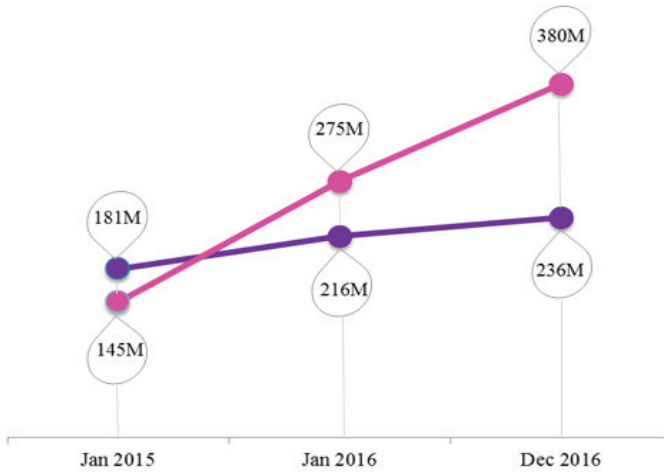


Chart 3: Development of Ad-Block Software Usage

Source: Pagefair, 2017

The analysis of eMarketer²¹ notes that this year the number of US Ad-Block software users will grow by 16.2% to 75.11 million. The largest group of consumers using these programs is, according to the above analysis, generation Millennials, born in the years 1981-2000. From this group of population is the most dominant age cohort of 18-24 years. ComScore²² in the combined method consisting of passive measurement (a sample of more than 30,000 Internet users) and a panel survey on a sample of 1 917 respondents, it also focused on the identification of advertising blocks in terms of their demographic characteristics. It has been found that on average, ads are blocked by men (18%) than women (15%) and that most people (average 25%) using ad blocking software are 18-34 years old, while for all other groups of respondents surveyed, the Ad-block tool usage rate was recorded at an average of 14%. At the same time, it is evident from Chart 3 that the highest rate of Ad-Block tool usage was measured among men between the age category 18-34 with a share of 28% and the lowest rate for all other cohorts with a share of only 15%. The analysis also showed that, as in the case of men, the highest proportion (22%) of ad-block usage was seen in the age group 18-34, but the lowest (12%) was detected in women of the age group 2-17 years. Other examined age groups of women recorded a 13% share. The results of the analysis show that for the 18-34 age group, the average Ad-Blocker is well above the average of all users. Ad-block tools are recorded in Canada. Conversely, the average age of older age groups (35-49, 50+) is below the average number of all Ad-Block users.

21 MICHELLE, C.: *Nearly Half of Young Millennials Use ad Blockers*. [online]. [2017-10-09]. Available at: <<https://www.rapidtvnews.com/2017021646190/nearly-half-of-young-millennials-use-ad-blockers.html#axzz4vUX0ZzpX>>.

22 COMSCORE: *Canadian Ad Blocking Study 2016 IAB for Marketers*. [online]. [2017-10-09]. Available at: <<https://image.slidesharecdn.com/comscore0iabcanadaad20blockingstudyfinalmay24-160527153733/95/canadian-ad-blocking-study-2016-iab-for-marketers-13-638.jpg?cb=1464363582>>.

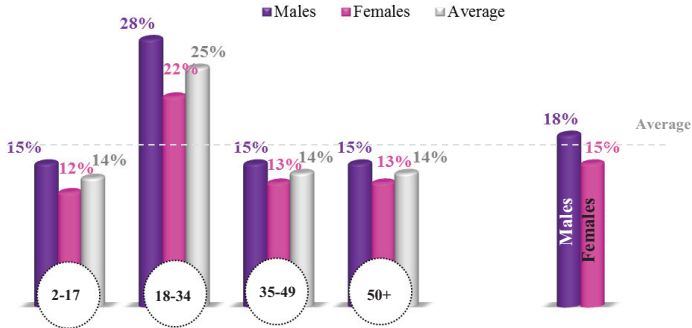


Chart 4: Using Ad-Block tools in terms of demographic characteristics

Source: comScore, 2016

The Global Web Index is also concerned with the Problems of Ad-blocking²³ which drew attention to the use of Ad-Block tools in terms of regions and their comparison on mobile devices and desktops. The survey was conducted on a sample of more than 350,000 Internet users between the age group from 16 to 64. The results of this analysis clearly show that all of the regions surveyed dominate the installation of blocking software on desktops but with the exception of Asia-Pacific where the situation is the opposite. Plus eight percentage points in this case is prevalent on the side of mobile devices. At the same time, we noticed a significant difference in comparison with other regions. While in Asia-Pacific the use Ad-Block software on mobile devices is 39%, in other countries only 19-23%. In addition, according to the results of PageFair's analysis²⁴ in the Asia Pacific region in 2016, Ad-Blocking has increased in mobile devices up to 40%. The biggest difference in the installation of Ad-Block software was recorded in North America where, according to the survey, of 18% more people block ads on desktop as on mobile devices. At the same time, it is noted that in this region, the number of Ad-Block desktop users among the other countries surveyed is the highest, reaching 38%. Similar results were also found in the case of European countries. There, 36% of the population is blocking desktop ads, while 19% of the consumers use Ad-Block programs on their mobile devices. With regard to the results of this analysis, it is noted that on average the largest proportion (35%) of devices blocking ad tool is in Asia-Pacific and vice versa, the lowest share (24.5%) was ascertained by a study in Middle East & Africa. The seriousness of the perceived problem of online advertising with which their blocking is related is also pointed out by a survey conducted by PageFair²⁵ conducted in November 2016 on a sample of 4,626 Internet users surveyed across the US, who focused their attention on the motivation and specifics of Ad-Block users. From its results, we can say that the most important reason to install ad blocking software is the distracting online ad formats, as well as the privacy concerns of respondents.

23 GLOBAL WEB INDEX: *Brand Discovery. Examining the Ways that Digital Consumers Discover New Brands, Products and Services*. [online]. [2017-10-09]. Available at: <file:///C:/Users/Ole%C3%A1rov%C3%A1/Downloads/Brand%20Discovery%20Q3%202017-Final.pdf>.

24 PAGEFAIR: *2017 Adblock Report*. [online]. [2017-10-12]. Available at: <https://pagefair.com/blog/2017/adblockreport/>.

25 Ibidem.

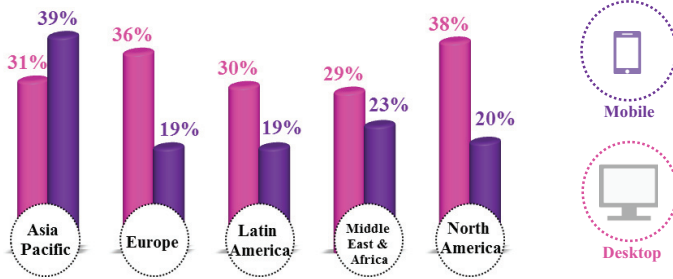


Chart 5:

Using Ad-Block tools by region

Source: Global Web Index, 2017

In addition, the analysis has shown that people with a bachelor degree 1.5 times more are blocking ads than an average adult, and this is 3 times more of these people are between the ages of 18-24. Moreover, the results of an interpreted survey reveal that the overwhelming majority (74%) of these users admit leaving the webpage if they are unable to view its content due to the installed Ad-Block tool. On the other hand, up to 77% of blockers declare they are willing to prevent some forms of online ads from blocking. The main reasons for installing Ad-Block software were mapped by comScore²⁶ in a combined method consisting of a passive measurement (a sample of more than 30,000 Internet users) and a panel survey on a sample of 1,619 respondents. The results of this survey suggest that most often, up to 62% of people block ads on desktops because they consider them too disturbing. However, for mobile devices, the most common reason (57%) is the large number of ads placed on the website. This reason is also the second most common motivator for installing Ad-Block software on desktops. 52% of the respondents said it was doing so mainly to protect the personal computer from viruses.

26 COMSCORE: *IAB Canada Ad Blocking II Study*. [online]. [2017-10-07]. Available at: <https://iabcanada.com/content/uploads/2017/06/1.-IAB-Canada-2017-Ad-Blocking_Final-Report.pdf>.

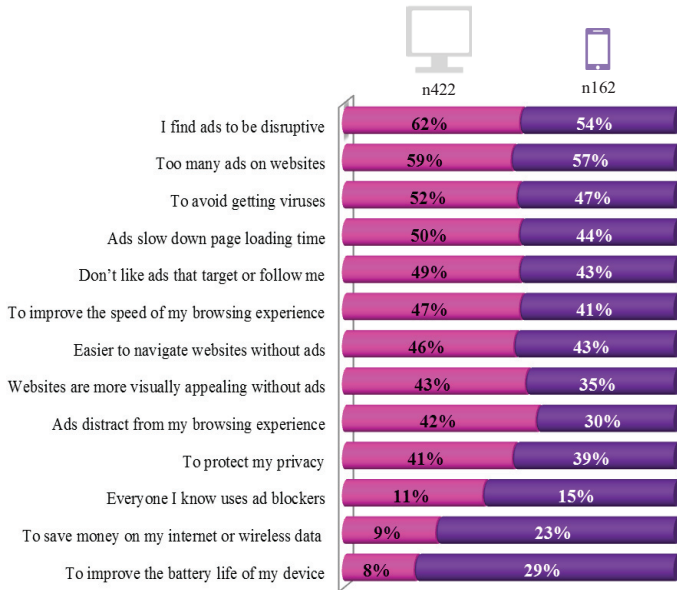


Chart 6: Reasons to install Ad-Block software

Source: comScore, 2017

Another reason is the slow content loading, selected by every second participant in the survey and by six percentage points less for mobile devices as well. People block ads because they do not like targeted ads (49% on desktops and 43% on mobile devices) or for privacy reasons (41% on desktops and 39% on mobile devices). We observe the opposite situation if consumers want to save money on their wireless internet connection. For 23% of the respondents, this is the reason for blocking ads on their mobile devices, while only 9% of the respondents consider this reason to install Ad-Block programs on their own computers. The least frequent reason to block ads on desktops is to increase battery life. Only 8% of the respondents selected this option, but in the case of mobile devices the share of respondents with this reason was only 29%.

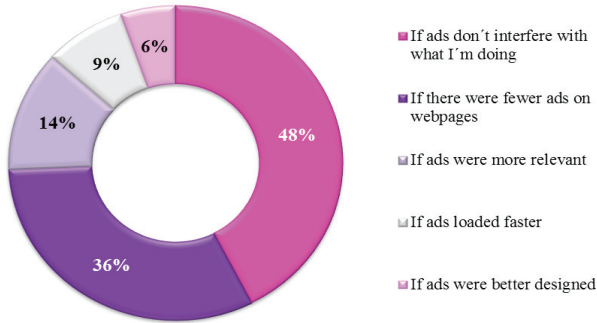


Chart 7: Reasons for not using the Ad-Block tool

Source: PONSFORD, D.: *Survey: Nearly One in Five UK Internet Users Now Blocking Online Ads*. [online]. [2017-10-07]. Available at: <<http://www.pressgazette.co.uk/survey-nearly-one-in-five-uk-internet-users-now-blocking-online-ads/>>.

Additionally, the YouGov company has been discussing Ad-blocking issues²⁷ which, on a sample of more than 2,000 UK respondents, highlights the results of the analysis, according to which 40% of Ad-Block program users claim that their goal is not to block all ads. However, less than six out of ten (57%) people using this type of software claim that their goal was to block only selected types of ads or ads from selected websites. According to the survey, almost half of the respondents (48%) said they are willing to not use Ad-Block programs if they do not interfere with what they are doing at the moment. Another group of people (36%) admits that they will not block ads if on the page would be less. One out of seven respondents (14%) would probably not block ads if they were more relevant. Only 9% of the surveyed respondents claim that an ad blocking software would not only be used if ads were faster. And 6% of Britons would not block ads if they had a more attractive design. Given the steadily increasing number of Ad-Block software users, some websites must stop providing free content. However, YouGov's analysis reveals, among other things, that most (61%) Britons prefer access to content free of charge despite the fact that ads are displayed on a website. By contrast, only 4% of consumers are willing to face the second option and therefore pay for content without displaying advertising.

27 PONSFORD, D.: *Survey: Nearly One in Five UK Internet Users Now Blocking Online Ads*. [online]. [2017-10-07]. Available at: <<http://www.pressgazette.co.uk/survey-nearly-one-in-five-uk-internet-users-now-blocking-online-ads/>>.

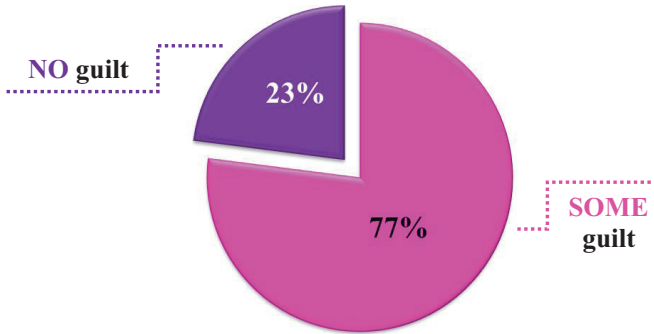


Chart 8: Share of Ad-block users and their attitude to websites

Source: BERBER, G.: *Gladly 2016 User Ad Blocking Report*. [online]. [2017-10-05]. Available at: <<https://gladly.io/blog/2016/09/21/2016-user-ad-blocking-report/>>.

The analysis of the company Gladly²⁸ which focused on the issue of Ad-Blocking and examining how Ad-Block users feel about the websites that are responsible for ad revenue. The results indicate that a substantial majority (77%) have a sense of blame from ad blocking, while 23% of Ad-Block users do not feel guilty.

Conclusion

The marketing communication that takes place in the Internet environment brings opportunities for businesses to reduce their advertising and promotional costs, streamlining the communication capabilities of organizations, and building lasting relationships, connections, and meeting individual wishes and needs between the salesmen and consumers.²⁹ Communication in the Internet environment, according to two authors³⁰ distinguishes a number of significant positive features. These include accurate targeting, personalization, interactivity, and the usability of multimedia content, easy measurability, and relatively low costs. At the end of this article, based on the above-mentioned analyzes and studies of a global character, it can be stated that the problem of online ad blocking is becoming more and more alarming in the advertising industry segment. Many companies providing online promotion services face an ever-increasing number of Ad-Block software users. This article provides an analytical view of the current state of the issue, which should also trigger significant changes in the sphere of growing digital ad invasion, and should also act as a major source for a better understanding of consumer attitudes and preferences related to the perception of ads placed in the Internet environment. Nowadays, that is, consumerism, advertising messages are an inherent part of our lives. According to the

28 BERBER, G.: *Gladly 2016 User Ad Blocking Report*. [online]. [2017-10-05]. Available at: <<https://gladly.io/blog/2016/09/21/2016-user-ad-blocking-report/>>.

29 For more information, see: FORET, M.: *Marketingová komunikace*. Brno : Computer Press, 2006.

30 See: KARLÍČEK, M., KRÁL P.: *Marketingová komunikace. Jak komunikovat na našem trhu*. Praha : Grada, 2011.

above analyzes, despite the huge amount of online ads, consumers are willing to show an understanding of less disturbing advertising formats. Therefore, in our opinion, it is inevitable for brands to respect the values and attitudes of consumers that they subsequently reflect in the basic pillars of the various marketing communication tools. Otherwise, businesses will increasingly be pressured by a growing number of ad blockers.

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THE COLLECTIVE MENTALITY OF CYBERNETIC CULTURE

Hana Pravdová

Abstract

The paper explores the issue of the formation of collective mentality that emerges based on the influence of cybernetic culture. The author argues that recent developments have led to new technical and technological innovations in the field of communication practices. Due to their influence, there have been changes in the mode of social interactions among both individuals and groups, the perception of temporal and spatial factors, and the way information is processed. These factors, the author asserts, significantly affect the development of a new collective mentality that has been emerging under the influence of cyberculture and may have fatal consequences for the individual as well as society as a whole.

Key words:

Collective mentality. Cybernetic culture. Cybernetic space. Society. Technological determinism.

Introduction

In the early 1960s, M. McLuhan could not fathom the possibilities of digital communication via Internet networks. Nevertheless, he understood very well developmental trends in the media field. One of his introductions to scholarly discourse was the phrase "global village" as a certain metaphor for media-interconnected societies in a global perspective. A decisive role, in his judgement, was to be played by TV that was experiencing its heyday at that time. His idea of a globally interconnected world can presently be regarded as a realistic, albeit futuristic, vision that has come true. To be sure, the notion of McLuhan's global village reflects and anticipates the possibilities of emerging telecommunication technologies as well as globalization trends in economy, politics, and culture that are typical of the second half of the 20th century, and which are even continuing well into the first decades of the 21st century. He defines the global village in a unified temporal and spatial dimension. Its emerging mentality is, however, conceived by McLuhan in terms of stimulating discontinuity, diversity, and division. He maintains that the emerging "global village, in fact, encourages maximal disagreement and creative dialogue. The global village is not characterized by uniformity and quiescence. Its features include disaccord and disagreement, just like love and harmony; that is, features of the common life of all tribal peoples."¹ Half a century after the term became rooted in media studies, McLuhan's thesis seems to be correct. The world has become a global information village, interconnected through an enormous number of information networks that can be "surfed" online in various spatial dimensions. In the globalized world, there have been increased tendencies leading towards diversity, but also towards the unification and homogenization of cultures.

The tendencies in cultural development, based on the intensification of global information flows, take place against the backdrop of technical and technological changes. In social sciences, terms such as information society, cyberspace, and cybernetic culture have been coined. Using these terms, scholars seek to define and reflect significant technical and technological milestones that have an impact on the

1 McLUHAN, M.: *Člověk, média, elektronická kultura*. Brno : JOTA, 2000, p. 240.

functioning of society and the mentality of cultures or civilizations. Authors by and large agree in the conclusions of their analyses of the reasons for the emergence of these phenomena, their ramifications, and the dating of their origins. It is roughly in the 1950s, when an era of industrial and business robotization and computerization began, through the massive expansion of information technologies for personal use and consumption in the last decades of the 20th century, until today.² A standing landmark remains a study by Pierre Lévy, published at the end of the last century.³ In it he pointed out the intense rise of Internet communication and defined terms such as “cyberspace” and “cybernetic culture”. He also referred to cyberspace in terms of “network” since it involves a specifically interconnected, networked environment of computers and their routes, pursuing a new type of communication through a flow of huge volumes (“ocean”) of information. Especially in the first two decades of this century, there has been, to our mind, their immense “domestication” and “individual interaction”. The aim of this paper is to define and analyse the factors that significantly affect the emergence and development of a new collective mentality that forms under the influence of cyberculture.

1 Contexts of technical and technological determinism

While some authors overestimate the significance of the technical and technological progress that has been made in the field of information technologies, the rest merely acknowledge it as an equal part of other social phenomena. M. Castells, for instance, emphasizes that it is not technology *per se*, but rather the reinforcement of economic, political, and cultural processes that define the nature of a society.⁴ Y. Masuda’s concept regarding information society is, on the contrary, strictly deterministic. He argues that it is an “invisible civilization” beyond physical space in the virtual world of computers and media.⁵ In this context of changes he describes a quiet, technical and technological revolution. By way of information technologies, the participation of citizens in social and political processes changes quietly, yet radically. Furthermore, the private lives of individuals are also changed essentially. As a result of the quiet revolution, there is an automatization of mental work, the emergence of new forms of knowledge, and the formation of new socio-economic systems. The spread and establishment of quiet changes is mutually determined by four basic factors. The first factor represents a complex technological system, consisting of various kinds of innovated technologies. The second factor brings these technologies together, gradually distributing them to their respective social spheres. Within the framework of the third factor, the result of previous processes is transformed into new types of productivity. The fourth factor represents the influence on the formation of new types of productivity with a potential to transform the whole of society.

2 For example: P. Lévy, J. Lohisse, D. Prokop, M. Castells, Y. Masuda, A. Toffler, H. Toffler, J. Connors, E. Evans, J. Martin, F. Machlup, M. Porat, R. Reich, H. Perkin, A. Gouldner, D. Harvey, A. Giddens, J. Baudrillard, M. Poster, H. Rheingold etc. (remark by the author).

3 For more information, see: LÉVY, P.: *Kyberkultúra*. Praha : Univerzita Karlova, 2000.

4 CASTELLS, M.: *The Information Age: Economy, Society, and Culture*. 3rd Edition. Oxford : Blackwell, 1998, p. 17.

5 MASUDA, Y.: *Managing in the Information Society. Releasing Synergy Japanese Style*. Oxford : Basil Blackwell, 1990, p. 141.

In the spirit of this technological determinism it is evident that the revolution in the field of information technologies bring new situations and qualities. The phenomenon of the chrono-spatial indefiniteness of cybernetic space represents a quality that has no equivalent in the history of cultures. Thanks to its characteristics it can outdo the previous classical information technologies that were based on flows via communication channels and networks. Drawing from this aspect, J. Lohisse seeks to set the new communication system in an imaginary chrono-spatial axis.⁶ He sees a solution for the dilemma of the terminological framing of the system in the defining of the spatial conditions of the previous communication eras, pursued in certain specific social conditions and technical and technological possibilities. Since the space for the era of talking was the village, for the era of writing the city, for the era of mass communication the megalopolis, he believes that new communication practices will lead to the emergence of a “technopolis”. The latter’s essence lies in an immaterial, virtual space based on new information powers, built of invisible cables, interconnected cells, and secret connecting routes that enables the definition and division of everything. It is an “otherworldly planet” where a change takes place in the perception of time and space, suggesting that there are transformations in the “approach, reference and relationship to language, the structure of society, and collective mentality.”⁷ The virtual world, made on the basis of the possibility of not limiting the cybernetic space forming the “technopolis” with the “oceanic streaming” of information flows that enable interactivity, has a unique quality – universality. It lies in the creation of an infrastructure for other systems, such as finances, business, transport, art, science, etc. In addition, it provides various possibilities for the interconnection of all knowledge and the inclusion of each piece of information into a hypertext. According to P. Lévy, cybernetic space both provides and modifies several of the human cognitive faculties, such as “memory (databases, hyperdocuments, digital files of all kinds), imagination (simulations), perception (digital sensors, remote presence, virtual reality), thinking (artificial intelligence, modelling of complex phenomena)”.⁸

Theories that favour a technological criterion refer to information technologies as the driving forces of all social changes.⁹ Currently, when we are experiencing an enormous boom of digital communication technologies, it is also true that the latter date rapidly. As a result, major investments are made in research and development facilities aimed at a considerable number of segments in the information industry. P. Lévy pointed out in this regard as early as the late 1990s that is impossible under the current conditions, i.e. a high rate of transformations in the “digital universe” and the level of our knowledge and experience, to foresee the different technical and technological mutations that can come about after 2000. It is the reason why he emphasizes the importance of the monitoring or re-evaluating of their effective influence on social and cultural changes.¹⁰ J. Lohisse in this respect makes note of profound changes on several levels, including the mental structures of the individual and the collective

6 See: A. H. Innis, M. McLuhan, D. Prokop, D. Fleur, S. Rokeach-Ball, P. Lévy etc. (remark by the author).

7 LOHISSE, J.: *Komunikační systémy. Socioantropologický pohled*. Praha : Nakladatelství Karolinum, 2003, p. 172.

8 LÉVY, P.: *Kyberkultúra*. Praha : Univerzita Karlova, 2000, p. 141.

9 See, for example: A. Toffler, H. Toffler, J. Connors, E. Evans, J. Martin etc. (remark by the author).

10 LÉVY, P.: *Kyberkultúra*. Praha : Univerzita Karlova, 2000, p. 22-23.

mentality. "There are hints suggesting the destabilization of the massification system, determined by the advancement of recent technologies that bring about profound changes on the level of language as well as social and mental structures."¹¹ It becomes clear that the change in the mental structure of individuals in the information society also forms the creation of the collective mentality of cybernetic culture framed into a perfectly "domesticated" and "individually-interactive" cybernetic space.

2 Contexts for the formation of cybernetic culture mentality

Cybernetic space enables the emergence of a specific cybernetic culture, determining its framework for collective intelligence and mentality. While involving a virtual space, it concerns the human as a part of a certain, really existing social whole and its culture. Although this world of immaterial "information" is formed by the human, being here for the human's sake, it permeates all systems accounting for a respective socio-cultural environment. Z. Slušná classifies them, defining three basic categories. The first category represents the system of "human communities and social groups forming a so-called social structure". The second category of the system is determined by the characteristics of activities and actions, while the third one represents the system of "cultural including 'guidelines' and 'recommendations' for pursuing activities and actions, at the same time systemizing all results of these activities."¹² The collective mentality emerges against the backdrop of the influence of these systems, finding its most notable expression through the ways of perception, comprehension, and interpretation of the reality by a certain community, as manifested through particular activities and actions, as well as the acceptance of the so-called "spirit of the time" that manifests itself through symbols, language, norms, and values. According to S. Gálik, it is evident that the collective mentality transforms itself because the media interfere with our "way of thinking and imagination and qualify our understanding of the world. Due to the use of the Internet, human thinking conforms to the flow of information that appears and alters in communication without any coherence, for example, when one surfs the web."¹³ One can suspect that this way of communication will significantly influence the behaviour as well as the way of reasoning of generations to come. This hypothesis is confirmed by the findings of Z. Hudíková. According to her, the media environment "features a diverse spectrum of groups of recipients whose media behaviour is mainly marked by the type of the media that was dominant during their youth."¹⁴ L. Volko connects the collective mentality with one's self-reflection of the world, one's surroundings, and a wider external world. "It is knowledge, it is wisdom, it is the ability to analyse reality and to choose the option that represents a value for us. Only a person who is capable of self-reflection is capable also of assessing another person and the world in its complexity and contexts."¹⁵

11 LOHISSE, J.: *Komunikační systémy. Socioantropologický pohled*. Praha : Nakladatelství Karolinum, 2003, p. 183.

12 SLUŠNÁ, Z.: *Aspekty a trendy súčasnej kultúry*. Bratislava : Národné osvetové centrum, 2013, p. 4.

13 GÁLIK, S.: *Filozofia a médiá. K filozofickej reflexii vplyvu médií na utváranie (súčasnej) kultúry*. Bratislava : Iris, 2012, p. 49.

14 HUDÍKOVÁ, Z.: Emotions a Key Element of News Reporting. In KUNOVÁ, V., DOLINSKÝ, M. (eds.): *Current Issues of Science and Research in the Global World. Conference Proceedings*. Leiden : CRC Press, 2014, p. 161.

15 VOLKO, L.: Mediálna kultúra a životný štýl. In PETRANOVÁ, D., MAGÁL, S. (eds.): *Megatrends*

With respect to the term “cybernetic culture”, P. Lévy speaks of a neologism referring to “a set of methods (material and intellectual), practical habits, attitudes, ways of thinking, and values that develop in connection with the growth of cybernetic space.”¹⁶ These factors form the peculiarities of the collective intelligence, i.e. the main driving force of cybernetic space as a unique quality of an interactive and social structure. However, he, at the same time, accentuates the concerned voices that deem this intelligence to be notably ambivalent since an immediate result of the latter does not necessarily have to be a new quality, but possibly also various pathological phenomena. These can include isolation, stress, the cognitive overburdening of the one who communicates, the development of one’s addiction as a result of the reliance on web navigation or gambling problems. Furthermore, they feature the dominance of institutions and exploitation, including, among other things, remote labour supervision or the delocalization of human activities in the third world. Another consequence is also the phenomenon of so-called collective “stupidity” that finds its expression, for example, in gossiping, conformity within a network or virtual society, the overflowing of networks with mediocre information, etc. It also points out the processes of social inclusion that discriminates against those who have refused to enter, comprehend, and appropriate this space. For them, communication in cybernetic space proves to be a “venom”. On the contrary, those who have mastered this space are able to move wisely within its borders. Therefore, the new way of communication represents a “remedy” for them. Regarding the possibilities offered by participation, socialization, barrier removal, and emancipation, “the collective intelligence provided by cybernetic culture represents one of the best remedies against technical mutation that destabilizes or occasionally even disqualifies the weak or the insufficiently adaptable.”¹⁷

Within the formation of the collective mentality against the backdrop of cybernetic culture, it clearly involves a very complicated process. The question is, whether humankind is on the brink of a new social order or whether it will cyclically return to time-proven schemes. This question is closely connected with the understanding of time and space that acquires a new logic and rationality in the cybernetic era. J. Meyrowitz is neither a sceptic nor a sharp critic but rather a realist regarding the issues of new communication technologies and their impact on the quality of the socio-cultural system. He believes that the development of new communication technologies has merely transformed the logic of social arrangement, not least due to the change it has brought about in the way we communicate social information.¹⁸ In this respect he formulates a bald argument that many of the features of the information society are identical to the features of the social and political life of aboriginal hunter-and-gatherer societies. For instance, in the case of cybernetic space there is no relationship to a certain territory; similarly, nomadic gatherers also roamed it without any sense of loyalty. Game and work in hunter-gatherer societies overlapped and was pursued in identical spheres. Children observed adults hunting and gathering and, consequently, played the hunters and gatherers. The same principle can also be

and Media: Demokracia verus mediokracia. Conference Proceedings. Trnava : FMK UCM in Trnava, 2012, p. 324.

16 LÉVY, P.: *Kyberkultúra*. Praha : Univerzita Karlova, 2000, p. 15.

17 LÉVY, P.: *Kyberkultúra*. Praha : Univerzita Karlova, 2000, p. 27.

18 MEYROWITZ, J.: *Všude a nikde. Vliv elektronických médií na sociální chování*. Praha : Karolinum, 2006, p. 251.

found in the present-day information society. Both children and adults spend a lot of time sitting in front of the computer screen, regardless of the fact of whether they are playing (computer games) or reading news or filling out charts or writing e-mails or chatting, etc. It is essential that the activities of children and the activities of parents take place in the dimensions of the same public cybernetic space.¹⁹

Instead, he sees the core of the issue in the interaction among people that is of an informational, rather than physical, nature. This, in turn, leads to chaos since our culture has lost its chrono-spatial anchoring. Information without physical supervision confuses us; we are not able to distinguish and make sense of gender, age, or hierarchical ranking. He perceives another problem, related to collective intelligence and the development of one's cognitive faculties, in the change in the way information is acquired and processed rationally. We have also lost interest in storing information because we now have at our disposal various structured, non-linear data banks of information. As a result, we lose a sense of continuous linearity, consisting in the awareness of causes and effects, arguments, and the chain of causation among phenomena, thus limiting our analytical skills and our rational capacities. Instead, the computer is increasingly used as an unmanageable jungle of bits and pieces of data. Some other theorists similarly argue that this fragmentation devoid of causation, the continuity of development, or the deeper uncovering of relevant structures, poses a serious threat to human rationality and the ability to contemplate phenomena and relations in causal links.²⁰ A person socialized in the new media-communication situation and the mental atmosphere of cybernetic culture becomes a slave of the here and now and a prisoner of a fragment torn away from the context of events or facts. J. Meyrowitz uses the comparison with the hunter's behaviour to gloss very aptly the mental dimensions of such a person. If one feels hungry for a couple of causations, he argues, "one simply hunts or gathers some data, analysing it afterwards. The discovered causation is often 'devoured' and digested immediately without being set in context with other knowledge and ideas."²¹

Conclusion

There is no doubt that the mass media can influence the functioning of some cultural elements, or even initiate a change thereof. However, the extent of this influence depends on multiple factors. This can involve, for instance, social groups that are deliberately brought up and educated so that they do not get to the mental level of Meyrowitz's "hunter", instead receiving and processing information in such a way

19 Ibidem, p. 258.

20 When discussing the research on human cognitive faculties, one can refer to, for example, the findings of Z. Hudíková. According to her, the Internet has become a space where geographical, cultural, economic, and social differences cease to exist and where a vast number of individuals, various groups, and subcultures come together who would never encounter each other in the real world due to physical barriers. On the other hand, however, she also refers to the bias and the trivialization of the topics that are discussed here (for more information, see: HUDÍKOVÁ, Z., TAR, M.: Facebook Community and Its Communications Habits. In MATUŠ, J., PETRANOVÁ, D. (eds.): *Marketing Identity: Digital Life. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2015, p. 385-398).

21 MEYROWITZ, J.: *Všude a nikde. Vliv elektronických médií na sociální chování*. Praha : Karolinum, 2006, p. 259.

that is typical for the legacy of European philosophical thinking. D. Petranová in this context points out the need to revitalize critical thinking that, to her mind, “enables one to see the world in its true reality, and not merely its media surrogate.”²² However, it is currently beyond doubt that new communication technologies have created space for the exercising of a new platform of cyberculture and significantly influenced the mental atmosphere of the post-millennial age especially. Furthermore, there is no doubt that, just like every other cultural system throughout history, the one formed under the conditions of cybernetic space is also going to develop further. The question remains, though, in which direction will this development lead?

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22 PETRANOVÁ, D.: Rozvíja mediálna výchova v školách kritické kompetencie žiakov? In *Communication Today*, 2011, Vol. 2, No. 1, p. 68.

SLUŠNÁ, Z.: *Aspekty a trendy súčasnej kultúry*. Bratislava : Národné osvetové centrum, 2013.

VOLKO, L.: Mediálna kultúra a životný štýl. In PETRANOVÁ, D., MAGÁL, S. (eds.): *Megatrends and Media: Demokracia verzus mediokracia. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2012, p. 323-331.

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INTEGRATING ONLINE ADVERTISING INTO INTEGRATED MARKETING COMMUNICATIONS

Jaroslav Světlík

Abstract

There can be no doubt that advent of Internet and the development of digital media has transformed marketing and marketing communications into a completely new form. Most businesses using online communications to advertise or use the other forms of marketing communication consider digital communication to be a kind of communication that exists somewhat outside of traditional offline media. This attitude, despite the fact that a number of experts warn against the application of traditional theories and practices of marketing communications to the field of online advertising, is incorrect. When planning a company, or any other subject communication, is necessary to integrate all forms of communication using both online and offline media. This conference paper represents a survey study, which summarizes the current state of knowledge, focuses on the benefits of this approach, summarizes the basic IMC models from the point of view of integrating online advertising and ultimately affects the importance and position of individual media in terms of meeting the communication goals and its effective use from the point of particular stages of marketing funnel.

Key words:

Communication goals. IMC models. Integrated marketing communications. Marketing funnel. Online advertising. Online and offline media.

Introduction

The advent of Internet and the development of digital media have transformed marketing and marketing communications into a new form. Already in 2001, Michael Porter, one of the world's strategic marketing gurus, said that "the key question is not whether to use Internet technology - companies have no other option if they want to remain competitive - but the question is how to use it."¹ Actually, all organizations use at least some of the forms of digital (online) communication, at least each of them has its own web sites and use e-mail to communicate. Other entities use new, digital media in a very sophisticated way and on a mass scale. However, it is still necessary to set a question, if they do so efficiently and effectively and if they are doing their best to meet the set communication goals. At the same time, attention must be taken of the historical development of traditional and new forms of communication.² The importance of online advertising as part of complex integrated marketing communications has been steadily increasing recently, its effectiveness is high and it could be said that only few commercial or non-profit entities would be more or less unaware of this communication and their tools today. Experts predict that in the very near future, this form of advertising will dominate, though there is no use to prematurely bury traditional media and traditional forms of advertising. There are many entities which use online communication to advertise next the other forms of marketing communications. They consider digital communication to be a type of communication that is somewhat out of traditional communication which uses offline media. Although a number of experts warn against applying traditional theories

1 PORTER, M.: Strategy and Internet. In *Harvard Business Review*, 2001, 3/2001, p. 62.

2 VAVREČKA, V.: Role a síla tradiční marketingové komunikace v kontextu trendů jejich vývoje. In *Mezinárodní vědecká konference: Média - Moc - Manipulácia. Conference Proceedings*. Bratislava : Paneurópska vysoká škola v Bratislave, 2016, p. 455-478.

and practices of marketing communication to the field of online advertising,³ this attitude is rather mistaken. When planning a business communication (or any other subject communication), it is necessary to integrate all forms of communication using both online and offline media. This does not mean that in some cases only online communication will not be a priority, and traditional forms in offline communication will be minor or zero. Of course, the opposite cases may also exist. They can exist, but more or less exceptionally. The degree of representation is determined by the media preferences of the target group and the behavior of its members on the internet on the one hand, on the other hand the preferences of the organization in terms of marketing and communication goals, management communication control requirements, access to target segments etc.

1 Integration of online advertising into IMC

In case of strategic advertising planning, traditional forms cannot be separated from new ones. Also, online advertising has to be planned and doing so “integrated into integrated marketing communications”⁴ The concept of integrated marketing communications is not new. Its birth dates back to the 1990s. With time and the development of new communication technologies, the content and understanding of IMC has changed. This is a complex concept that has undergone many years of development. There are number of definitions, some of them are very complex. Many of them, however, have shown, after a certain period of time that they do not fully describe the understanding of this construct at any given time. Perhaps the shortest definition is that “*IMC can be defined as a cohesive mix of communication and other activities and tools designed to deliver consistent message to target customers in a synergistic manner that best meet the organization’s goals*”⁵ However, this simple and memorable definition cannot affect the complexity and interdependence of this concept. That is why Picton characterized IMC by the following main features:

- Planning process;
- Target group range;
- Range of communication tools;
- Range of communication message;
- Range of media;
- Clearly defined communication goals;
- Managing all forms and places of contact with the message;
- Effective management and integration of all promotional activities and people involved;

3 TRUONG, Y., MccOLL, R., KITCHEN, P.: Practitioners’ Perceptions of Advertising Strategies for Digital Media. In *International Journal of Advertising*, 2010, Vol. 29, No. 5, p. 710.

4 PICTON, D.: *What is Integrated Marketing Communications? Integrating „Integrated Marketing Communications“: 3 Models, 4Cs, 4Es, 4Ss, and a Profile*. [online]. [2017-09-29]. Available at: <https://www.researchgate.net/publication/313361674_WHAT_IS_INTEGRATED_MARKETING_COMMUNICATIONS_Integrating_‘integrated_marketing_communications’3_Models_4Cs_4Es_4Ss_and_a_Profile>.

5 COPLEY, P.: *Integrated Marketing Communications (IMC) is not Just for the Big Boys – Part of the Future of IMC Lies in SME Marketing Strategy*. [online]. [2017-09-29]. Available at: <https://www.researchgate.net/publication/266140539_Integrated_Marketing_Communications_IMC_is_not_just_for_the_big_boys_-_part_of_the_future_of_IMC_lies_in_SME_marketing_strategy>.

- Include all brand building activities and business name.

In his last study the same author suggested a comprehensive model of the functioning of the IMC including online and offline media. His model is based on three known models and if these models are integrated, it could bring many benefits which he characterizes as 4C, 4E and 4S:

- **Coherent** – logically connected,
- **Consistent** – not self-contradictory, in harmony,
- **Continuity** – connected and contiguous over time,
- **Complementary** – balanced, supportive,
- **Enhancing** – improving, intensifying,
- **Economical** – least cost in resources,
- **Efficient** – doing things right, competent,
- **Effective** – doing the right things, achieve objectives,
- **Synergistic** – 2+2=5 phenomenon, the whole is greater than the sum of the parts,
- **Synchronistic** – time and in appropriate sequence,
- **Symbiotic** – mutually dependent but benefiting from uniqueness of individual elements,
- **Systematic** – part of a unified system.⁶

The concept of integrated marketing communications is often misunderstood as the mere integration of individual communication mix tools. But this integration is only the first step in the complex process of integrating IMC's activities. It is necessary to include and subsequently evaluate the whole integration process:

- Integration of the communication mix - integration of all parts of the mix.
- Integration of marketing and communication mix, including compliance with marketing and communication goals.
- Creative mix integration - alignment of individual parts of the creative strategy within the IMC.
- Integration within an intra-organization, ie integration of procedures, activities, individual organizational units and individual employees who are the sources of marketing communication both inside and outside the organization.
- Inter-organizational integration, ie integration of communication towards all external organizations, firms, agencies, stakeholders, distribution channels, public administration and self-government bodies.
- Integration and use of all available information and database systems.
- Integration of marketing communications with communication carried out within corporate identity.
- Geographic integration – it is integration of intra-country communication, internationally, while respecting economic, cultural, religious, political and ethnic differences and specifics.⁷

6 PICTON, D.: *What is Integrated Marketing Communications? Integrating „Integrated Marketing Communications“: 3 Models, 4Cs, 4Es, 4Ss, and a Profile*. [online]. [2017-09-29]. Available at: <https://www.researchgate.net/publication/313361674_WHAT_IS_INTEGRATED_MARKETING_COMMUNICATIONS_Integrating_integrated_marketing_communications%3_Models_4Cs_4Es_4Ss_and_a_Profile>.

7 Ibidem.

2 IMC models framework

There is not only one view of the IMC. We should look at this concept from multiple angles. Different views of IMC work can be expressed through three fundamental models: IMC Process Model, RABOSTIC Planning Model, and Wheel of IMC Model (Communication mix model). The first one, **IMC process model** is based on the traditional concept of communication models explaining the functioning of marketing communications, which means communication between the source and recipient of the message, encoding, decoding, noise, media, etc. This communication takes place in the context of the macro and the micro environment. The movement of the message is not unilateral, thanks to the interactive nature of the online media, it takes place in the form of the two-way communication between the source and the recipient, and by the mutual communication between the original recipients. They become the source of new messages transmitted primarily by word-of-mouth. The basic principle of this model is to understand and explain how the IMC works. The **planning RABOSTIC**⁸ model is also applicable to IMC planning and management. Following the planning cycle and feedback containing information on outputs of previously implemented communication campaigns and activities, it also contains the necessary decisions that need to be made when creating the resulting communication plan. When implementing the IMC concept, individual plans cannot work independently, or in isolation, but as a whole. The right part of the model (see Figure 1) shows the information needed to formulate the individual phases of IMC activity planning. At the heart of the model is the necessary research and analysis of the information necessary for effective decision-making, which is related to the creation of an IMC plan. Evaluating these activities is another part of this model. The principle of this model is to understand how IMCs are organized and managed.

The **Wheel of IMC** model focuses mainly on activities directly related to the communication mix, in line with the translation it offers a different view than the previous two models. It is possible, and quite right, to argue that the traditional distribution of the communication mix (advertising, PR, sales promotion, direct marketing, personal selling) is already overcome today, similarly to the 4P marketing mix (which was first defined in 1948 by Neil Borden and this traditional concept is often the subject of criticism and attempts to “improve”). The somewhat limiting categorization of the communication mix in the context of new and emerging forms of marketing communication is apologized and accepted by experts for its simplicity, clarity and general acceptability. On the outer periphery of this circular model, media is the necessary means to give “voice” to communication. In its center, symbolically as a means of integration, are 4C, 4E and 4S mentioned above. The principle of this model is to understand how marketing communications work through the various communication mix and media tools. Picton linked these three models and offered new views of IMC. Linking the Process Model with the Planning RABOSTIC model allows you to unveil the management of individual marketing activities such as CRM, product/organization image, brand management, including brand development and its equity. Linking the IMC Planning Model with the Wheel of IMC Model reveals a

8 The acronym RABOSTIC is based on the first letters of the words describing the planning cycle – Research; Audience; Budget; Objectives; Strategy; Tactics; Implementation; Control (remark by the author).

comprehensive planning of communication, including the individual steps to meeting communication goals by selecting an appropriate strategy, which means the use of individual communication mix and media tools. An integral part of the planning process is the permanent evaluation of its effectiveness and efficiency. Last but not least, the interconnection of the Wheel of IMC model with the Process Model reflects the fact that the communication process targeting the target recipients is influenced by the use of media and individual communication mix tools. The complexity of the integrated IMC model, including the online media status, is evident in Figure 1.

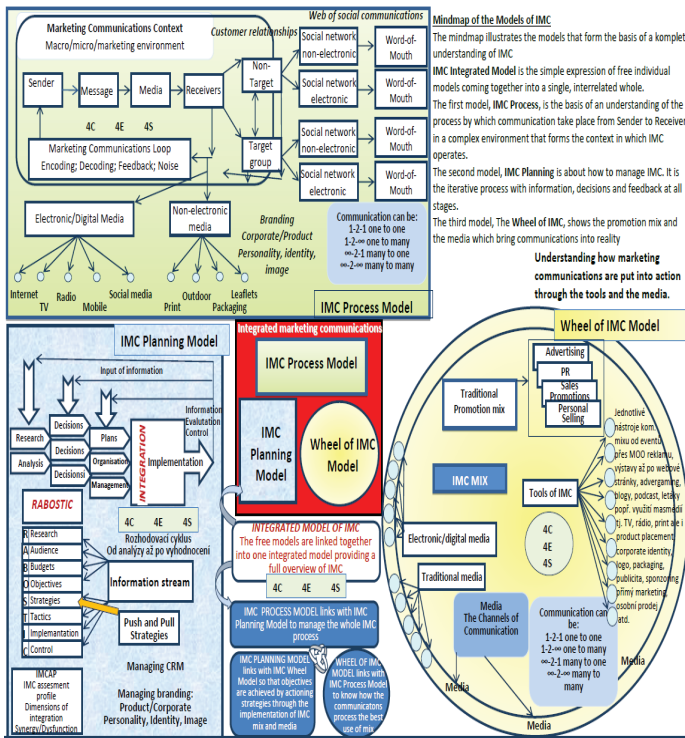


Figure 1: Mindmap of the Models of Integrated Marketing Communications
 Source: PICTON, D.: *What is Integrated Marketing Communications? Integrating „Integrated Marketing Communications“: 3 Models, 4Cs, 4Es, 4Ss, and a Profile.* [online]. [2017-09-29]. Available at: <https://www.researchgate.net/publication/313361674_WHAT_IS_INTEGRATED_MARKETING_COMMUNICATIONS_Integrating_‘integrated_marketing_communications’3_Models_4Cs_4Es_4Ss_and_a_Profile->

3 Online and offline media in IMC

In the above text we have shown quite sophisticated way how to integrate traditional, offline media and newer media online. This decision is determined by a number of factors. These are, among others, communication goals, as well as the influence of communication through media on the individual stages of consumer decision-making in the course of its journey with the so-called marketing funnel. The right way how

to use particular media together with various communication mix tools can approve a notable synergic effect of their impact on the target recipient. Communication with potential customers is just one side of the coin. There are many factors that determine how it affects them in the process of purchasing a product. Above all, the personal characteristics of each consumer, including his/her motivation, ability and opportunity to process the message, his/her engagement etc. If any of these features are absent, then the advertising communications usually lose their effects. If these factors are present, other variables such as medium, the context of the communication, the content of the advertising message, etc. may begin to play their role in effective communication. With better understanding of each media, it is clear that their properties and characteristics are predestined to meet specific communication goals. For example, cell phone or outdoor advertising is intended to commemorate or strengthen the awareness of advertised product/brand, not to provide detailed information about them. Other media, such as TV or Youtube advertising, are more likely to meet those goals that are associated with an emotional response, respectively, with creating a positive image. We know that the outputs of advertising communication are also influenced by the content of the communication (by its implementation, information content) creative strategies (using celebrities, special effects, strong emotions - such as fear, choice of musical accompaniment, humor etc.). All of these factors have a significant impact on the motivation of consumers to process advertising messages. Many of these factors are also functional in both offline and online environments. However, there are questions about, among other things, the motivation, content and context of advertising on social networks, etc., which are still waiting for answers. Another factor that can play a significant role in online media is the medium itself. The small screen of a mobile phone may be an obstacle to getting a detailed amount of website information that does not allow both sides to interact with customers to a great extent also by a desirable communication effect.

When we slightly simplify the issue of communication goals, we can divide them into brand recall/awareness, its salience by providing detailed information which concentrate on the benefits the product through its features, brand image and personality as well as building trust in it. On of very important communication goals is to generate positive emotions, which subsequently give the product some "added value" against competing brands. The final goal of advertising communication is to sell or support some activities which are necessary to do to fulfill it. Therefore another goals of online advertising can be to bring about the desired activities, for example to agree to receive newsletters, providing data and contacts so that we can continue our communicaton with the consumer, write reviews of the purchased product or many others. Another important goal of Integrated maretking communications is to strengthen loyalty and create engaging customers and transform them into brand advocates/evangelists. A summary of the use of particular media or communication mix tools in terms of their impact on the fulfillment of individual communication goals is shown in Table 1.

Table 1: The Relative Strengths of Different Communication Options Across the Consumer Decision Journey

Decision journey stage	TV	Promos	Events	PR	Social Média	Website	Search	Display	Mobile	Direct	Selling
Needs	+++	+	+	++	++	+	+++	+++	++	+++	+++
Is aware	+++	++	+++	++	++	+++	+++	+++	+	+++	+++
Examines	++	++	+	+	++	+++	+++	+++	++	+++	+++
Learns	++	++	+	+	++	+++	+++	++	+++	+++	+++
Likes	+++	++	+++	++	+++	+++	+	+	+++	++	++
Will pay	+	++	+	++	+	++	+	+	++	+++	+++
Commits	+	+++	+	+	+	++	+	+	+++	+++	+++
Consumes	+	+++	+	+	++	+	+	+	++	+	+
Is satisfied	++	++	+	++	++	++	+	+	++	+	++
Is loyal	++	+++	+++	+	+++	+++	++	+	+++	+++	+++
Engages	+	+++	+++	+++	+++	+++	+	+	+++	+++	+
Advocates	+	+	+++	++	+++	+++	+	+	+++	+	+

Notes: +++ = greatest influence ++ = medium influence + = least influence

Source: BATRA, R.: Integrating Marketing Communications: New Findings, New Lessons and New Ideas. In *Journal of Marketing*, 2016, Vol. 80, Special Issue, p. 133.

An important part of decision about the communication strategy is the choice of communication goals (and outputs) related to the individual stages of the consumer decision process (marketing funnel). These phases are based on a linear concept of advertising. In the first phase, the consumer feels the need or desire and begins to consider which product can satisfy them. Here you can get direct marketing mobile marketing, some apps downloaded to our smart mobile phone, paid advertising on search engines, etc. Alternative blogs, which are of interest to the consumer, offer them a trusted solution to some of their problems. The next stage is when the consumer is aware of the possibilities of satisfying his needs or wishes. It is therefore beginning to consider them. Is the goal of our strategy to make this decision easier for the consumer? By way of optimizing keyword search, organic or paid search, targeted events, positively perceived content created by users themselves (UGCs, reviews), sending coupons, etc. In the next phase, the potential customer is already evaluating individual alternatives and comparing for example the price of the product through price portals, or gains additional product-related information and compares it according to their personal preferences, watches instructional video on YouTube etc. It quite clear that one of the most important element of decision-making process is the credibility of the information obtained. The final decision is based on cognitive comparisons, especially on the basis of emotions that individual brands or products, and their total supply, including the complex value of the product, evoke the target customer. In addition to image advertising, WOM plays a very important role as well as recommendations from friends or professionals, as well as various product awards, frequent brand communication in prominent media, celebrity endorsement, some events or etc. The perception of the product / brand is also related to what price the consumer is willing to pay for it. If he/she sees his value high, he is willing to pay more. And what the customer needs is to get a fairly strong impulse that now is the best moment to buy the product. Marketers use some persuasive techniques to create suitable financial conditions, the potential buyer’s attempt to be in and go with the

“mainstream”, etc. But this is only a partial success for the company, and its further activities to re-purchase through building customer loyalty.

A loyal and highly satisfied customer engages in communication and becomes an important source of WOM. Even through the Internet, especially in the form of reviews, contributions or blog comments, etc. Well, marketing management firm is not trying to sell the product “just now” through efficient and effective communication. He thinks of his future and builds his advocates and brand evangelists. In this case, WOM is a much more efficient and effective form of marketing communication than traditional forms of advertising. What objectives are appropriate to choose at each stage of a marketing funnel expressing consumer decision making is shown in Table 2.

Table 2: Possible Communication Needs and Objectives at Different Stages of the Consumer Decision Journey

Decision Journey Stage	Awareness	Information	Imagery	Trust	Emotion	Action	Loyalty	Connect
Needs	+++	+++	+	++	++	+	+	+
Is aware	+++	+++	+	+	+	+	+	+
Considers	+++	+++	+++	++	+	+	+	+
Learns	+++	+++	+++	+++	+	+	+	+
Likes	++	+++	+++	+++	+++	+	+	+
Will pay	++	+++	+++	+++	+++	+	+	+
Commits	++	+++	+++	+++	+++	+++	+	+
Consumes	+	++	+++	+++	+++	+++	+	+
Is satisfied	+	++	+++	+++	++	++	+++	+
Is loyal	+	+	+	++	++	+++	+++	++
Engages	+	+	+	++	++	+++	+++	+++
Advocates	+	+	+	++	++	+++	+++	+++

Notes: +++ = greatest influence ++ = medium influence + = least influence

Source: BATRA, R.: Integrating Marketing Communications: New Findings, New Lessons and New Ideas. In *Journal of Marketing*, 2016, Vol. 80, Special Issue, p. 133.

Conclusions

There is no doubt about the role of „digital“ plays in construct of IMC. Digital plays its significant role in this concept and connects new technologies and strategies with traditional ones. However, the above list of IMCs is not closed. For each individual organization, there are some specifics that call for the need, that also some other elements of integration must be taken into account. This is an approach based on the holistic concept of marketing. Holistic marketing holds the view that marketing depends on everyone, and that a broad, integrated perspective is needed. Holistic marketing is made up of four basic components: relationship marketing, integrated marketing, internal marketing, and social marketing. All these components must be taken into account in the creation of the marketing strategy but also in an appropriate way (integrated) communicated both inside the organization and to organization’s macro environment. The way to integrate the organization’s marketing communications offers a number of benefits. The main one includes cost reduction in relation to the efficiency of communication, ie increasing the effectiveness

of communication actions, mainly by creating a synergy effect of marketing communication. Next to it also better possibilities of targeting and positioning through more coordinated brand communication with customers which enables both to create a competitive advantage, and in relation to internal factors to increase employee motivation to participate in new activities and approaches. Last but not least, IMC creates the prerequisites and potential for organization management to clearly define goals, strategy, tools, and tactics for a step-by-step change of corporate culture that focuses more on customers. When discussing the benefits, it is worth mentioning the possible risks and disadvantages of introducing IMC. Among the main issues is the danger of greater centralization of decision-making and the preference of formal and bureaucratic procedures. IMC strategy requires simple communication and some uniformity and standardization. Of course, these aspects are more or less suppressing creativity most of all in international environment, disrespecting cultural or other differences and thus reducing the effectiveness of communication and consequently rely on certain stereotypes and mediocrity (which actually does not work very well in marketing communication). New approaches and the need for consensus also place greater demands on management time, change of mind and attitudes, and thus sometimes provoke resistance from both management and conservative employees. Another negative factor of implementing IMC can be the fact, that not every communications agency has good access to all media and quality and know how.

The increasing interest in using IMC has a number of causes. Their resources need to be sought both inside the organization, in the market and finally in the fundamental changes that have occurred and are taking place in marketing communications. The main cause of changes arising from the organization is the need and the requirement to increase the effectiveness of the communication action through the synergy of all instruments and resources in the form of an integrated communication strategy.⁹ From the market point of view, the fundamental difference is the transformation from the traditional form of marketing based on transactions to the relationship marketing. Customers are much more sophisticated and more resistant to persuasive advertising. Marketing advertising does not contribute to the effectiveness of marketing communication, and this leads to rather negative attitudes towards marketing communication. The current increase in media utilization costs, a high degree of customization, and other factors lead organizations to rethink their communication strategies and lean towards the IMC strategy.¹⁰ Communication has become an important factor in building a personal relationship between customers and a brand/company based on positive emotions, greater customer engagement and the use of their positive references within WOM to build more loyalty and build a network of brand advocates. Therefore, in new approaches to the concept of integrated marketing communication, it is possible to look for another new ways to improve its efficiency.

9 For more information, see: VAVREČKA, V.: Present and Future of Marketing Communications in Border Regions. *Forum Scientiae Oeconomia*. In *Social Justice as an Economic Paradigm of Modern Societies*, 2016, Vol. 4, No. 2. [online]. [2017-09-25]. Available at: <<http://www.wsb.edu.pl/index.php?p=new&idg=f,2040,3917&id=10414&action=show>>.

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UTILIZATION OF EYE-TRACKING RESEARCH APPROACH IN MARKETING: CURRENT ISSUES AND FUTURE AGENDAS

Pavel Štrach

Abstract

Eye tracking research and applications have recently become common among marketing practitioners as well in academic research. The paper reviews foundational elements of eye-tracking-based research in marketing, provides discussion on technological tools, measurements and current research applications in the area of marketing in general and in marketing communications in particular. The paper concludes with future applications and agendas.

Key words:

Eye-tracking. Marketing. Marketing communications. Research methodology.

Introduction

Eye tracking has been increasingly gaining popularity as a tool that helps to determine customer attention points and consequently can be used to improve the efficiency of traditional and online advertisement, survey questionnaires, product package and label design as well as its placement with numerous applications in the area of online marketing communications. Being to a great extent a practitioner's tool to advance marketing communications, lately it has become popular with marketing researchers as well. This paper reviews current research applications and outlines avenues for further research for utilization of eye-tracking technology for advances in marketing science. Eye tracking experiments are gaining on popularity in the area of marketing. There are numerous applications of this progressive tool for assessing the effectiveness of online and mobile marketing, print advertisement, out-of-home and in-store marketing, TV commercials, TV marketing and product placement as well as package design and usability testing. The major reason for the growing importance of eye tracking application in the field of marketing is "the motivation for utilizing in market research stems from the desire to understand consumer actions... eye tracking can provide insight into at least one aspect of the international consumer model: how the consumer disperses visual attention over different forms of advertising".¹ Additionally, eye-tracking techniques can be used to record and analyse consumer attention process with the purpose of identifying the areas of potential modifications and improvements of various promotional materials to increase the capture of people's attention.

Although eye tracking has emerged as a research tool relatively recently, the implementation of this method is relatively widespread in medicine, aviation, architecture, interface usability and design, and marketing. The idea of method has been known for almost three centuries, as researchers attempted to follow eye movements of a respondent, assuming that detecting the eye-focus will help to better understand human attention. Early studies of visual attention were technologically limited to simple observations. With the technological progress, the accuracy and

1 DUCHOWSKI, A. T.: *Eye Tracking Methodology: Theory and Practice*. London : Springer, 2007, p. 262.

comprehensiveness of method advanced. By using technologically sophisticated hardware, researchers are able to track even insignificant eye-movements with great accuracy.² Every eye tracking device can only track the over movement of the eyes, it cannot report on human attention. Eye tracking technology, however, cannot fully apprehend the complexity of people's attention where gaze direction could be only one factor.³

1 Eye tracking apparats and measurements in marketing

Most common approach to eye tracking studies in marketing is perhaps the video-based eye tracking, which combines pupil and corneal reflection. An in-build camera focuses on eyes and records their movements as a viewer looks at some kind of stimuli such as pictures, video fragment or a website. Current eye trackers use the center of the pupil and infrared or near-infrared non-collimated light to create corneal reflections. The vector between the pupil center and the corneal reflections can be used to compute the point of regard on surface or the gaze direction. A simple calibration procedure for every viewer is needed before using an eye tracking device. Eye-tracking setups vary greatly: some are head-mounted, some require the head to be stable during motion, some are even portable. Due to the easiness of use, portable devices (eye-glasses, mounted on a monitor; or placed below or above a monitor) are becoming increasingly popular in marketing studies. Similarly, cost is no more a factor when conducting eye tracking research, although the price range varies. The Eye Tribe portable device costs as little as 199 USD, Pupil Labs headset costs around 1.600 USD, whereas the Tobii professional research kit could cost as much as 50.000 USD.

Eye tracking methodology can be used for quantitatively as well as qualitatively-based studies. In quantitative research several quantitative indicators such as number of eye movements, number and length of eye fixations or a size of attention areas (heat points) can be utilized. Research which is qualitative in nature could analyze the direction of eye movement (called scan paths), created patterns, their type and shape. Eye tracking devices distinguish between saccades and fixations. Saccades are rapid eye movements used in repositioning the fovea to a new location in the visual environment.⁴ Saccades range in duration from 10 ms to 100 ms.⁵ Fixations are eye movements that stabilize the retina over a stationary object of interest. Pursuit movements are involved when visually tracking a moving target. Most information from the eye movement is made available during a smooth pursuit of an object or fixation. Saccades and fixations path representation – demonstrates visual behavior of individual user, which resulted in the map of saccade movements and fixations.

- 2 WANG, Q. et al.: An Eye-tracking Study of Website Complexity from Cognitive Load Perspective. In *Decision Support Systems*, 2014, Vol. 62, No. 1, p. 4.
- 3 DUCHOWSKI, A. T.: *Eye Tracking Methodology: Theory and Practice*. London : Springer-Verlag, 2003, p. 85.
- 4 For more information, see: GREGORY, R. L.: *Eye and Brain: The Psychology of Seeing*. Princeton : Princeton University Press, 1990.
- 5 SHEBILSKE, W. L., FISHER, D. F.: Eye Movements and Context Effects During Reading of Extended Discourse. In RAYNER, K. (ed.): *Eye Movements in Reading: Perceptual and Language Processes*. New York : Academic Press, 1983, p. 155.

This method allows to follow user attention path. Such a resulting series of fixations, pursuit movements and saccades is called a scan path. Scan path is useful for analyzing points of interest and tracking the eye path. A research study may analyze the overall number of fixations.⁶ The amplitude of saccades provides information on the overall meaningfulness of objects.⁷ A heat map is a different representation and analytical technique, mainly used for the analysis of visual pattern of a group of users. In these representations, zones with higher focus density are high-lighted. Allowing to understand most common viewing patterns and main points of visual interest of the selected population. Blind zones maps are yet another type of heat map representation where less attended zones of an object are visualized. Blind zones allow for detection and correction of text or design flaws.

2 Eye-tracking methodology in marketing communications

The key advantage in utilizing eye tracking (mostly video-based and video-based infrared pupil-corneal reflection types) for the purpose of marketing research, in comparison to simply asking respondents directly, lies in the fact that people usually have difficulties recalling the objects they look at or the sequence, in which they approached various visual elements. Collecting eye tracking data removes potential measurement error by directly recording the sequence and amount of attention given by respondents to various elements in the scene.⁸ The early example of an eye-tracking application includes the experiment with advertisements in Yellow Pages to collect eye movement data about respondents' selecting businesses from telephone directories.⁹ The study aimed at figuring out what particular features made people noticing an ad, was there a particular order in which ads were observed by the respondents as well as how different were viewing times with respect to a particular feature of an ad. It was concluded that the size of an ad, its colour and graphics were the major factors influencing the attention of the respondents.

Later on, eye-tracking technology has been used in marketing research to investigate how respondents are interacting with survey questions and with questionnaire design. For instance, it was found that participants were unlikely to read linearly and rather skipped around when looking at a survey instrument.¹⁰ Another research study suggests that participants tend to spend more time evaluating those options, which

6 GOLDBERG, J. H., KOTVAL, X. P.: Computer Interface Evaluation Using Eye Movements: Methods and Constructs. In *International Journal of Industrial Ergonomics*, 1999, Vol. 24, No. 6, p. 631.

7 GOLDBERG, J. H. et al.: Eye Tracking in Web Search Tasks: Design Implications. In *Proceedings of the 2002 symposium on Eye tracking research & Applications. Conference Proceedings*. London : ACM, 2002, p. 53.

8 WALTON, L. et al.: Eye Tracking on a Paper Survey: Implications for Design. In STEPHANIDIS, C., ANTONA, M. (eds.): *Universal Access in Human-Computer Interaction. Universal Access to Information and Knowledge. UAHCI 2014. Lecture Notes in Computer Science*. London, New York : Springer, Cham, 2014, p. 179.

9 LOHSE, G. L.: Consumer Eye Movement Patterns on Yellow Pages Advertising. In *Journal of Advertising*, 1997, Vol. 26, No. 1, p. 65-67.

10 REDLINE, C. D., LANKFORD, C. P.: *Eye-movement Analysis: A New Tool for Evaluating the Design of Visually Administered Instruments (paper and web)*. [online]. [2017-09-20]. Available at: <<https://ww2.amstat.org/sections/srms/Proceedings/y2001/Proceed/00248.pdf>>.

are located on the top of the list of responses.¹¹ Moreover, those respondents, who read the entire list of responses, also spend more time reading survey instructions. For web-based surveys, participants of lower literacy levels tend to skip textual content in order to proceed faster and examine smiley faces.¹² Despite the wide applicability of eye tracking in different areas of market research, it is recommended to use eye-tracking in combination with other research methods such as qualitative interviews.¹³ One of the shortcomings of the eye-tracking could be the phenomenon called “blank gaze”, when participant recall information from a certain area of interest present in front of their eyes, however their attention is actually not drawn to the scene, at which they focus their eyes (their mind somewhere else).

Another popular marketing application of eye-tracking is in the area of product packaging and labelling.¹⁴ For instance, the effectiveness of text, image and colour on designing product labels has been investigated.¹⁵ During the experiments, the movements of respondents’ eyes were studied when they were in the process of selecting an item for purchase. The highest proportion of respondents’ attention was drawn to text designs with roman, expanded, bold, uppercase, and large and serif fonts and colours of white, light blue, and dark blue, whereas italic, condensed, light, uppercase, small, and san-serif and yellow colour did not receive much attention of participants. Others used Tobiii eye-tracking glasses to assist the retail banking service provider to better understand their customers and to assess the performance of the bank’s products and merchandise in terms of attracting customer’s attention.¹⁶ As a result, visual media (TV) was proven to be a clear leader in capturing and retaining customers’ attention when compared to traditional print media represented by brochures and posters. The former achieved 85% attention and the average dwell time of 81.5 seconds. Menu boards appraised to be the second most effective medium with 75% attention and 15.7-second dwell time respectively. Thanks to these findings, the bank was able to review and update its merchandize and to design new marketing campaigns to better address customer needs and habits. Optimization tasks in marketing communications have been perhaps the key application areas for eye-tracking technique.¹⁷

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- 11 GALESIC, M. et al.: Eye-Tracking Data: New Insights on Response Order Effects and Other Cognitive Shortcuts in Survey Responding. In *Public Opinion Quarterly*, 2008, Vol. 72, No. 5, p. 897.
 - 12 LIBMAN, A., SMYTH, J.: Turn that Frown Up-side Down: The Use of Smiley Faces as Symbolic Language in Self-Administered Surveys. In *AAPOR Annual Conference. Conference Proceedings*. Orlando, Florida : AAPOR, 2012, p. 4.
 - 13 BERGSTROM, J. R. et al.: *Eye Tracking in User Experience Design*. London : Elsevier, 2014, p. 11.
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 - 17 HOLMQVIST, K. et al.: *Eye Tracking: A Comprehensive Guide to Methods and Measures*. Oxford University Press : Oxford, 2011, p. 34.

3 Eye-tracking methodology in online marketing communications

Businesses are confronted with the new set of challenges to be able to thrive in the dynamically developing online environment in the era of big data and internet of things. Apart from a multitude of technical and technological challenges, the ultimate goal of corporate online presence is to ensure that several complex tasks can be handled in order to retain existing clientele or to attract new potential buyers. Eye tracking methods can be aptly used by researchers to discover unintended patterns of attention, quantify the attractiveness of key visual elements on the interface or identify cognitive mechanisms impacting every shopping journey. An advantage of using eye-tracking technology in online environment is the ability to approach and analyse both shopping context as well as shopping channel at the same time.¹⁸

One of the key terms for online applications of eye-tracking analysis is usability. For websites, their design or usability is one of the most important characteristics for judging their quality that is directly linked to customer satisfaction in the online context.^{19, 20} Usability can be defined as a quality attribute used to assess how easy it is for a user to interact with a particular computer interface.²¹ Usability can be viewed as a tool that enables researchers to measure the quality of a website.²² Websites with high levels of usability have lower probability of an error that leads to increased levels of trust with target audiences. Properly designed websites should not only feature beauty and appeal to evoke feelings of pleasure, but also have to provide a decent level of usability to create a positive bias in the consumer.²³ Certain elements should be taken care in particular of when applying eye-tracking approach to research in online marketing communications and in e-commerce. Participant privacy is among key concerns due to the fact that user data are frequently used even in the research environment. Researchers need to establish ethical and security policy with regard to data access, storage and retention. Another challenging aspect could be presented for certain transaction-focused experiments. If there is a need to actually conclude a purchase during the experiment, it might be difficult for participants to distinguish between real and simulated transactions.²⁴

18 WONG, W., BARTELS, M., CHROBOT, N.: Practical Eye Tracking of the Ecommerce Website User Experience. In STEPHANIDIS, C., ANTONA, M. (eds.): *Universal Access in Human-Computer Interaction. Design for All and Accessibility Practice*. New York, London : Springer, Cham, 2014, p. 112.

19 YANG, Z. et al.: Development and Validation of an Instrument to Measure User Perceived Service Quality of Information Presenting Web Portals. In *Information & Management*, 2005, Vol. 42, No. 4, p. 577.

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21 NIELSEN, J., PERNICE, K.: *Eyetracking Web Usability*. Berkeley, California : New Riders, 2010, p. 44.

22 RANGANATHAN, C., GANAPATHY, S.: Key Dimensions of B2C Websites. In *Information and Management*, 2002, Vol. 39, No. 6, p. 459.

23 FLAVIAN, C., GURREA, R.: Reading Newspapers on the Internet: The Influence of Websites Attributes. In *Internet Research*, 2008, Vol. 18, No. 1, p. 27.

24 WONG, W., BARTELS, M., CHROBOT, N.: Practical Eye Tracking of the Ecommerce Website User Experience. In STEPHANIDIS, C., ANTONA, M. (eds.): *Universal Access in Human-Computer Interaction. Design for All and Accessibility Practice. Lecture Notes in Computer Science*. New York, London : Springer, Cham, 2014, p. 114.

4 Near future applications and agendas for further research

Increasing levels of digitalization in every walk of life, trends such as big data, internet of things, connectivity and overall impetus towards living online as well as offline are likely to lead to more technologically complex research methods and tools. From that perspective, eye tracking can be seen as one of the technical tools which help to uncover subtler motives of human behaviour, similarly to neuromarketing for instance. Eye tracking rather than being a distinct methodological approach can be well blended into current research paradigms. Easiness of use, decreasing levels of technological complexity, rapidly advancing analytical software and decreasing cost are likely to lead to greater proliferation of eye tracking research in marketing in the near future.

Marketing applications for eye tracking research may include analysis of consumers' attention and spontaneous responses to marketing messages. Shopper's research in online environment and in-store behavior alike, packaging, labeling, advertising design, website and social media sites design are likely to be the key research areas. Human approach to processing of marketing messages of any kind can be also partly addressed through analysis of visual attention. Marketing professionals may utilize eye tracking for getting answers to several questions, which arise during daily routine. Which leaflet will work better with my target audience? How shall I change navigation bar on our corporate website? Which color shall be chosen to promote my soon-to-be launched product? Analysis of eye tracking information is likely to be the next step in further development of various search engines and for improving efficiency and effectiveness of marketing communications.

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THE USE OF SELECTED MARKETING COMMUNICATION UNCONVENTIONAL TOOLS IN THE CZECH REPUBLIC

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Abstract

The paper deals with the use of selected modern tools of marketing communication in the Czech Republic. There are critically analyzed the current theoretical approaches in the area of marketing communication and digital marketing in terms of business environment of the Czech Republic. The text is based on the broader marketing communication research in small and medium-sized enterprises in the Czech Republic in the framework of the Grant agency of the Academy Alliance. The subject of research was the use of the following tools of marketing communication: guerilla marketing, buzz marketing, viral marketing, mobile marketing, product placement, social media and WOM marketing, depending on the selected enterprise-based parameters.

Key words:

Buzz marketing. Digital marketing. Guerilla marketing. Mobile marketing. Product placement. Social media marketing. Viral marketing. WOM marketing.

Introduction

Turbulence, turbulent changes, age of discontinuity, chaos etc, these are some of the concepts, which not only politicians and political scientists assess current time, but these are the concepts that appear in scientific publications, books or studies of experts in the field of economics and management. These concepts have started in the world of business to appear at the turn of the 20th and 21st century and their intense occurrence of underscored the global economic crisis, which broke out in the US fully in the second half of the first decade of the 21st of the century. At this time we can characterize the current situation as “a new era of turbulence,” one of the most influential figures in the world economy, the former head of the American Federal Bank (the Federal Reserve, abr. FED) in his publication *The Age of Turbulence*.¹ On the impact of “a new era of turbulence” in the marketing management and its various tools, is also written in publication “*Chaotika*” by P. Kotler.² The impact of turbulent changes on small and medium sized enterprises is widely discussed by many other authors, e.g. Belás et al.,³ Ključnikov,⁴ Ključnikov et al.⁵ Kozubikova et al.,⁶ Rajnoha et al.⁷ This fact is also reflected in the logical that perhaps the most obvious area

1 For more information, see: GREENSPAN, A.: *Věk turbulencí: Dobrodružství ve světě globální ekonomiky*. Praha : Fragment, 2008.

2 See: KOTLER, P., CASLIONE, J. A.: *Chaotika. Řízení a marketing firmy v éře turbulencí*. Brno : Computer Press, 2009.

3 BELÁS, J., VOJTOVIČ, S., KLJUČNIKOV, A.: Microenterprises and Significant Risk Factors in Loan Process. In *Economics and Sociology*, 2016, Vol. 9, No. 1, p. 43-59.

4 KLJUČNIKOV, A.: Uncover SMEs Finance through the Impact of the Specific Factors. Evidence from Slovakia. In *Transformations in Business and Economics*, 2016, Vol. 15, No. 2B, p. 741-754.

5 KLJUČNIKOV, A. et al.: The Entrepreneurial Perception of SME Business Environment Quality in the Czech Republic. In *Journal of Competitiveness*, 2016, Vol. 8, No. 1, p. 66-78.

6 KOZUBIKOVA, L. et al.: Differences in Approach to Selected Constructs of Entrepreneurial Orientation in SME Segment Regarding the Selected Socio-Demographic Factors. In *Transformations in Business & Economics*, 2015, Vol. 14, No. 3C, p. 333-355.

7 RAJNOHA, R., LESNÍKOVÁ, P., KRAJČÍK, V.: Influence of Business Performance Measurement Systems and Corporate Sustainability Concept to Overall Business Performance: “Save the Planet

of marketing, which is without a doubt the marketing communication. How does marketing communication, in particular of small and medium-sized enterprises work, gave the task to find a research project of the Grant Agency of the Academic Alliance in the Czech Republic called "Research the application of tools of marketing communication as a prerequisite to the success of small and medium enterprises in the markets" (reg. No. GA AA 2016/4). From this research project is also presented this paper, dealing with selected modern marketing communication, which have been further assessed depending on the area of business, the length of the business, the size of the companies by number of employees, target markets and ownership.

1 Theoretical Background of the Marketing Communication

Marketing communication and its tools within the communication mix are the most visible parts of the marketers' instruments. On the other hand, they are also instruments whose development and changes strongly reflect the turbulence of the current markets and the marketing environment. Thanks to technological development in a number of modern areas such as telecommunication, computing, etc., the customer becomes more and more by who decides, or at least a crucial factor not only about the subject of marketing communication, but also of their forms, timing, etc. Budgets for marketing communication are used tools and the type of actions (promotion, guerrilla marketing, etc.) have gradually moved more and more into the Internet supported or constructed activities or applications. There are still radical changes in the field of the media, which is seen in publications of J. Příkrylová and H. Jahodová: "Research confirms that consumers in developed countries fourteen hours a day consume new media, therefore, in addition to sleep are permanently exposed to the media. The media world is going through a major change, when a new balance has been originated between the traditional and the "alternative" media.

The medium of communication now has become the Internet. While the radio took 38 years to hit population in the range of 50 million people, television needed for such intervention 13 years, the Internet just only four years, internet multimedia device iPod three years and the Internet community server Facebook just two years."⁸ In the context of the new trends and forms of marketing communication is a noticeable decline in investment in advertising in the traditional mass media, such as radio. We can follow the link elements of traditional advertising in mass media (e.g. radio) with tools that use the Internet, social networks, etc. We can consider in the middle of the second decade of 21. century still prevailing concept of integrated marketing communication (IMC), i.e. the complex of all forms of marketing communication, which the company operates. The success of IMC lies in finding a suitable combination of the communication tools and techniques of the promotion mix, defining their roles and the extent to which they can or should be used, and in the coordination of their uses.⁹

and Keep Your Performance". In *E&M Ekonomie a management*, 2017, Vol. 20, No. 1, p. 111-128.

8 PŘÍKRYLOVÁ, J., JAHODOVÁ, H.: *Moderní marketingová komunikace*. Praha : Grada, 2010, p. 255.

9 DE PELSMAKER, P. G., GEUENS, M., VAN DEN BERGH, J.: *Marketingová komunikace*. Praha : Grada, 2003, p. 29-32.

The introduction includes the term of “the era of turbulence” in the marketing communication and it manifests itself in growing a wide range of tools to position the communication mix. They are strengthened in particular the tools associated with the Internet and with the applications and/or technologies on built-in or associated with (digital marketing, mobile marketing, and social media marketing). Lamberton and Stephen¹⁰ in their brief key research study focused on DSMM (digital, social media and mobile marketing) in the last 15 years. Digital media are shaping and facilitating the buyer behaviour (2000-2004), the period in which customers are shaping the DSMM advising WOM and networks (2005-2010) and the period of social media (2011-2014). DSMM represents one of the important areas of research with their own methodological and philosophical constraints. By Lamberton and Stephen, there are moves into the “post-digital” world, on which loses the resolution on “traditional” and “digital” as a marketing sense, since almost all marketing activities include a particular digital aspect. An important trend is also closely associated with the development of tools of creativity (event marketing, buzz marketing, guerilla marketing). Due to the relatively lower costs are for, in particular, small and medium-sized enterprises the tools, using a combination of salient tools of digital marketing and creative-oriented tools. Morris et al.¹¹ in the context of alternative marketing concepts talk about enterprising marketing. Castronovo and Huang¹² recommend to create due to the impact of social media perceive alternative forms of marketing communication, WOM and social media as folders, integrated marketing communication. In the context of education, an important aspect is the development of entrepreneurship, which Krpálek and Krpálková Krelová¹³ deal with when they point out that describes the best approaches to implement the issue of entrepreneurship education at different stages of economic education in the Slovak Republic and the Czech Republic, based on the empirical research and the teaching experience of authors.

In the context of the completed research was one of its parts focused on selected tools of marketing communication, which all not to belong to the absolute novelties, but those are not even traditional. From the perspective of, in particular, small and medium-sized enterprises, however, have the potential to increase the efficiency of marketing communication. Specifically, it is about the following tools, which will be discussed in the context of the paper investigated:

- **Guerilla marketing:** is one of those not quite the standard tools of marketing communication. Due to its nature is suitable for small and medium-sized enterprises. The aim of the guerilla communication is to achieve the maximum effect with the minimum of resources. Guerilla marketing typically represents an amusing and original form of reaching out to customers and often spill out of

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- 10 LAMBERTON, C., STEPHEN, A. T.: A Thematic Exploration of Digital, Social Media, and Mobile Marketing: Research Evolution from 2000 to 2015 and an Agenda for Future Inquiry. In *Journal of Marketing*, 2016, Vol. 80, No. 6, p. 146-172.
 - 11 MORRIS, M. H., SCHINDEHUTTE, M., LAFORGE, R. W.: Entrepreneurial Marketing: A Construct for Integrating Emerging Entrepreneurship and Marketing Perspectives. In *Journal of Marketing Theory & Practice*, 2012, Vol. 10, No. 4, p. 1-19.
 - 12 CASTRONOVO, C., HUANG, L.: Social Media in an Alternative Marketing Communication Model. In *Journal of Marketing Development & Competitiveness*, 2012, Vol. 6, No. 1, p. 117-136.
 - 13 KRPÁLEK, P., KRPÁLKOVÁ KRELOVÁ, K.: Possibilities for Developing Business Potential in Economic Education. Examples of Implementation in Slovakia and the Czech Republic. In *Economics and Sociology*, 2016, Vol. 9, No. 4, p. 119.

often tedious marketing standards. Levinson¹⁴ says in his publication, *Guerilla marketing*: “Guerilla marketers do not rely on brute power of bottomless marketing budget. Instead, they rely on the power of the imagination.” Further evidence of the principle of the guerilla marketing is its characteristic in the publication of the next author Patalas,¹⁵ which says: “even the guerrilla marketing builds on a familiar marketing model and complements it with creative and original features with a strong focus on the customer.” Similarly also in the authors of Příkladová and Jahodová,¹⁶ which emphasize the concept of “guerilla marketing” as the overall marketing concept, affecting all parts of the marketing mix, but with the fact that the bulk of this concept (up to 70 %) is associated with the marketing communication. Development of the Internet and communication platforms built on it has been created space for linking marketing creativity and digital marketing communication. We can also meet with the realisation of guerrilla campaigns on the Internet, stream platforms (Internet TV or radio, YouTube, etc.). Guerrilla marketing can be used in essentially any company regardless of size or the sector in which it operates. Guerilla marketing is also suitable for the marketing novice, whether this is a newly established company or companies of various causes so far, marketing and marketing communication too has not paid. Here we can consider as a significant advantage, the fact that there is no need to learn a wide range of sophisticated instruments necessary for its application, but you can learn just by watching the practical examples that have already been implemented.¹⁷ In the context of guerilla marketing, is spoken of the ambient communication, however, a clear definition of this concept is still missing, which is reflected in the unique practice.¹⁸

- **Buzz marketing** is more of the tools of marketing communication, emanating primarily from the creativity, and the rapid response capability of the low-cost principle. It is a tool aimed to raise a fuss, buzz (buzzing) that touches a specific brand, product, company, or event. Historically, it can be established on so-called Barnum’s understanding “... creating the hype, and commotion awakening and creating sensation ...”¹⁹ Its aim is to provide a significant topic for discussion among people in oral form and in the media. This concept is confirmed by the characteristics of the buzz marketing in the publication of M. Hughes, which defines the buzz marketing as follows: “Buzzmarketing catches the attention of consumers and the media to such an extent, that to speak and write about your brand or company becomes a fun, fascinating and interesting topic for the media.”²⁰ In accordance with the definition and concept of this tool, however, the fact remains that the only aim of the buzz marketing is to give the audience an incentive to talk about. Notarantonio and Quigley²¹ indicate that buzz marketing

14 LEVINSON, J. C.: *Guerilla marketing*. Brno : Computer Press, 2009, p. 6.

15 PATALAS, T.: *Guerillový marketing. Jak s malým rozpočtem dosáhnout velkého úspěchu*. Praha : Grada, 2009, p. 15.

16 PŘÍKRYLOVÁ, J., JAHODOVÁ, H.: *Moderní marketingová komunikace*. Praha : Grada, 2010, p. 258-260.

17 LEVINSON, J. C.: *Guerilla marketing*. Brno : Computer Press, 2009, p. 6.

18 BIRAGHI, S. G.: An Ecological Definition of Ambient Communication: A Discursive Conceptualization. In *Journal of Marketing Communications*, 2015, Vol. 21, No. 1, p. 5-19.

19 FORÉ, M.: *Marketingová komunikace*. Brno : Computer Press, 2011, p. 256.

20 HUGHES, M.: *Buzzmarketing: Přimějte lidi, aby o vás mluvili*. Praha : Management Press, 2006, p. 12.

21 NOTARANTONIO, E. M., QUIGLEY, C. J.: *The Effectiveness of a Buzz Marketing Approach*

can be seen especially in the short term as an effective, however, in itself has a strong risk associated with its perception as a non-authentic channel.

- **Viral marketing** is a form of marketing communication, which aims to broadcast marketing communication that is in accordance with the name as well as the virus spontaneously, spreads among people. The principle is a creative form of salutation, for example picture, video, application or message with shocking content those Internet users themselves all virtual channels are sharing. Compared to WOM (see below) it is not only about communication between the two parties. Benefit from the combination of creativity and imagination of broadcaster with the use of modern technology. Here is a specific message or information can spread via email, blogs, social networks and other between thousands of users concurrently. It has been known since the 20th century, "... when the new freemail service "Hotmail" has received more than 12 million people."²² It can be said that, in particular, the end of the 1st decade of the 21st century, the viral marketing became the most popular form of Internet marketing at all.²³ However, viral campaign effectiveness evaluation methods often overestimate the "viral" component of these campaigns, and ignore the fact that these campaigns also have a non-viral, firm-initiated transmission component.²⁴
- **Product placement** is a very attractive tool of marketing communication, which currently is often used in the Czech Republic. Product placement is often named as the use of brand in the audiovisual work (film, TV shows, movies or computer games). Product placement can be defined as "a deliberate and paid placement branded product in the audiovisual work to its promotion. The attribute is an advertising effect in the target group when the context or usage of celebrities."²⁵ In the Czech Republic, it joined only by 1. 6.2010 in the effectiveness of the law on audiovisual media services on demand (Act No. 132/2010 Coll.). Product placement in the Czech Republic has become a legitimate advertising tool, and not just in the online environment, but particularly in television and cinematographic production. About this form of advertising they are interested in, in particular, the car companies, manufacturers of cosmetics, companies from the food industry, manufacturers of food supplements, hobby shops and banks. Unlike the previous three non-traditional tools of marketing communication is therefore the product placement suitable rather for the established brands.
- **Mobile marketing** is generally a tool to link the virtual world with the real world. **Mobile marketing** Shankar a Balasubramanian²⁶ defines like „the two- or multi-way communication and promotion of an offer between a firm and its customers using a **mobile** medium, device, or technology.“ Fritz, Sohn a

Compared to Traditional Advertising: An Exploration. In *Journal of Promotion Management*, 2009, Vol. 15, No. 4, p. 455-464.

22 FREY, P.: *Marketingová komunikace: Nové trendy 3.0*. Praha : Management Press, 2011, p. 77.

23 For more information, see: ALLEN, K.: *Viral Marketing 100 Success Secrets*. London : Emereo Pty Ltd., 2008.

24 EWING, M. T. et al.: How Contagious Is Your Viral Marketing Campaign? A Mathematical Model for Assessing Campaign Performance. In *Journal of Advertising Research*, 2014, Vol. 54, No. 2, p. 205-216.

25 FREY, P.: *Marketingová komunikace: Nové trendy 3.0*. Praha : Management Press, 2011, p. 131.

26 SHANKAR, V., BALASUBRAMANIAN, S.: Mobile Marketing: A Synthesis and Prognosis. In *Journal of Interactive Marketing*, 2009, Vol. 23, No. 2, p. 118.

Seegebarth²⁷ note that this definition does not cover the full breadth of current mobile marketing (e.g. location-based services) and come with the concept of mobile marketing „to represent all marketing activities (e.g. promotion, product design, service design, distribution, payment services), involving the use of mobile devices and/or network technologies“. From a technical point of view as to the use of applications and possibilities of mobile phones and, in particular, the so-called smart phones, such as SMS, MMS, operator logos, ringtones, SMS advertising messages, etc. Other special subgroup, then make up the so-called proximity marketing Bluetooth module. Media dictionary characterizes mobile marketing: “Marketing using mobile devices, including cell phones, Smart phones or tablets (or their services). Includes the use of SMS, MMS, Bluetooth, games to mobile phones, pictures, wallpapers, etc. With the advent of smart phones, connected to the Internet, mobile marketing options are expanded; it is worth mentioning in particular the area of mobile applications and LBS (location based services). On the rise is an area of mobile banking, mCommerce, mobile blogging and chatting. Thanks to this area, the marketing should be marked as one of the fastest growing.”²⁸ Europe, with more than 400 million mobile phone users today is the largest market of mobile communication in the world.²⁹ Most of its advantage over other traditional promotional methods is efficiency and fast ready to go action. Not leave a side power is also the flexibility and personal targeting, and thanks to the smart mobile phone today is versatile and adaptable medium, enabling a wide range of acquisition and loyalty activities.³⁰ Despite the significant efficiency but it is no longer a tool that is used by a wide range of companies and organizations, not just those with limited budgets for marketing and marketing communication.

- **Social media** on the Internet is one of the fundamental tools of marketing communication trend over the last 5 years. They have allowed conversation and interaction between groups of people. People create their own communities based on shared interests or common acquaintances. News-site for Czech media, advertising and marketing MediaGuru.cz characterizes the social media as follows: “social networks are a special group of the Internet services to enable mutual virtually-social linking people to the Internet, communication and joint activities.” Janouch³¹ describes the social networks as places where people come together to create the circle of your friends or join a community with common interests. These characteristics show that the use of social networking sites creates new environment, replacing personal contact to people. And it is precisely this environment with the proper usage for the purposes of marketing communication for companies and institutions to bring distinct advantages. If the company decides to use social networking for your marketing and communication activities should always consider whether it occurs within these networks, the desired target mailing-segment customers. In the Czech Republic

27 FRITZ, W. S., SOHN, S., SEEGBARTH, B.: Broadening the Perspective on Mobile Marketing: An Introduction. In *Psychology & Marketing*, 2017, Vol. 34, No. 2, p. 113.

28 MediaGuru. *Mediální slovník*. (PHD, a. s.). [online] [2017-02-14]. Available at: <<https://www.mediaguru.cz/medialni-slovník/mobil-marketing/>>.

29 FREY, P.: *Marketingová komunikace: Nové trendy 3.0*. Praha : Management Press, 2011, p. 143.

30 Ibidem, p. 151.

31 See: JANOUGH, V.: *Internetový marketing: Prosaďte se na webu a sociálních sítích*. Brno : Computer Press, 2010.

there were in 2016, according to the estimates of the community on the most used social networks formed by: approximately 4.3 million Facebook users, LinkedIn to 450 thousands of users, on Twitter 300 thousands of users. Social media have become the global revolution in communication and for marketers, they are extremely tempting.

- **WOM marketing** (Word of Mouth), the power of words, it is a form of personal recommendations, based on custom and/or experience with the product taken over, brand, company, etc. From the perspective of “technology” it is costless or low-cost dissemination of information in the form of spoken or written, personal communication, including the Internet, between existing and/or potential customers. Johan Arndt was historically one of the first experts dealing with WOM and its influence on customer behaviour, which defined the traditional WOM as oral communication between the receiver and communicator, which the receiver perceives as a non-commercial source in relation to the brand, product or service.³² WOM is one of the most influential channels of communication.³³ WOM research focuses on (1) why customers proactively disseminate information about products and services they have experience, (2) understand the terms under which customers use WOM to make their decisions, and (3) explore which networks and individuals have a greater influence on decision making.³⁴ According to Berger and Schwartz³⁵ are gaining short-term attention to interesting products, but in the long run is particularly effective with enough WOM visible products. Smith et al.³⁶ found that the effectiveness of WOM is related to social capital and social networks, with the surprising finding that the biggest impact does not have an elite individuals with the greatest social capital, but individuals with moderate social capital and with a willingness to share the marketing messages with others. According to De Bruyn and Lillien,³⁷ in spite of numerous researches, the knowledge of the functioning of WOM communication is still very limited. Changes in the market environment, economy, lifestyle, new options for consumers, etc. have moved the importance of WOM and, increasingly, they can meet with the term of eWOM (i.e. Electronic Word-of-Mouth). Changes in the market environment, economy, lifestyle, new options for consumers, etc. have moved the importance of WOM and, increasingly, we can meet with the term of eWOM, (i.e. Electronic Word-of-Mouth). One of the most fitting characteristics of this concept says that eWOM is: “Any positive or negative statements made potential, actual or former customers of a product or company, which is made available to a large number of people

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- 32 ARNDT, J.: Role of Product-related Conversations in the Diffusion of a New Product. In *Journal of Marketing Research*, 1967, Vol. 4, No. 3, p. 291-295.
- 33 ALLSOP, D. T., BASSETT, B. R., HOSKINS, J. A.: Word-of-Mouth Research: Principles and Applications. In *Journal of Advertising Research*, 2007, Vol. 47, No. 4, p. 398-411.
- 34 DE BRUYN, A., LILLIEN, G.: A Multi-stage Model of Word-of-mouth Influence through Viral Marketing. In *International Journal of Research In Marketing*, 2008, Vol. 25, No. 3, p. 151-163.
- 35 BERGER, J., SCHWARTZ, E. M.: What Drives Immediate and Ongoing Word of Mouth? In *Journal of Marketing Research (JMR)*, 2011, Vol. 48, No. 5, p. 869-880.
- 36 SMITH, T. et al.: Reconsidering Models of Influence: The Relationship between Consumer Social Networks and Word-of-Mouth Effectiveness. In *Journal of Advertising Research*, 2007, Vol. 47, No. 4, p. 387-397.
- 37 DE BRUYN, A., LILLIEN, G.: A Multi-stage Model of Word-of-mouth Influence through Viral Marketing. In *International Journal of Research In Marketing*, 2008, Vol. 25, No. 3, p. 151-163.

and institutions through the Internet.”³⁸ The fact that the importance of WOM in the digital environment (eWOM) is growing is changing the thinking of companies and marketers and making them increasingly work with the content to be disseminated online. There are several tools to extend eWOM in the online environment. It is all about social networking, blogs, forums, email, viral etc. Through these channels, it is possible to disseminate information very quickly, but it is difficult to predict the development of the campaign, the number of recipients of the communication and the degree of involvement.³⁹

2 Field Research – methodology

Research methodology is a part of the methodology within the project of Research on the use of marketing communication tools as a prerequisite for the success of small and medium-sized enterprises in the markets in the context of the Grant agency of the Academy of the Alliance (project No GA/2016/4). Formulation of research problem comes from contemporary literature available from the field of marketing communication and the authors' own research activities (e.g. published in conference proceedings Marketing Identity 2015, Marketing Identity 2016, EMFSA 2016, Науковий журнал „Маркетинг і менеджмент інновацій“, 2016, № 2. etc.). It is clear that in addition to the traditional tools of marketing communication is increasingly asserting non-traditional and modern instruments. The objective of quantitative research was to determine the extent to which the use of non-traditional and modern tools of marketing communication standard is real in the activities of Czech companies or it is rather intuitive claims that are based on the theory of production and the experience of foreign companies in this area. Linked-up a broader project was built the research plan, including the cost of implementing the research. The subject of research was the use of the following selected tools of marketing communication: guerrilla marketing, buzz marketing, viral marketing, product placement, mobile marketing, social media and WOM marketing. Above mentioned marketing utilization of those tools was monitored, depending on the 1. Business areas (production, commerce, services and construction), 2. Business time (3 time intervals: 1989 - 1999, 2000 - 2009, 2010 - 2016), 3. Business size by number of employees (up to 50 workers, 51 - 250 workers, 251+ employees), 4. target markets (monitor orientation on markets, consumers institutions of state administration and public institutions) and 5. Ownership (domestic owner, owner of the Visegrad 4 countries, foreign owner with other EU countries and the owner of a non-EU country).

Overall, the research involved 217 respondents from the whole territory of the Czech Republic. Data collection took place during the period November 2016 - January 2017. For the basic method of data collection was used *questionings*, the research technique was represented by a printed questionnaire (PAPI) and the same questionnaire in an electronic format (CAPI). Complexity of the questionnaire was designed so as to

38 HENNIG-THURAU, T. Q.: Electronic Word-of-mouth via Consumer-opinion Platforms: What Motivates Consumers to Articulate Themselves on the Internet? In *Journal of Interactive Marketing*, 2004, Vol. 18, No. 1, p. 38-52.

39 VAN DER LANS, R. et al.: A Viral Branching Model for Predicting the Spread of Electronic Word of Mouth. In *Marketing Science*, 2010, Vol. 29, No. 2, p. 348-365.

allow a separate questionnaire for the respondent, without the need for assistance, and at the same time not in scope for the respondent demotivating. As a point of the research plan, there was a pilot pre-research implemented before starting its own survey. The questionnaire contained dichotomous questions, questions with more than two options and questions with the range of possible responses. Sample size was determined by time constraints, in particular research and the willingness of respondents to provide the relevant information. The selection of respondents was carried out on the basis of the judgement of the researchers and the availability of the respondents. The data collected from the questionnaire has been processed by the IBM SPSS Statistics. To examine the relationships between variables and statistical processing of data were used descriptive statistics methods (table of frequency, calculation of mean values, and the range of quantity). For this purpose there have been generated the crosstabs to monitor and interpret the relevant relationships between the tracked variables.

3 Field Research – results and their interpretation

The results of the marketing survey are quite extensive; therefore, for the purposes of this paper, we have chosen the most important and the most interesting of them. The obtained results show that tracked overall non-traditional modern tools of marketing communication uses 73.7 % of firms, which is a relatively high score, but from a more detailed analysis of other issues and dependencies, it is obvious that tracked trends cannot be applied to the reference respondent's sample as a whole. If we consider the absolute frequency of used tools, so clearly the most used is social media (39.2 %), followed by the use of WOM/e WOM marketing (33.6 %) and viral marketing (16.1 %). Less it is used guerilla marketing (9.2 %), buzz marketing (9.2 %), mobile marketing (8.8 %) and product placement (6.9 %).

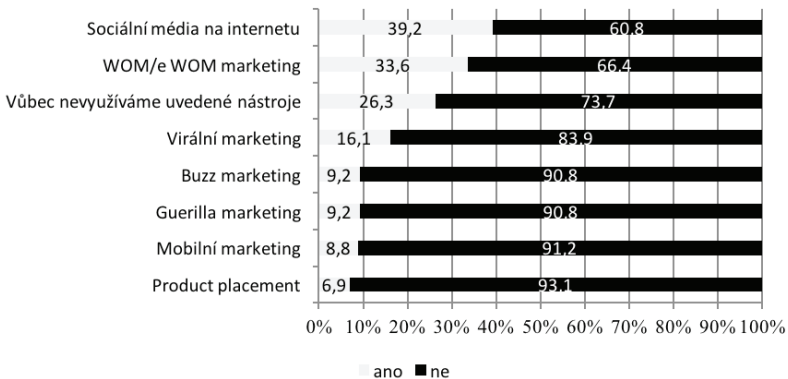


Chart 1: Using selected marketing communication tools

Source: Own processing

The obtained data was analyzed according to the above selected firm-graphical variables. In the context of the analysis were discarded results, in which more than 20 % of the cellars had the expected frequency less than 5 (it was mostly about the results according to the variable “Business area”). The results have shown the link between the age of the firm and the use of viral marketing, social media and WOM/e marketing. The use of viral marketing decreases with the age of the firm (10.5 % - 11.7 % - 27.8 % for the three categories of the duration of the company referred above). Social media on the Internet are used the most by young companies that were set up after the year 2010 (59.3 %). The results from the leveraging of WOM marketing are interesting. It is the most applied by older companies (51.2 %), less by companies started in the meantime 2000 - 2009 (28.3%), at least the company incurred after the year 2010 (16.7 %). Of course, the reflexion here suggests reasoning that the company is the older, the more references from customers get. In terms of successful marketers would, of course, mean that only a positive spread through WOM information. Another possible interpretation is that younger companies are based, as we have seen above about the various forms of digital marketing, where WOM is also used and it is even more measurable.

Table 1: Utilization of unconventional and modern marketing communication tools according to the age of the company (% of companies using the given tool, N of Valid Cases = 164)

Tool	1989 - 1999	2000 - 2009	2010 - 2016	Total
Guerilla marketing	12.8	5.0	7.4	9.0
Buzz marketing	7.0	8.3	13.0	9.0
Viral marketing	10.5	11.7	27.8	15.5
Product placement	8.1	5.0	5.6	6.5
Mobile marketing	7.0	10.0	9.3	8.5
Social media marketing	31.4	33.3	59.3	39.5
WOM/e WOM marketing	51.2	28.3	16.7	35.0
Not used	25.6	30.0	24.1	26.5

Source: Own processing

Table 2: Utilization of unconventional and modern marketing communication tools according to the age of the company (Pearson Chi-Square Tests)

Tool	Value	df	Asymp. Sig. (2-sided)
Guerilla marketing	2.848	2	0.241
Buzz marketing	1.498	2	0.473
Viral marketing	8.553	2	0.014
Product placement	0.682 ^a	2	0.711
Mobile marketing	0.470	2	0.791
Social media marketing	12.141	2	0.002
WOM/e WOM marketing	19.025	2	0.000
Not used	0.578	2	0.749

a...2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.51.

Source: Own processing

If this is about the utilization of the various non-traditional tools of marketing communication from the field of business, so the most used of the modern tools of a group of digital marketing tools -social media - it is its highest utilization in the sector of services (55.7 %), followed by the sector of commerce (48.4 %) and manufacturing industries (25 %). Guerilla marketing tools are the highest in manufacturing industries (20.8 %), in commerce sector it is 9.7 %, in the service sector in the context of the survey was not found any entity that uses, that time popular tools. Mobile marketing is in conditions of Czech companies the largest application in the sector of commerce (22.6 %), followed by services (11.5 %) and least in the manufacturing sectors (2.8 %). And finally, product placement has the highest position in the sector of commerce (22.6 %), it is significantly lower in the other two sectors, namely in the manufacturing sectors (5.6 %) and services (4.9 %).

Table 3: Utilization of modern marketing communication tools by business area (% of companies using the tool, N of Valid Cases = 200)

Tool	Production	Services	Commerce	Together
Guerilla marketing	20.8	0.0	9.7	11.0
Buzz marketing	8.3	11.5	6.5	9.1
Viral marketing	13.9	16.4	16.1	15.2
Product placement	5.6	4.9	22.6	8.5
Mobile marketing	2.8	11.5	22.6	9.8
Social media marketing	25.0	55.7	48.4	40.9
WOM/e WOM marketing	26.4	39.3	38.7	33.5
Not used	34.7	14.8	19.4	24.4

Source: Own processing

Table 4: Utilization of unconventional and modern marketing communication tools by business area (Pearson Chi-Square Tests)

Tool	Value	df	Asymp. Sig. (2-sided)
Guerilla marketing	14.735	2	0.001
Buzz marketing	0.726	2	0.695
Viral marketing	0.184	2	0.912
Product placement	9.673	2	0.008
Mobile marketing	9.978	2	0.007
Social media marketing	13.810	2	0.001
WOM/e WOM marketing	2.946	2	0.229
Not used	7.665	2	0.022

Source: Own processing

The most prominent of the sector differences in the use of the various non-traditional marketing communication tools can be found at guerilla marketing (manufacturing sector 20.8 %, services 0 %), mobile marketing (manufacturing 2.8 %, compared to 22.6 % in commerce), product placement (commerce 22.6 %, services just 4.9 %). A significant difference is also in marketing in social media, where the use within the services is more than twice higher (55.7 %) than is the case in the manufacturing

sectors (25.0 %). Generally, therefore, we consider the sector of commerce can be most apt to use of non-traditional marketing communication tools, by contrast, as the most conservative seem to be the industrial sectors. From the perspective of evaluating the entire research it can be concluded that the currently most used non-traditional marketing communication tool for small and medium-sized companies in the Czech Republic are social media, followed by WOM/e and WOM. For surprising it can be considered a relatively low level of usage of mobile marketing tools.

Conclusion

Overall, the following conclusions can be drawn from the undertaken research:

- Trends in the use of non-traditional and modern tools of marketing communication for the segment of small and medium-sized companies in the Czech Republic cannot be flat-rated in dichotomous consideration. It is necessary to take into account the specific tools in relation to firm-graphical variables
- The research indicates that non-traditional and modern marketing communication tools are in the segment of small and medium-sized companies fairly significantly used, very significant, however, are the differences between instruments that are the subject of research.
- The survey shows that the most useful tools are social networks WOM and viral marketing, but they are not obvious reasons why small and medium-sized enterprises in the Czech Republic according to the results of the survey do not use additional tools of marketing communication (marketing, guerilla marketing, mobile marketing, and product placement). From this point of view, it would be appropriate to add in the next research phase of the survey with qualitative research that would clarify the themes of preferences for application of different instruments.
- As regards the age of the companies, it cannot be generally noted that younger companies are more willing to use non-traditional and modern tools of marketing communication. While social networking and viral marketing are used more for younger companies, by WOM is the opposite, it is used by older companies. However, it is the question of what specific forms of WOM are used, whether it is digital forms (WOM/e) or traditional forms transmitted by a spoken form.
- Regarding the use of unconventional and modern tools of marketing communication in relation to economic sectors, it is clear that they are the most used in the services sector and the sector of commerce, at least in the manufacturing sector. This trend is, in principle, understandable whereas the sectors of services and commerce are in direct contact with the real customer, which they adjust their marketing and communication strategy.
- From this perspective, it would be appropriate to focus further on the findings of the research stage of customer preferences towards the choice of the tools of marketing communication, which would allow confronting the results of the survey with the requirements of customers in the monitored areas.

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CLIENT-ORGANIZATION COMMUNICATION – THE SEARCH FOR BALANCE IN RESPONSIVENESS

Magdalena Zalewska-Turzyńska

Abstract

Communication (especially marketing communication) is a job that should be done in the work time. Meanwhile, through modern client-to-business communication tools, the customer influences the organization's pattern of behavior by requesting immediate information. If a client has to wait for an answer, he may even reject the transaction. Organizations, in turn, tend to use tools to reduce the perceived waiting time. For the purpose of the article, three theses have been put forward: The client requests an extension of communication hours with the organization. The client does not want to feel that he is waiting for an answer from the company. Organizations work on reducing the perceived waiting time. An overload of communication, information, and news seems to be a common perception nowadays. The information society operates "under a more-faster-better philosophy of life". Probably, to defend themselves from wasting time, people have to value this resource and allocate it in a considered, thoughtful manner to the things they appreciate.

Key words:

Client. Communication. On-line. Perceived waiting time.

1 Introduction

When communicating with a business on-line, the customer expects an immediate response to inquiries, especially with trading companies (e.g. product availability, type, color, etc.) but also with production and service ones (e.g. time of delivery, lead time, etc.). The client does not like to wait for an answer. After all, there is social pressure to be on-line, incessantly and continuously using many communication channels and equipment, in professional matters and beyond, during work-time and away from work. So, expectations towards the person on the other side of the screen is that he be available 24/7 (*constant connectivity*¹), and waiting is considered a waste of time. Meanwhile, individuals are not willing to work over the prescribed time or during inconvenient hours. Hence, there is an imbalance – which is referred to in this study – in the modern technology which has been introduced into people's lives: the duration of communication in the abovementioned context and the need to wait for a response. Thus, the purpose of this article is to discuss the contradictory interests of the client and the company employee in the context of the responsiveness of mutual lines of communication. The issue is considered from two perspectives: mainly from the perspective of customers, but also incidentally from the perspective of their interlocutors – the company's employees. Companies communicate with customers in a variety of ways, take up valuable customer time, and try to minimize the perception of its passing by introducing various solutions, shown in the text below.

Communication (especially marketing communication) is a job that should be done in the work time. Meanwhile, through modern client-to-business communication tools, the customer influences the organization's pattern of behavior by requesting

1 RANDLE, C.: 24/7: Managing Constant Connectivity. In BALLARD, D., McGLONE, M. (eds.): *Work Pressures: New Agendas in Communication*. Austin : Routledge, College of Communication, 2017, p. 20-26.

immediate information. The organization – as a consequence – forces a change in employee behavior, as they have to be online in an almost endless manner. If a client has to wait for an answer, he may even reject the transaction. Organizations, in turn, tend to use tools to reduce the perceived waiting time. For the purpose of the article, three theses have been put forward:

T1: The client requests an extension of communication hours with the organization.

T2: The client does not want to feel that he is waiting for an answer from the company.

T3: Organizations work on reducing the perceived waiting time.

For the purpose of achieving the main objective and proving the theses, the results of current research were cited and systematized. Practical implication occurs mainly from the perspective of the client and the organization. Companies' expenditures on preparing and implementing fillers in synchronous and asynchronous communication are not efficient or effective because customers have "developed" a self-defense method. So, the funds allocated for this purpose could be used differently. The social implication is the customer's awareness of his impact on the workload of employees in other industries, as well as the dangers of time manipulation by organizations and the presentation of an example of a defense method in the form of multi-communication. This article is methodological and conceptual, and a review of relevant literature has also been carried out. The need for discussion in this area was indicated indirectly by Syerov, Fedushko, and Trach.² Creating communities requires efficient communication among their members. Nevertheless, they say nothing about the possibility of conducting research on efficient communication.

2 Communication – it is hard work

According to Foucault, "to speak means to do something",³ because "Everything is communication".⁴ Communication has to be considered work. Each job is evaluated from its performance perspective. In the case of communicating, it is not so obvious at first sight, or in every case of communicating with the client, that it is work. Not every conversation leads to the signing of a contract, but the quality of each communication contact can influence the purchasing decisions made. A sender who is tired is not as efficient at explaining as one who is rested. Several pieces of research exist confirming the significant positive relationships between communication satisfaction and job satisfaction, and communication satisfaction and job performance,⁵ as demonstrated

2 SYEROV, Y. et al.: *Improving the Virtual Communication Efficiency as a Fundamental Factor of Successful Marketing Strategy. Prospects for Development of Education and Science*. Bulgaria : Academic Publishing House of the Agricultural University Plovdiv, 2016, p. 290.

3 FOUCAULT, M.: *Archeologia wiedzy*. Warszawa : PIW, 1977, p. 248.

4 FLEISCHER, M.: *Ogólna teoria komunikacji*. Wrocław : Wyd. im. Willy Brandta Univ. Wrocławskiego, 2007, p. 174.

5 For more information, see: PINCUS, J. D.: Communication Satisfaction, Job Satisfaction, and Job Performance. In *Human Communication Research*, 1986, Vol. 12, No. 3, p. 395-419; GIRI, V. N., KUMAR, B. P.: Assessing the Impact of Organizational Communication on Job Satisfaction and Job Performance. In *Psychological Studies*, 2010, Vol. 55, No. 2, p. 137-143; SHONUBI, O. A. et al.: Psychological Influence of Organizational Communication on Employee Job Satisfaction and Organizational Commitment: A Review. In *Journal of Human Capital Development*, 2016, Vol. 9,

by the following statements of employees in this context: "Work (...) often spills on all day, and as a result, instead of working less, a person works more, or they think more about work. There is no specific boundary between work and time after work. (...) Sometimes I have three or four days off a week. But there are weeks when I work 12 hours on Saturdays and Sundays. I have an unscheduled time, but I work more than 40 hours a week. My boss calculates my pay by how many contracts I sign."⁶ There are also absurd cases which are, unfortunately, confirmed by the research, such as: "The director in [the company] even brought an electric kettle to work, because he claimed that at home he had no time to use it. He ate mainly donuts because they are high energy and the body needs energy. Research by Prof. Jędrzejko also listed 11 other aids that people use constantly to help their body. 40 percent admitted that they reached for alcohol more than once a week."⁷ There is an inversely proportional relationship proven between the length of work and the ability of man to provide it. Research was carried out during the First and Second World War by Vernon in England, and Goldmark and Hopkins in the United States in 1920.⁸ The reason for conducting the research was the need to increase production. The working time was increased to 12 or even 15 hours per day, and up to 80 hours per week. Vernon's research showed the existence of the relationship between the length of working time and the productivity of work, and the relationship between the length of time worked and the loss of working time. "If at a 74-hour working week the production amount per hour was 108 units in one of the branches, then at a 53-hour week – 169 units per hour, so a total of 2000 units more than before. Similarly, in the case of a shorter working time, the percentage of lost time decreased. If during the 70-79 hour working week the average working time loss was 8%, at 60-69 hours it was 6.6% and at 50-59 hours it was 5.5%."⁹

The research by Goldman and Hopkins was about a comparison of productivity and work efficiency during eight- and ten-hour shifts. During the 8-hour day, productivity is "(...) significantly higher than during 10-hour work (94% vs. 90.3%) and more stable. In addition, at 8 hours of work, there is only a slight loss of working time, while at 10 hours it is large and work almost ceases before the shift change."¹⁰ The research was conducted in manufacturing companies, at a time when there were no such companies like call-centers, or others based on communication. There was no advanced communication technology and communication was not considered to be work.¹¹ While preparing this article, no research was found on the human communication performance in an organization *expressis verbis*. Published research on communication efficiency concerns mainly¹² machine learning algorithms, wireless networks, device-to-device

No. 1, p. 85-94; WALDEN, J. et al.: Employee Communication, Job Engagement, and Organizational Commitment: A Study of Members of the Millennial Generation. In *Journal of Public Relations Research*, 2017, Vol. 29, No. 2-3, p. 1-17.

6 WINNICKI, K.: *Osiem godzin pracy. Nie dziękuje*. [online]. [2012-12-03]. Available at: <<http://praca.wp.pl/title,Osiem-godzin-pracy-Nie-dziękuje,wid,12263011,wiadomosc-kariera-zarobki.html?icaid=1c106>>.

7 Ibidem.

8 PENC, J., SZUMPICH, S.: *Ergonomia przemysłowa a wydajność pracy*. Warszawa : Instytut Wydawniczy CRZZ, 1977, p. 70-81.

9 Ibidem, p. 77.

10 Ibidem.

11 THENBUHLER, E. W.: *Komunikacja rytualna. Od rozmowy codziennej do ceremonii medialnej*. Kraków : Wydawnictwo UJ, 2003, p. 76.

12 See: KONEČNÝ, J. et al.: *Federated Learning: Strategies for Improving Communication Efficiency*.

communication, a system that applies the MapReduce programming model to improve communication in social networks and a client in these context is understood as the participating device. Another set of research is connected with the brain, for example, a computational analysis of communication efficiency of brain networks¹³ The lack of research on human communication efficiency does not prove that it is unnecessary, but it shows the great difficulty in conducting it. The common and actually, obvious belief that communication is essential and happens all the time¹⁴ – asks for qualitative verification: what is being communicated, the quality of messages. It requires to separate communication with the client, so called the “work”-communication from the private communication. It is difficult to conduct such research. What is significant in this context is the watchword of the three eights – “3x8” – in life, which means 8 hours of work, 8 hours of rest, and 8 hours of sleep. Although it has now lost its meaning, its importance has been proven by the vast amount of research that had been carried out from several perspectives¹⁵ (e.g. productivity, health – shown below in the footnotes). Some companies still seem to ignore it, however. The progress of communication technologies, so readily implemented in life, has caused an obvious imbalance between work and rest, absolutely essential in human life.

3 Types of communication interactions with clients

Effective organizational communication involves the construction of the message, the communication channel, and the way the message is delivered. These elements of the process determine whether the addressee will receive the message and whether

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- [online]. [2017-12-03]. Available at: <<https://openreview.net/forum?id=B1EPYJ-C->>; KLUGEL, M., KELLERER, W.: Introduction of an Efficiency Metric for Device-to-device Communication in Cellular Networks. In *Vehicular Technology Conference (VTC Fall), IEEE 80th Conference Proceedings*. US, Canada : IEEE, 2014, p. 1-6; JIANG, F. et al.: Efficiency Improvements in Social Network Communication via MapReduce. In *Data Science and Data Intensive Systems (DSDIS), IEEE International Conference. Conference Proceedings*. US, Canada : IEEE, 2015, p. 161-168.
- 13 See also: AVENA-KOENIGSBERGER, A. et al.: Path Ensembles and a Tradeoff between Communication Efficiency and Resilience in the Human Connectome. In *Brain Structure and Function*, 2017, Vol. 222, No. 1, p. 603-618; SONG, L., RAHMAT-SAMII, Y.: Miniaturized Loop Antennas for Wireless Brain-machine Interfaces: Efficiency Enhancement and Link Characterizations. In *Antennas and Propagation (APSURSI), IEEE International Symposium on Conference Proceedings*. US, Canada : IEEE, 2016, p. 879-880; De PASQUALE, F. et al.: A Dynamic Core Network and Global Efficiency in the Resting Human Brain. In *Cerebral Cortex*, 2016, Vol. 26, No. 10, p. 4015-4033.
- 14 For more information, see: SYKES, Ch. J.: *The End of Privacy: The Attack on Personal Rights at Home, at Work, On-line, and in Court*. St. Martin : St. Martin's Press, 1999.
- 15 See: SIERAKOWSKI, S.: *8 godzin pracy, 8godzin odpoczynku, 8godzin snu*. [online]. [2017-12-03]. Available at: <<http://www.krytykapolityczna.pl/Teksty-pozza-KP/8-godzin-pracy-8-godzin-odpoczynku-8-godzin-snu/menu-id-129.html>>; HILL, L.: On Rest, Sleep, and Work and the Concomitant Changes in the Circulation of the Blood. In *The Lancet*, 1898, Vol. 151, No. 3883, p. 282-285; ROGERS, E. L.: Beyond Eight Hours Rest: Sleep, Capitalism, and the Biological Body. In *Dialectical Anthropology*, 2016, Vol. 40, No. 3, p. 305-318; PHILIP, P. et al: Work and Rest Sleep Schedules of 227 European Truck Drivers. In *Sleep medicine*, 2002, Vol. 3, No. 6, p. 507-511; PILCHER, J. J., COPLEN, M. K.: Work/rest Cycles in Railroad Operations: Effects of Shorter than 24-h Shift Work Schedules and On-call Schedules on Sleep. In *Ergonomics*, 2000, Vol. 43, No. 5, p. 573-588; KRUEGER, G. P.: Sustained Work, Fatigue, Sleep Loss and Performance: A Review of the Issues. In *Work & Stress*, 1989, Vol. 3, No. 2, p. 129-141; BARLING, J. et al.: *Work and Sleep: Research Insights for the Workplace*. London : Oxford University Press, 2016.

(s)he will understand it. Receiving messages is not a long-term process of thinking, meditation, and contemplation about the message one receives – it takes only a few seconds and holds somebody’s attention for no more than a few minutes.¹⁶ There is also the fear that the information will not be accepted, or will not be heard or read because the recipient will consciously decide to reject or unconsciously refuse to accept it, because of the overwhelming number of messages that (s)he has to deal with every day. Millennials in particular, but also people in general, are now dealing with more information and news than ever before.¹⁷ This refers to information about their own projects, customers, business, and the industry, so attention is divided between all these messages – what chance is there for a single message to be noticed, received, understood, and preserved? That is why it is so difficult to find the best way to communicate with clients. The Internet is basically an inexhaustible source of information that is simple and fast to access – it does not require long waiting times, and the cost of acquiring information is minimal. The use of e-communications in dealing with business partners and customers minimizes the time and costs of storing, retrieving, and processing information. The ability to use a computer¹⁸ is now considered a basic skill. On the other hand, communicating via the Internet requires someone to be on-line continuously and uninterrupted, otherwise the recipient will not know when new information will come out. It may happen that you miss important information because you were just busy living (performing other duties) and had no opportunity or time to see if another new message had been sent in the meantime. The proliferation of technology has become a revolution in minimizing effort and maximizing the efficiency and effectiveness of mutual contacts between organizations and clients (creating stress,¹⁹ by the way). Moreover, it has allowed synchronous and asynchronous communication and transactions.²⁰

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- 16 NEWCOMB T. M. et al.: *Psychologia społeczna. Studium interakcji ludzkich*. Warszawa : PWN, 1970, p. 232.
- 17 For more information, see: SCHMITT, J. B. et al.: Too Much Information? Predictors of Information Overload in the Context of Online News Exposure. In *Information, Communication & Society*, 2017. In press; SONG, H. et al.: Perceived News Overload and Its Cognitive and Attitudinal Consequences for News Usage in South Korea. In *Journalism & Mass Communication Quarterly*, 2016, Vol. 94, No. 4, p. 1172-1190; KILGO, D. K.: Media Landscape on Tumblr: News Organization Convergence Attributes in Youth-oriented Social Media Networks. In *Digital Journalism*, 2016, Vol. 4, No. 6, p. 784-800.
- 18 If there is the research on computer usage abilities it concerns either older people in the context of them being “they have been slower adopters than their younger counterparts” (for more information, see: LAZAR, J. et al.: *Research Methods in Human-computer Interaction*. Cambridge : Morgan Kaufmann, 2017; MITZNER, T. L. et al.: Predicting Older Adults’ Perceptions about a Computer System Designed for Seniors. In *Universal Access in the Information Society*, 2016, Vol. 15, No. 2, p. 271-280; MITZNER, T. L. et al.: Older Adults Talk Technology: Technology Usage and Attitudes. In *Computers in Human Behavior*, 2010, Vol. 26, No. 6, p. 1710-1721); or some symptoms of computer over dosage by young people (see: BARTEL, K., GRADISAR, M.: New Directions in the Link Between Technology Use and Sleep in Young People. In *Sleep Disorders in Children*. Switzerland : Springer International Publishing, 2017, p. 69-80).
- 19 AYYAGARI, R. et al.: Technostress: Technological Antecedents and Implications. In *MIS Quarterly*, 2011, Vol. 35, No. 4, p. 831-858.
- 20 ELLIS, C. A. et al.: Groupware: Some Issues and Experiences. In *Communications of the ACM*, 1991, Vol. 34, No. 1, p. 39-58.

Table 1: Types of communication interactions

Time Place	Same Time	Different Times
Same Place	face-to-face interaction	asynchronous interaction
Different Places	synchronous distributed interaction	asynchronous distributed interaction

Source: ELLIS, C. A., GIBBS, S. J., REIN, G.: Groupware: Some Issues and Experiences. In *Communications of the ACM*, 1991, Vol. 34, No. 1, p. 41.

The Internet has brought a dramatic change in how business is supported. Before, two parameters were stable – the unity of place and time in communication and in business transaction (e.g. the traditional shopping). It have changed, it lost their impact. When doing any transaction in the virtual space, one no longer has to meet the condition of unity of place and time. Thus, from a commercial perspective, commercial communication carried out using modern information technology gives its participants three new possibilities of communication:²¹

synchronous, when the process participants communicate at the same time although they are in different locations (e.g. helplines; call-centers; chat-rooms; moderated, organized, or uncontrolled discussions; net meetings; videoconferencing; some “buy now” online transactions).

asynchronous, in two variants: when the process participants are in the same place but at different times (e.g. ATM) or when the communication process is characterized by both different place and time (e.g. email; blog; FAQs; mailing lists; games; and some electronic transactions (e.g. auctions, etc.).

E-mail is the most popular asynchronous tool and the most commonly used by businesses; people even obtain prescriptions via e-mail.²² According to research carried out by Benjamin, Jud, Roth, and Winkler, 55.8% of the survey participants frequently use e-mail for their business (research based on 7,655 returned usable questionnaires). Thanks to e-mail, you can reach virtually anyone at the moment of clicking ‘send’, but this tool is burdened by uncontrollable factors that seem to make it more effective as a communication channel – but when addressee reads it is unknown, and whether he or she will delete or not it before reading. The emergence of e-mail was a revolution which changed communication patterns dramatically within the organization and between the organization and the customer. There is a possibility to send an e-mail to many people at the same time, no matter where they are. Although marketing uses personalized mail – with the person’s names – the content is mostly standardized to customer subgroups, but narrowly specified and precisely defined. This is the reason why e-mail has become a symbol and a synonym for the greatest progress in communication. The possibility of rapid transmission of a wealth of information was enhanced.²³ E-mail was a great tool until people simply

21 ZALEWSKA-TURZYŃSKA, M.: Nowy wymiar komunikacji organizacyjnej. In JANUSZKIEWICZ K. (eds.): *Zachowania ludzi w organizacji. Uwarunkowania i kierunki ewolucji*. Łódź : Wyd. UŁ, 2012, p. 144-145, 154-157.

22 BAKER, L. et al.: Use of the Internet and E-mail for Health Care Information: Results from a National Survey. In *Jama*, 2003, Vol. 289, No. 18, p. 59-60.

23 See: GARTON, L., WELLMAN, B.: Social Impacts of Electronic Mail in Organizations: A Review of the Research Literature. In *Annals of the International Communication Association*, 1995, Vol. 18, No. 1, p. 434-453; ADRIA, M.: Making the Most of E-mail. In *The Academy of Management*

stopped reading them. There were a few reasons why this happened, but the main and dominant one was the sheer amount. This tool then became partially useless in companies' external communication. It remains a channel that is used for most messages, but it has lost its effectiveness. E-mails are burdened to such an extent (apart from spamming) that it is difficult to discern the important information from an e-mail, and the important e-mails from a long list. The enormous number of emails flooding the user every day means that it is treated as white noise – messages are ignored.

The advantage of synchronous communication is, for example, the immediate response to additional questions about an offer. However, there may be problems, for example, in the form of insufficient information, inaccurate data due to the insufficient knowledge of the partner, his unpreparedness, or his surprise at a question. However, synchronous usually lets the parties involved know if the transaction will be successful or not, e.g. whether the customer will decide to purchase a product or service or not. An inconvenience in this case is often the inability to return to the message – for example, in the case of a *call-center*, although the call is recorded, the customer is not able to return to the message to re-examine the terms of the agreement. Asynchronous communication in commercial situations enables a delay, giving the customer a chance to repeatedly view information on the net. This is especially useful for complex but important information. The customer can also review the purchase decision and ask additional questions, not only to company employees but also to independent experts. The customer will usually receive a response to the questions asked, but it is not always clear how often some companies use electronic channels to inform their customers or, as a consequence, when the customers can expect an answer. Sometimes the waiting time for a reply is long enough for the customer to consider cancelling the purchase or change the contractor for one with whom it is quicker to communicate; the customer usually does not like to wait.

4 Is an e-client really so impatient?

Customers want to purchase repeatedly, at any time; they want an instant response, and they want best person on the other side of the screen to answer immediately. Therefore, on the one hand, some organizations make employees work continuously in this mode of work, and on the other, companies work on shortening the waiting time. There are three main differences which may be distinguished between on-line waiting and traditional waiting in communication and trade channels:

- people have higher requirements to wait for a much shorter period and they are more impatient,
- the website design elements make it possible to manipulate the perceived waiting time (PWT) of online visitors,
- the waiting time has stronger impact on service or product judgement in case of on-line transaction than in in real environment.

Waiting for a response is perceived as being a waste of time (the intensity depends on the person's mood²⁴ while waiting). When shopping or providing services in real-world transactions, as research confirms, it negatively affects customer satisfaction with the goods and services,²⁵ and it can also create general stress and overall customer dissatisfaction.²⁶ The same goes for electronic commerce and on-line communication channels. Sometimes companies cannot shorten the waiting time, due to processual or procedural issues. In such cases, researchers have proposed different types of fillers, such as music, newsletters and magazines, all of which have been introduced to reduce PWT.²⁷ Research results appear to confirm the importance of taking into account not only the objective (measurable) waiting time, but also the dimension of its perception. For example, Barnett and Saponaro,²⁸ as well as Hornik,²⁹ suggest that a more accurate and more proper wait time measurement from the customer's point of view is the PWT rather than the objective waiting time. The same outcomes were obtained by Tom and Lucey, who also determined that client satisfaction is determined by PWT rather than objective time. Other authors³⁰ demonstrated that PWT may be more important than the objective waiting time when determining the customer's experience, assessment, and behavior. Thompson, Yarnold, Williams, and Adams³¹ concluded that shortening PWT (as opposed to shortening the real waiting time) was associated with positive feelings and overall customer satisfaction. Other research reports³² say that the maximum allowable waiting time is only two seconds. But the research of Rose, Meuter, and Curran³³ showed that an objective delay in downloading a file did not have a critical impact on a customer's attitude towards an e-retailer. Therefore, in the application perspective, organizations focus on PWT –

- 24 FENG, S. et al.: Factors on Perceived Waiting Time and Implications on Passengers' Satisfaction with Waiting Time. In *PROMET-Traffic&Transportation*, 2016, Vol. 28, No. 2, p. 155-163.
- 25 For more information, see: TOM, G., LUCEY, S.: A Field Study Investigating the Effect of Waiting Time on Customer Satisfaction. In *Journal of Psychology*, 1997, Vol. 131, No. 6, p. 655-660;
- WEINBERG, B. D.: Don't Keep Your Internet Customers Waiting Too Long At the (Virtual) Front Door. In *Journal of Interactive Marketing*, 2000, Vol. 14, No. 1, p. 30-39.
- 26 PRUYN, A., SMIDTS, A.: Effects of Waiting on the Satisfaction with the Service: Beyond Objective Time Measures. In *International Journal of Research in Marketing*, 1998, Vol. 15, No. 4, p. 321-334.
- 27 See: ANTONIDES, G. et al.: Customer Perception and Evaluation of Waiting Time: A Field Experiment. In *Journal of Customer Psychology*, 2002, Vol. 15, No. 4, p. 193-202; DELLAERT, B. G. C., KAHN, B. E.: How Tolerable Is Delay? Customers' Evaluation of Internet Web Sites after Waiting. In *Journal of Interactive Marketing*, 1999, Vol. 13, No. 1, p. 41-54; KATZ, K. L. et al.: Prescription for the Waiting-in-Line Blues: Entertain, Enlighten, and Engage. In *Sloan Management Review*, 1991, Vol. 32, No. 2, p. 44-53.
- 28 BARNETT, A. I., SAPONARO, A.: Misapplications Reviews: The Parable of the Red Line. In *Interfaces*, 1985, Vol. 15, No. 2, p. 33-39.
- 29 HORNİK, J.: Subjective and Objective Time Measures: A Note on the Perception of Time in Customer Behavior. In *Journal of Customer Research*, 1984, Vol. 11, No. 1, p. 615-618.
- 30 See also: TAYLOR, S.: Waiting for Service: The Relationship between Delays and Evaluations of Service. In *Journal of Marketing*, 1994, Vol. 58, No. 2, pp. 56-69; DAVIS, M. M., VOLLMANN, T. E.: A Framework for Relating Waiting Time and Customer Satisfaction in a Service Operation. In *The Journal of Services Marketing*, 1990, Vol. 4, No. 1, p. 61-69; BARNETT, A. I., SAPONARO, A.: Misapplications Reviews: The Parable of the Red Line. In *Interfaces*, 1985, Vol. 15, No. 2, p. 33-39.
- 31 THOMPSON, D. A. et al.: Effects of Actual Waiting Time, Perceived Waiting Time, Information Delivery, and Expressive Quality on Patient Satisfaction in the Emergency Department. In *Annals of Emergency Medicine*, 1996, Vol. 28, No. 6, p. 657-665.
- 32 NAH F. F.: A Study of Tolerable Waiting Time: How Long Are Web Users Willing to Wait? In *Behaviour & Information Technology*, 2004, Vol. 23, No. 3, p. 153-163.
- 33 ROSE, G. M. et al.: On-Line Waiting: The Role of Download Time and Other Important Predictors on Attitude toward E-Retailers. In *Psychology & Marketing*, 2005, Vol. 22, No. 2, p.127-151.

using tools to shorten the perceived wait time (but not necessarily reducing the actual waiting time) through interface fillers,³⁴ which customers see while waiting for the expected results search. However, Kim, Xiong, and Liang partially reject the above-mentioned study. Their results show that the “duration and the progress function practically affect the viewers’ waiting time perception, [but] shape and embellishment don’t. (...) It is recommended to show loading progress and use manipulated progress functions, and design factors such as shape and embellishment are considered to be less important for designing a better loading symbol.”³⁵

Long waiting times can be one of the biggest problems for an e-business, in the form of customer frustration and negative attitudes, which in turn can lead to a purchase cancellation and customer switching behavior (described in detail below).³⁶ Researchers³⁷ have proposed solutions based on technology in information systems in terms of problems related to responses and real time waiting. This approach concentrates solely on “positioning in a queue”;³⁸ therefore, the problem of online waiting is impossible to be solved by introducing a simple technical solution.³⁹ Customer perceptions of waiting time can be reduced “by making the queuing process enjoyable, by improving the waiting environment, and by making promotional activities enjoyable”.⁴⁰ Under these circumstances, it is crucial for e-businesses to work on minimizing not only the actual but also the customer’s perceived waiting time.⁴¹

34 GORN G. J. et al.: Waiting for the Web: How Screen Color Affects Time Perception. In *Journal of Marketing Research*, 2004, Vol. 41, No. 2, p. 215-225.

35 KIM, W. et al.: Effect of Loading Symbol of Online Video on Perception of Waiting Time. In *International Journal of Human-Computer Interaction*, 2017, Vol. 33, No. 12, p. 1001-9.

36 For more information, see: DENNIS, A. R., TAYLOR, N. J.: Information Foraging on the Web: The Effects of ‘Acceptable’ Internet Delays on Multi-Page Information Search Behavior. In *Decision Support Systems*, 2006, Vol. 42, No. 2, p. 810-824; GALLETTA, D. et al.: Web Site Delays: How Tolerant are Users. In *Journal of the Association for Information Systems*, 2004, Vol. 5, No. 1, p. 1-28; ROSE, G. M. et al.: On-Line Waiting: The Role of Download Time and Other Important Predictors on Attitude toward E-Retailers. In *Psychology & Marketing*, 2005, Vol. 22, No. 2, p. 127-151.

37 See: SHNEIDERMAN, B., PLAISANT, C.: *Designing the User Interface: Strategies for Effective Human-Computer Interaction*. 5th Edition, Boston, MA : Addison-Wesley, 2010.

38 See also: ROSE, G. M., STRAUB, D. W.: The Effect of Download Time on Consumer Attitude Toward the E-service E-tailer. In *E-service Journal*, 2001, Vol. 1, No. 1, p. 55-76; ROSE, G. M. et al.: On-Line Waiting: The Role of Download Time and Other Important Predictors on Attitude toward E-Retailers. In *Psychology & Marketing*, 2005, Vol. 22, No. 2, p.127-151.

39 RYAN, G., VALERDE, M.: Waiting in Line for Online Services: A Qualitative Study of the User’s Perspective. In *Information Systems Journal*, 2006, Vol. 16, No. 2, p.181-211.

40 Liang developed the enjoyable queuing model, and surveyed 1571 customers queuing at service companies in Taiwan, including 409 customers of upscale restaurants, 430 customers of restaurants, 439 customers of food stands, and 293 customers queuing at consumer electronics shops to purchase newly released iPhones (for more information, see: LIANG, C. C.: Enjoyable Queuing and Waiting Time. In *Time & Society*, 2017. In press).

41 DUBE-RIOUX, L. et al.: Consumers’ Reactions to Waiting: When Delays Affect the Perception of Service Quality. In SRULL T. K. (ed.): *Advances in Customer Research*. Provo, UT : Association of Computer Research, 1989, p. 59-63.

Conclusions

An overload of communication, information, and news seems to be a common perception nowadays. The information society operates “under a more-faster-better philosophy of life”.⁴² The research mentioned in the article confirms the theses put forward at the beginning. Both companies and their clients try to save time, since this resource cannot be stored. The customer, to defend himself from wasting time, sometimes uses multi-communication channels – overlapping communication. The concept of multi-communication was defined by Hymes in 1972⁴³ as the practice of attending two or more conversations or “speech events” using almost synchronous media, such as face-to-face speech, telephone conversations, video conferencing, and chat applications. Multi-communication can vary in intensity, depending on the number of open conversations, the pace of each one, the integration of social roles, and the number of topics discussed.⁴⁴ Organizations work on transferring duties to the client e.g. by asking him to fill in a questionnaire on a product to be bought instead of communicating directly with the person (in banks it is even free to make a transfer using a computer, but there is a cost when going into a branch). Probably, to defend themselves from wasting time, people have to value this resource and allocate it in a considered, thoughtful manner to the things they appreciate.

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42 LEVY, D. M.: Information Overload. In HIMMA, K. D., TAVANI, H. T. (eds.): *The Handbook of Information and Communication Ethics*. Hoboken, NJ : Wiley & Sons, 2009, p. 512.

43 HYMES, D.: Models of the Interaction of Language and Social Life. In GUMPERZ, J., HYMES, D. (eds.): *Directions in Sociolinguistics*. Oxford : Blackwell, 1972, p. 35-71.

44 A person who is multi-communicating begins to participate in at least two conversations so that the two speeches are “intertwined” (for more information, see: MURRAY, D. L.: When the Medium Determines Turns: Turntaking in Computer Conversation. In FISHMAN, J. A. COLEMAN, H. (eds.): *Contributions to the Sociology of Language. Volume 52: Working with Language: A Multidisciplinary Consideration of Language Use in Work Contexts*. Berlin : de Gruyter, 1989, p. 326).

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**MARKETING COMMUNICATION SUPPORT AND MEDIA
PRESENTATION OF ECO-INNOVATIONS IN THE SLOVAK BUSINESS
ENVIRONMENT**

Anna Zaušková – Lukáš Grib

Abstract

At present lots of companies are following eco-innovation trends, which seem to remedy the unfavourable situation in all fields of business. However, they have to be supported by proper marketing communication in order to show customer the way, enhance their eco-awareness and help them select those products that respect the sustainable development philosophy. Suitable media presentation of these products is a key to success. Through media presentation a business announces its customers it is offering the products satisfying their needs and meeting a quality attribute. The paper presents the outcomes of three types of the research we carried out in the framework of the VEGA project named "Phygital concept and its use in sustainable integrated environmental management of business".

Key words:

Eco-innovations. Marketing communication. Media.

1 Introduction

Nowadays, eco-innovations have become a household name. Businesses have understood a need for their implementation, customers are calling for more ecological products and companies are trying to operate in a more environmental way, i.e. promote ideas of corporate environmental responsibility or apply some of these products into their business activities. There are various groups of customers when it comes to ecological features of products. Some are calling for a change, some are asking for ecological products and the others are indifferent or purchase a product either by accident or on recommendation. Only the time will tell if it is a new fashion or just proper awareness of our own responsibility towards the environment we live in, our comeback to the roots. We may be motivated by our wish to live in harmony with the nature, live healthier, more naturally and protect everything the nature offers. Environmental protection is seen as one of the most serious topics of nowadays due to a continuously unfavourable situation when dealing with air pollution, growing waste production or high noise levels for inhabitants. It is in the public interest to promote ecological balance and restore harmony between a man and the nature.¹ Eco-innovations, as a proper way of differentiation from our competitors and a sign and a result of creative business activities represent a suitable tool how to generate a positive change. Eco-innovative solutions are bound to have a positive impact on businesses as they improve production processes, reduce environmental impact and communicate CSR activities while enhancing people's awareness.²

Eco-innovations have to be accompanied by a proper communication strategy in order to show a customer the way, enhance his/her ecological awareness and help select those products that are in line with environmental sustainability. On the other

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- 1 ZAUŠKOVÁ, A. et al.: Environmental Protection and Sustainable Development in the Slovak Republic. In *European Journal of Science and Theology*, 2013, Vol. 9, No. 6, p. 154.
 - 2 MENDELOVÁ, D., ZAUŠKOVÁ, A.: Innovation in the Slovak Advertising Environment. In *Communication Today*, 2015, Vol. 6, No. 1, p. 47.

hand, a company should not underestimate environmentally-aware customers and focus on marketing communication to persuade them that its ecological goods are a proper alternative to ordinary products. In today's world inventions with ecological features and their implementation are deemed of high importance despite marketing communication tools being insufficiently used.³ Marketing communication of eco-innovations shall respect specific regulations in order to represent a key feature of the company's marketing mix. Thanks to globalisation efforts, development of IT and communication technologies, changes to customers' requirements and many other factors, new ways of communication with customers have emerged.⁴ Development of technologies and dynamicity of the environment enabled traditional communication tools to function intensively also in the online environment, the importance of which is on a constant growth.⁵ The volume of goods, consumption of energies and other materials businesses use for their marketing activities are enormous representing both economic and ecological burden for the whole society. It could be wise to combine offline and online forms of marketing communication in order to prospect the environment we live in. Online communication combining innovative elements is becoming more and more popular with businesses. They have finally admitted that they need to understand and appreciate effectivity of their operations in the digital world in order to elaborate a viable as well as a successful business strategy and allocate resources herefor.⁶

Eco-innovations are a fundamental feature of a progressive business the activities of which are not solely limited to earning as it is also sensitive to influence from the external environment. When implementing eco-innovations, media coverage is of high importance in order to ensure informability of target audience and communicate positive attributes of the products. The main role of media coverage is to harmonise communication tools in order for a business to be successful, enhance eco-awareness and create a need for eco-innovations and finally generate a demand herefor. Businesses which were founded to meet environmental requirements as well as those having decided to implement certain eco-innovations into their activities shall define a specific target group and their overall communication concept.⁷ Consequently, it is necessary to focus on customers so as they build a long-term and loyal relationship to eco-innovations and create general preferences for a particular business. A business should adapt to customers' requirements and their growing ecological demands.

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- 3 RYBANSKÝ, R., ZAUŠKOVÁ, A., VAŠKO, P.: Marketing Communication in Eco-innovations in Slovakia. In PARIS, C. M., KARNIK, A. (eds.): *Proceedings of the Third International Conference on Emerging Research Paradigms in Business and Social Science. Conference Proceedings*. Dubai, United Arab Emirates : Middlesex University, 2015, p. 139.
 - 4 MENDELOVÁ, D., ZAUŠKOVÁ, A.: Innovation in the Slovak Advertising Environment. In *Communication Today*, 2015, Vol. 6, No. 1, p. 40.
 - 5 ZAUŠKOVÁ, A., BEŽÁKOVÁ, Z., GRIB, L.: Use of Digital Marketing in the Eco-innovation Processes of a Businesses. In KLIESTIK, T. (ed.): *Globalization and Its Socio-economic Consequences*. Žilina : EDIS, 2015, p. 872.
 - 6 ZAUŠKOVÁ, A., GRIB, L., KYSELICA, P.: *Phygital Communication Tools to Support Environmental Innovation Processes in the Slovak Business Environment*. Trnava : FMK UCM in Trnava, 2016, p. 72.
 - 7 MIKLENČIČOVÁ, R., ČAPKOVÍČOVÁ, R.: Environmental Management and Green Innovations in Businesses. In MATÚŠ, J., PETRANOVÁ, D. (eds.): *Marketing Identity: Explosion of innovations. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2014, p. 483.

2 The analysis of the current state of eco-innovations in Slovakia

In order to analyse the current state of eco-innovations from September 2015 to January 2016, we conducted the pilot research the implementation and evaluation of which is a partial stage of the project VEGA 1/0640/15. The pilot research focused on various businesses regardless of their innovative activities while defining whether these businesses had implemented eco-innovations in the last three years and moreover, supported these eco-innovations with proper marketing communication. As the pilot research we carried out on a limited sample, after certain corrections it was followed by another research in order to analyse the tools of marketing communication in particular stages and phases of eco-innovation processes in small and medium-sized enterprises.

2.1 The analysis of the current state of marketing communication in eco-innovation processes in Slovak businesses

Small and medium sized-enterprises (hereinafter referred to as SMEs) play a crucial role in implementation of eco-innovations in Slovakia. They are able to react quickly to the market situation, they stimulate competitiveness and employment and they are essential in maintaining existing work positions or generating new work opportunities. What is more, they play an equally important role on a European scale. These businesses, however, lack financial resources for implementation of eco-innovations. This segment was selected because it is playing a key role in innovation processes with a high perspective for growth, development, internationalisation and flexible adaptation to customers' wants and needs. When assessing the current state of eco-innovations, one has to bear in mind that the final purchasing decision is influenced by numerous factors. SMEs do not own sufficient financial, material, technical or personal capacities. Despite that, these businesses are a key element to business innovations in Slovakia. We conducted the quantitative research from February to March 2016 in order to find out about the current state of use of marketing communication with the emphasis on digital marketing in the segment of development, implementation and commercialisation of eco-innovations in the SMEs within Slovakia. Overall, 1,200 online questionnaires were distributed. In contrast to the pilot research, which focused on the percentage of businesses having implemented eco-innovations, the second research analysed the businesses having already implemented eco-innovations (see the Chart 1).

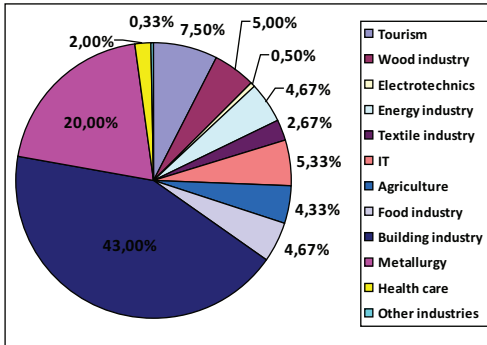


Chart 1: The field of business

Source: Own proceedings, 2017

Innovations cannot be effectively promoted without sufficient marketing activities of a particular business. The companies we questioned all understood there was a need for effective marketing support. Up to 79 % of businesses use marketing communication for promotion of eco-innovations they had applied. The remaining 21 % of businesses do not regard marketing communication of eco-innovations as fundamental for various reasons. They justified their attitude that eco-innovations are implemented as a part of their internal company affairs without any further need for their public presentation. Moreover, these businesses do not have sufficiently qualified staff to be in charge. The Chart 2 shows use of communication tools when promoting eco-innovations which had been duly implemented.

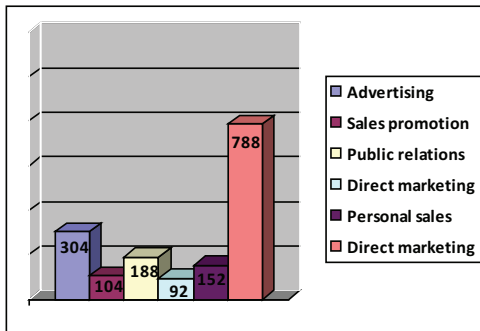


Chart 2: Marketing communication tools used in promotion of eco-innovations

Source: Own proceedings, 2017

As stated in the Chart 2, most of the businesses use digital marketing for promotion of eco-innovations they had previously implemented. Digital marketing provides the largest spectrum of new approaches in marketing communication. The world of digital media is changing at high speed. So do modern technologies and the way people use them as well as the manner they communicate with one another. The Chart 3 defines the techniques of digital marketing the businesses we questioned are using for promotion of their eco-innovations.

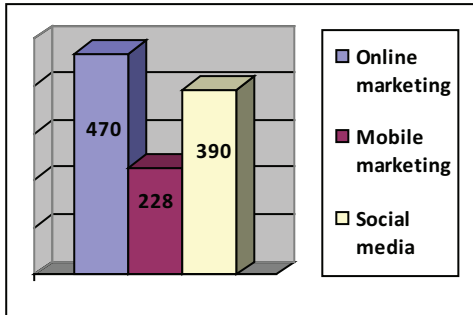


Chart 3: Digital marketing techniques used in promotion of eco-innovations

Source: Own proceedings, 2017

The research showed that 87.34 % of businesses implement communication support of their eco-innovations through digital marketing. Nevertheless, the remaining 12.66 % are reluctant to do so for various reasons, e.g. necessity to keep up with the changes, unloyalty from their customers or higher security requirements. More and more companies see online communication and a combination of innovative elements as a main source of marketing support in order to differentiate themselves and gain a competitive advantage in the market. They all have to understand that in order to allocate sufficient resources in order to create a viable and effective strategy, it is necessary to understand and evaluate effectivity of their operations in global conditions of the digital world.

2.2 The analysis of the current state of marketing communication of eco-innovations in the field of building industry in Slovakia

In the framework of the project VEGA 1/0640/15 we conducted another quantitative research from June to September 2016 where we focused on modern marketing communication tools when promoting eco-innovations in Slovak businesses in the building industry. We selected this field of business for various reasons. Based upon the study of secondary resources we realized that the building industry was developing at high pace these days and at the same time it entails great potential for implementation of eco-innovations.⁸ In addition, the Amendment to the EP Directive on energy efficiency of buildings stipulates that the constructions to be built after 2020 shall have a zero energy consumption. Overall, we distributed 1,500 online questionnaires. The research showed that 79 % of businesses are open to implementation of eco-innovations. The businesses we questioned had implemented these types of eco-innovations (see the Chart 4).

8 *Country Report – Slovakia*. [online]. [2017-10-31]. Available at: <<http://www.eco-innovation.eu>>.

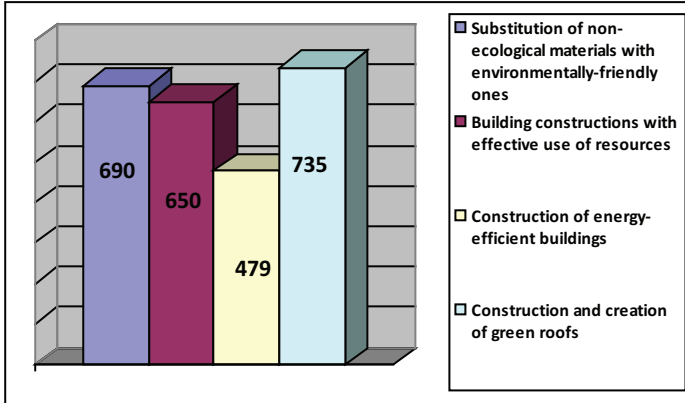


Chart 4: Implementation of the selected types of eco-innovations in the building industry

Source: Own proceedings, 2017

Businesses understand clearly the environmental impact on buildings (see the Chart 5) throughout their whole life cycle (the production phase, use and demolition). The buildings shall be constructed in a way to provide for recycling of building materials and building waste collection after demolition. It is highly recommended to use environmentally-friendly building materials and processes as well as secondary raw materials.

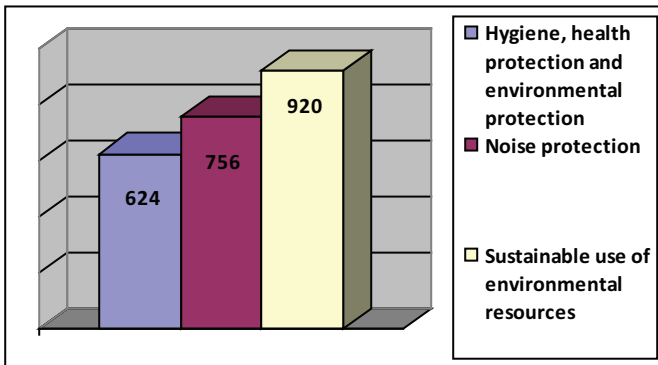


Chart 5: Environmental impact of buildings

Source: Own proceedings, 2017

Use of marketing communication tools in promotion of eco-innovations is regarded as important by most of the building companies we questioned. In contrast to the first quantitative research where we were analysing use of the specific tools of marketing communication in promotion of eco-innovations, the second research focused mainly

on awareness of modern marketing communication tools and their prospective use in a communication strategy. The volume of goods, energies and materials businesses consume when achieving their marketing goals are enormous resulting in both ecological and economic burden. Connecting offline and online forms of marketing communication could possibly save our environment. Use of the Phygital concept may be even more effective when combining new technologies with production processes generating a positive environmental impact, e.g. QR codes, augmented reality, Sixth Sense Technology, etc. By analysing the current situation on the market, we concluded that Slovak managers in the building industry did not have sufficient knowledge of use of crossline and phygital communication tools in the integrated environmental management, which may have a negative influence on their competitiveness. Even through the online channel can be effectively used in promotion of eco-innovations, businesses are still more open to traditional ways of promoting eco-innovations as they do not have sufficient knowledge of how to interlink the online and offline environment by way of crossline communication (see the Chart 6).

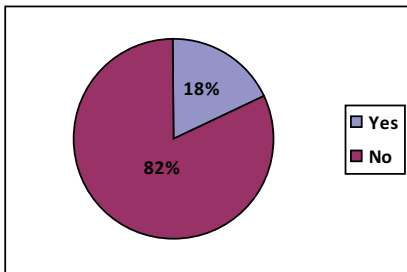


Chart 6: Awareness of the term “cross-line communication”

Source: Own proceedings, 2017

Use of communication tools within the Phygital concept belongs amongst the latest trends in marketing communication. We learnt that Slovak engineers did not have sufficient knowledge of use of such a concept. We found out that 10 % of the businesses (see the Chart 7) had already heard the term “Phygital”. However, none of these businesses is currently using such a concept.

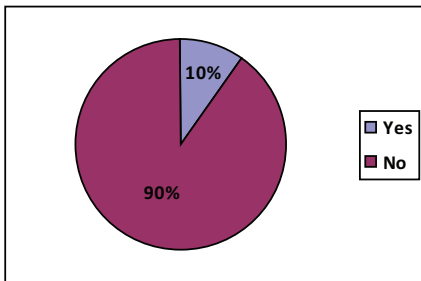


Chart 7: Awareness of the term “Phygital concept”

Source: Own proceedings, 2017

By combining traditional communication messages with online services or the digital world we have new opportunities at our disposal including larger groups of clients and greater attractiveness for end-users. There is a question, however, when businesses are able to benefit from the potential provided by modern marketing communication tools.

2.3 The analysis of the current state of media presentation of eco-innovations

Within the VEGA project 1/0640/15 we conducted two types of research from October to December 2016 where we dealt with eco-innovations of Slovak business entities in the media environment. Our main goal was to find out about awareness and perception of media coverage used for presentation of eco-innovations in the Slovak business environment in relation to those businesses presenting their eco-innovations in the media. Overall, we distributed 225 online questionnaires. Acceptance and implementation of environmental aspects when creating a specific marketing strategy in relation to media coverage should include several new approaches changing the way of doing business. Within the research we were trying to define the types of media businesses used to promote their eco-innovations (see the Chart 8).

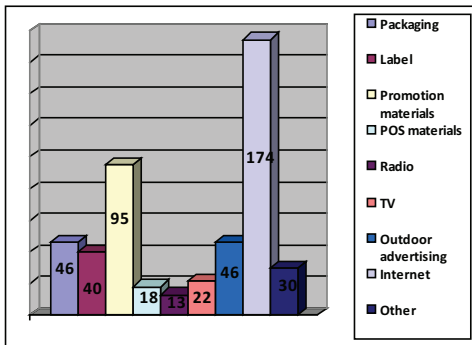


Chart 8: Presentation of eco-innovations in the selected media

Source: Own proceedings, 2017

We assume that communication activities of businesses along with proper media presentation can result in an overall synergy of eco-innovations targeting those consumers who can accept them as any ordinary products. Consequently, the businesses were questioned on the reasons for presentation of eco-innovations (see the Chart 9).

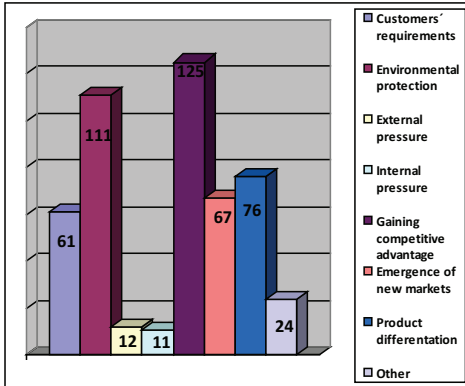


Chart 9: Reasons for presentation of eco-innovations in the media

Source: Own proceedings, 2017

The second research focused on knowledge and perception of media coverage of eco-innovations within Slovak businesses. The research analysed behaviour of those consumers who came in touch with media presentation of a selected eco-innovation. Overall, 195 online questionnaires were distributed. The sample consisted of students of marketing communication. Universities and colleges play a crucial role in presentation of eco-innovations as they prepare future generations of students for their profession. In practice, marketing managers within small and medium-sized enterprises are in charge of presentation activities of eco-innovations. Therefore it is important to define how the future generation of marketers perceive presentation of eco-innovations and what their awareness is. Customers all over the world favour eco-innovations, but on the other hand, they expect more from the companies offering these products. Media presentation of the goods is a key tool when influencing environmental consumption and corporate social responsibility. Thus we were trying to define what media the most effective when presenting eco-innovations to customers (see the Chart 10). The main role of a company is to enhance eco-awareness among the public as so customers are able to differentiate ecological features of specific products. There are many different ways how to educate customers on specific eco-innovations, e.g. through interactive web seminars where a customer should search for specific information. Such information can be started directly on the company web page. It is worth noting that customers considered the Internet as a key medium for presentation of eco-innovations.

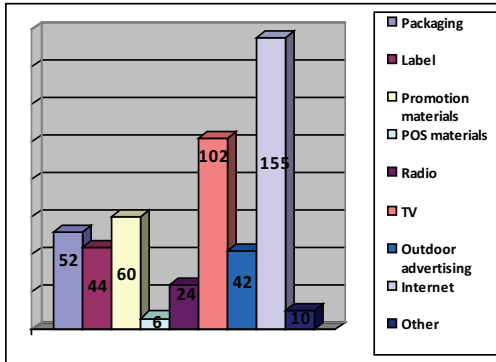


Chart 10: Presentation of eco-innovations in the selected media

Source: Own proceedings, 2017

Media presentation of eco-innovations is a main subject matter of discussion when it comes to attractiveness of ecological features of products for a customer. Eco-products can build a strong brandame providing they are a part of a company’s environmental vision and its overall marketing communication. Environmental topics also provide opportunities for informative as well as emotional media presentation including eco-innovation elements. The media presentation itself represents one of the most controversial elements of businesses’ environmental marketing mix. Green marketing can be often referred to as greenwashing mainly when the presented product seems to be “green” but it is not. Consequently customers tend to be sceptical about environmental campaigns. We were trying to research to what extent media presentation of eco-innovations is regarded as important by customers. 91.80 % of customers see media presentation as important while 8.02 % of customers do not. The customers were also questioned on the motivation of companies when it comes to presentation of eco-innovations in the selected media (see the Chart 11).

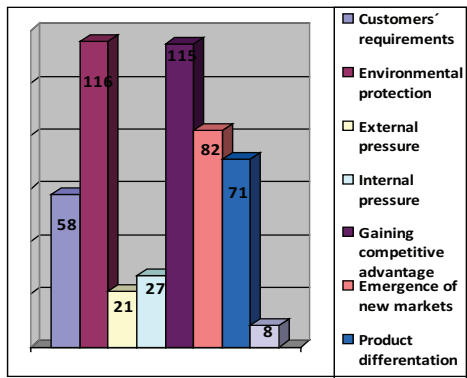


Chart 11: Reasons for presentation of eco-innovations in the media

Source: Own proceedings, 2017

Those customers who are worried about the issues of global warming, volatile prices of petrol, sustainability or any other man's influence on natural resources keep selecting the products with a lower environmental impact. They are mainly influenced by thousands of marketing campaigns promoting ecological features of products in the media. A lot of businesses do so fair, but there are also few ones using deceiving or tricky statements either intentionally or accidentally. Businesses promoting eco-innovations are facing a challenge of creating such campaigns that would fit their customers' character and be tailored to their wants and needs.

Conclusion

There is an urgent need for implementation of eco-innovations in the business environment as they are essential for surviving and gaining a competitive advantage in comparison to other businesses in domestic as well as global markets. They are bound to bring about a positive change especially when it comes to those solutions enabling businesses to improve their production processes, reduce their environmental impact and communicate CSR activities while enhancing customers' awareness. Implementation of eco-innovations and effective marketing communication are a key to access. It is highly recommended for businesses to use techniques of digital marketing as well as other modern marketing communication tools. There is room for further improvement in the field of production, marketing and presentation of eco-innovations as businesses mainly focus on gaining trust or increasing environmental awareness in order change our mutual relationship and the life as such. Businesses could enhance customers' loyalty and support those companies that are environmentally-friendly by communicating what it entails for a company to be ecological.

Acknowledgement: The paper was written as a partial outcome of the project VEGA 1/0640/15 named "Phygital concept and its use in sustainable integrated environmental management of businesses".

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ONLINE AND OFFLINE COMMUNICATION TOOLS IN SELECTED SLOVAK ENERGY ENTERPRISES

Anna Zaušková – Monika Rezníčková

Abstract

The aim of the paper is to characterize six selected enterprises and to analyse in particular the use of marketing communication tools in online and offline environment. The paper describes the use of online and offline communication tools for presenting of environmental products in specific enterprises operating in the energy sector, and it devises and recommends specific newer (trendy) communication tools. These proposals focus primarily on the online environment.

Key words:

Eco-innovation. Environmental product. Green marketing. Online and offline communication tools. Renewable energy sources.

Introduction

Significant developments of industry and trade, related to the disproportionate use of non-renewable energy sources, consumption, or ruthless environmental pollution, all point to inevitable change of the behaviour of people and enterprises, which are aware of the need for environmental behaviour. Possible outcome is the implementation of eco-innovations and effective marketing communication aimed at their support. An important factor and assumption for success is the targeted education of the consumers in the field of environmental awareness so that it is natural for them to reach an environmentally acceptable product.¹ The aim of green marketing is development and the promotion of products that seek to minimize negative environmental impacts and improve their quality. This type of marketing has evolved along with the need to stop the degradation of the environment, with the aim of modifying existing marketing thinking and practice. The driving force often becomes innovations.² Based on the analysis of the use of online and offline communication tools used in the presentation of environmental products in six Slovak energy business entities, in the paper we present proposals and recommendations of specific newer (trendy) communication tools. The topic of renewable energy sources is of great interest to us in terms of its timeliness and the need for visibility, as it is not yet sufficiently expanded in Slovakia. Our aim was to find out to what extent companies use marketing communication tools to promote their eco-products and spreading awareness in this area. Consequently, we can propose the use of new, more modern communication tools that strengthen consumer environmental awareness through innovative approaches.

1 MENDELOVÁ, D., ZAUŠKOVÁ, A.: Innovation in the Slovak Advertising Environment. In *Communication Today*, 2015, Vol. 6, No. 1, p. 47.

2 ČAPKOVIČOVÁ, B., GRIB, L.: Marketing Support for Green Innovations in the Slovak SMEs. In *Environmental Awareness as a Universal European Value*. Bor : University of Belgrade, Technical Faculty in Bor, 2016, p. 135.

1 Analysis of selected business entities

In the first chapter of the paper we briefly characterize six selected Slovak business entities and their implemented eco-innovations. Consequently we compare the use of online and offline communication tools when presenting them.

1.1 ZSE Energia, a.s.

ZSE Energia belongs among the largest suppliers of electricity and natural gas in Slovakia. In its activities, it is guided by the principle of European policy in the field of environmental protection and health and safety at work "prevention is better than cure". ZSE Energia belongs among the Slovak leaders in responsible business and its principles are integrated into everyday decision making and business strategies.³ An interesting example of marketing communication can be its annual cooperation with the Slovak festival Pohoda, which in 2015 ZSE supplied with electricity from the solar panels. There were special solar clocks with a line-up of the festival and 19 so-called "meet points", which were actually solar lamps used to improve orientation. The ZSE tent was also at the Pohoda festival in 2014, where visitors, using stationary bicycles, "cycled" their own energy for sounding musical instruments, mixing drinks, or charging mobiles. Green solutions and ideas have contributed to the greater convenience of visitors, while the attractions in the tent have stressed the need for energy saving in a nonviolent way.⁴

1.2 innogy Slovensko, s.r.o.

Innogy Slovensko is the second largest supplier of natural gas in Slovakia. Vision of the company is development of technologies for the energy world of the future. They focus on creating innovative products and services in various social areas that help customers save money, increase the security of their property, health, and provide personal comfort.⁵ On October 1, 2016, there was a significant change when RWE Gas Slovensko, s.r.o. changed its name to innogy Slovensko, s.r.o. The company underwent significant rebranding, accompanied by a strong advertising campaign. From the competition, the company tried to distinguish with its distinctive colours and a playful and adaptable logo. The innogy brand was created by the symbiosis of words innovation, energy and technology. Miroslav Kulla, manager of the company, says that *"with the brand innogy, we will continue with the upcoming trend of innovation and modern customer solutions. Our customers can look forward to new products and even better services."*⁶

3 Úvod. [online]. [2017-10-05]. Available at: <<https://www.zse.sk/sk/Uvod/Domacnosti>>.

4 ZSE vyšliapala ekologickejšiu Pohodu. [online]. [2016-09-20]. Available at: <<http://www.seesame.com/co-robime/4/39/11/1/1/zse-vysliapala-ekologickejsiu-pohodu.html>>.

5 Profil innogy Slovensko. [online]. [2017-10-05]. Available at: <<https://www.innogy.sk/web/sk/innogy/o-spolocnosti/profil-spolocnosti-innogy>>.

6 Tlačová správa: RWE prináša innogy. [online]. [2016-10-03]. Available at: <<https://www.innogy.sk/sdoc/doc/media/tlacove-spravy/ts-rwe-sa-teraz-vola-innogy-20161003.pdf>>.

1.3 THERMO | SOLAR Žiar, s.r.o.

Thermo Solar is a Slovak company, one of the most important European producers of thermal solar collectors. The company can be ranked among the leaders in the area of product innovations. In 1997 in Žiar nad Hronom they started to produce an innovative type of flat vacuum collector that still represents the absolute world leadership in this area of business. Thermo Solar regularly invests in research, development and greening of production.⁷The company regularly organizes various conferences and seminars aimed at intensifying the use of renewable energy sources, especially solar energy. The most prominent among them is the conference called “Solárne teplo”, which is organized for solar technology sympathizers and the most important business partners from the Slovak and Czech Republics. An interesting project of the company was production of an atypical solar collector tailored to the shape of a hippopotamus – almost five meters long with a weight of 600 kg. Hippopotamus is located on the front of the administrative building in the Ostrava Zoo.

1.4 Prvá Solárna, s.r.o.

The company Prvá Solárna provides complex services in the field of solar collectors, solar panels and boilers. Its goal is to provide potential customers with the opportunity to use solar energy ecologically and economically. The company specializes in solar thermal systems, as well as individual components – primary solar vacuum tube collectors that are installed on family houses, cottages, or commercial objects such as restaurants and boarding houses.⁸ A curiosity can be live solar system, which the company has connected to the Internet, so customers can monitor its performance in real time. The solar system is installed on a family house with four inhabitants and provides hot service water, pool heating and heating support. The company also launched a new interactive website www.zelenadotacia.sk, by which they are trying to get closer to their customers and in a playful way explain to them the advantages of the company's solar systems.

1.5 EU – POWER, s.r.o.

The company EU – POWER focuses on the sale of solar technology, but also on the installation of solar systems for water heating and photovoltaic power plants for residential or commercial use. The main goal is to provide complex energy solutions for the customers and their house or business from renewable energy sources with regard to the possibility of energy savings.⁹ The company operates a website www.solarnesystemy.sk, which provides detailed information on state subsidies, the principle of operation of solar systems and photo voltaics. Through this site, it is also possible to visit the SOLARSHOP online store that offers solar systems, solar panels, water heaters and other ecological products as well as various solar gifts. Among the assembly projects of the company we can mention the installation of a solar power plant at the TESCO store in Bratislava in Petržalka.

7 *Kto sme*. [online]. [2017-10-05]. Available at: <<http://www.thermosolar.sk/o-nas/>>.

8 *O nás*. [online]. [2017-10-05]. Available at: <<https://prvasolarna.sk/o-nas/>>.

9 *Solárne systémy od profesionálov*. [online]. [2017-10-05]. Available at: <<https://eu-power.sk/>>.

1.6 Applipower, s.r.o.

The company Applipower was founded by a team of specialists on back-up power supplies and photovoltaic systems. They provide consulting services to customers and make authorized projects required as well as complex delivery, installation and warranty and post-warranty service. The company has also taken on the global environmental trend and guarantees the saving of electricity costs due to quality products.¹⁰ For potential customers, the company has prepared catalogues and brochures with attractive design, where the company presents its services and portfolio.

1.7 Final evaluation

The joint purpose of the communication activities of the companies described above is to increase consumer awareness of the issue of renewable energy sources and to support the installation of such devices in their homes. We have focused on the characteristics of individual subjects and on how they present their environmental products and eco-innovations to the public. Based on the information we gained, we can summarize our findings and then evaluate them by using two tables.

Table 1: Communication tools used in online environment

ONLINE Communication tools	Business entities					
	ZSE	innogy	Thermo Solar	Prvá Solárna	EU – POWER	Applipower
Banner advertising	x	x	x		x	
PPC advertising	x	x	x			
SEM marketing	x	x	x		x	
Online PR	x	x	x	x		
Online sales promotion		x				
Website	x	x	x	x	x	x
Microsite	x	x	x	x	x	
Blog				x		
E-shop		x			x	
E-mailing, newsletter	x	x	x	x	x	x
Mobile marketing	x	x				
Mobile applications	x	x				
QR codes	x		x			
Podcasting						
Video, live video	x	x	x	x		x
Augmented and virtual reality						
Advergaming	x					
Social media	x	x	x	x	x	x
Behavioural marketing and event-driven marketing			x			
Content marketing	x	x	x	x	x	x

Source: Own processing, 2017

10 *O spoločnosti Applipower*. [online]. [2017-10-05]. Available at: <<http://www.applipower.sk/onas.html>>.

Table 2: Communication tools used in offline environment

OFFLINE Communication tools	Business entities					
	ZSE	innogy	Thermo Solar	Prvá Solárna	EU - POWER	Applipower
Advertising (media, OOH)	x	x	x	x	x	x
Sales promotion	x	x	x			
Public relations	x	x	x	x	x	x
Direct marketing	x	x				x
Personal selling	x	x	x	x	x	x
Alternative marketing	x	x	x	x		
Celebrity marketing	x	x				
Product placement	x					
Event marketing	x	x	x			
Conferences	x	x	x			
Sponsorship	x	x	x	x		

Source: Own processing, 2017

Based on the above information, we can state that the subjects communicate their environmental products and eco-innovations in a comparable way. Some companies – especially the larger ones, use substantially more available communication tools. Among the online tools, each company uses communication through its main website, various social networks, and on one occasion, they also operate microsites. Most companies also communicate with their customers through e-mails and regular newsletters. Banner advertising and online public relations are a relatively common tool, which means publishing press releases on different portals. Because of the technological nature of the products, companies also commonly use video presentations. Most, however, lack various modern and interactive forms of communication with the customer. We talk mostly about missing mobile marketing, mobile applications, website optimization, more sophisticated PPC advertising, SEM marketing, or the use of advergaming or virtual reality. By using these channels, it would be possible to raise awareness of the company and reach new potential customers. In the offline environment, all companies communicate using a standard advertising – publishing advertisements in print, television or radio spots, but also using outdoor advertising in the form of billboards or city lights. Some companies also use alternative marketing, and they try to reach customers in an unexpected way – e.g. by changing the bus stop to the living room. In this tool, we see great potential in terms of effective addressing customers with relatively low costs. The use of a personal selling tool also results from the nature of the products, as personal dealers always first assess the possibility of installing a renewable energy source plant directly at the customer’s home. Certain companies also seek to spread environmental awareness by organizing events, supporting conferences and seminars that link to the presentation of their own products. Companies also provide customers with various printed materials, such as catalogues and brochures, with a portfolio of their products and services. In the offline environment, for example, there is no presentation of products through a celebrity marketing and, to a lesser extent, product placement is used. In next chapter, we propose specific solutions for selected business entities to help them communicate better and more modern with their products and eco-innovations.

2 Proposals and recommendations

After a thorough analysis of current trends in marketing communication, we have formed six concrete proposals. Each of them is applied within the online environment, as the digital world is currently one of the most attractive places for advertising. The following table lists suggestions that are, in our opinion, the most relevant to each company, and we then specify them. We proposed the use of such communication tools that the company did not use yet, and in our opinion these tools could raise awareness both on the company itself and on the issue of renewable energy sources.

Table 3: Proposals for communication tools for individual companies

Proposals	Business entities					
	ZSE	innogy	Thermo Solar	Prvá Solárna	EU – POWER	Applipower
1. Live video streaming	x	x	x	x	x	x
2. Mobile application	x	x	x			
3. In-game advertising	x	x	x			
4. PPC campaign				x	x	x
5. QR codes	x	x	x	x	x	x
6. Augmented reality	x	x	x	x	x	x

Source: Own processing, 2017

2.1 Live video streaming

We recommend trying our first proposal to every company. This is a novelty in online marketing, which appeared in 2016. We are talking about live streaming through various applications on the Internet. A relatively important rule of marketers is timing to hit the target group at the right time. The most attractive content is currently in the form of a video that can be started even live. This tool is suitable for use for small, medium and large companies, but also for individuals (e.g. bloggers). The bonus becomes an opportunity for interaction, as users can comment on live video, ask questions and express their feelings and opinions on the topic. Here's the opportunity to chat with the customer in real time, as all these suggestions are shown to everyone on the screen and the broadcaster can respond immediately in the video – directly using the spoken word.¹¹ In our opinion, this tool is a new, yet not fully explored path to build a customer relationship. In addition, live video can be fun to disseminate information about the company's products, as well as enlightenment to ensure environmental awareness of customers. This video can be streamed via Youtube Live, Instagram Live, Facebook Live, Twitter Periscope etc. It is advisable to run a smaller teaser campaign before starting a live streaming, and to announce the intentions to the viewer in advance so that nothing is missed. For example, Facebook can stream up to 90 minutes at a time, with Youtube for up to 4 hours. The video can then be saved, edited and uploaded, for example, to a YouTube business channel for non-live customers.

11 KYSELICA, P.: Úloha crossline nástrojov v marketingovej komunikácii firiem. In *Marketing Identity 2014: Digitálne inovácie & Zelené inovácie. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2014, p. 45.

In our case, we propose live stream from different conferences (e.g. interesting expert contributions) or different events taking place in several cities (e.g. Európske solárne dni, Dni energií na Slovensku). We recommend live stream of interesting event– racing of electric bicycles or cars, launch of a smaller solar system, sightseeing of interesting stands. The goal is for the viewer to feel as if he was at the event himself, and also to entertain himself and to learn something new. Live video can also be used in the form of a webinar through which concerned people can learn in the chosen area (potential use for students as enrichment of the education). Interesting live stream could also be a broadcast from tents activities at summer festivals (e.g. the Pohoda festival).

2.2 Technical and financial evaluation of the proposal

With this tool, it is necessary to own a video recording device – e.g. a high-quality smartphone camera, or a computer with a microphone and webcam, and of course an Internet connection. Subsequently, it is necessary to choose a specific platform or application that will allow live streaming. Such a decision can be made based on the platform on which the company has the largest base of its fans, or by which application it could capture new potential customers. Running and broadcasting live video on the platforms themselves is not charged, but there are also paid programs with improved features. There is, for example, a limitation on the Youtube platform, where at least 100 fans are required.

2.3 Creating a mobile application

In the analytical part of the thesis, we found that several companies have software to manage their own solar system in the home, but they do not provide easy access to it, for example by using a mobile application. In our opinion, a person who has a solar system installed is progressive and probably uses a smartphone or tablet. In today's hurried time, it is a huge plus to check the state of the household "even on the march" and to set the necessary things along the way home (e.g. heating, pull the blinders, etc.). This proposal we recommend to the three largest companies that can move their communication in the modern direction and have the necessary means – it is valid for ZSE Energia, innogy and Thermo Solar. We recommend that businesses provide their customers with the ability to manage their own solar system on the mobile device interface, monitor power consumption and generation, and provide immediate service in the event of a malfunction. A separate part of the application could be a link to a corporate blog that would regularly provide up-to-date information on the company, its products, state subsidies or information on environmental protection and renewable energy sources.

2.4 Technical and financial evaluation of the proposal

Creating such a mobile application will be more costly, but the company can greatly facilitate its customers the management of their own solar system. In addition to designing and creating the application interface itself and its corresponding design with corporate identity, it will be necessary to link it with the appropriate software and hardware. The application will need to be connected to the data collection device directly from the solar system in the house, and these data will be sent to the mobile

application. Costs will also require the control and execution of administrative activities for the proper running of the application through the company. The application should be developed for all the most known platforms and then made available for download in individual app stores. The customers will be able to purchase access to the application when installing a solar system where a one-off charge for its use and management is set.

Table 4: Draft budget for creating and managing mobile application

Creating of interface and design of the application	30 000 €
Securing hardware for data collection	30 000 €
Application software and its administration	70 000 €
Creating and managing the blog section	5 000 €
Application fee	199 €

Source: Own processing, 2017

2.5 Use of the in-game advertising tool

Our third proposal is rather playful and entertaining. We propose to use the in-game advertising tool, especially for the companies ZSE Energia, innogy and Thermo Solar. The essence of this tool is to place advertisings within different games – it is possible to promote the company’s logo or the products themselves, but advertising must fit into the scenery and script of the selected game. We recommend the selection of advertising, for example, in computer games, online games, game consoles, games and applications on mobile phones, or in different virtual worlds (such as Second Life).¹² There may be several types of advertising in games:

- **advertising on billboards and various parts of the game area** – advertising on commercial space in various places in the game scene, where you can order a complete billboard campaign for a certain amount of time with a specified range;
- **rental of buildings and objects in the game scene** – it is the insertion of an object or building into a game that will be directly seen or can be commented on by characters in the scene in the game;
- **the main sponsor of the game** – advertising through the persistent components in the game, to which the player is constantly returning (e.g. refuelling cars, shopping for food, clothing);
- **dynamic in-game advertising** – advertising banners, posters, or billboards can be inserted or removed in real time in a computer or console game, which may be useful, for example, when targeting a particular geographic area or time period;
- **static in-game advertising** – inserting of advertising into the game during its development, with such advertising remains in the game forever.

Advertising in such playful form could catch the attention of a wide range of people in different age categories and in particular brings increased brand awareness, but also promotes environmental awareness through interesting placement and content. For companies, we recommend placing advertisings in games that focus, for example,

12 GRIB, L.: Využitie online komunikačných nástrojov v zelenom marketingu. In *Nové výzvy masmediálnej a marketingovej komunikácie*. Nitra : Univerzita Konštantína Filozofa v Nitre, Filozofická fakulta, 2015, p. 82.

on constructing and building their own city – The Sims, Megapolis, My Country, City Island, Virtual City Playground, Czechstory, etc.

2.6 Technical and financial evaluation of the proposal

To implement the third proposal, it is substantial to select a game, that most closely matches the company's products, and which also offers a place to advertise. It is important to choose the appropriate way in which advertising banners will be placed and displayed in the game. Consequently, it is necessary to design the individual communicues to be displayed in the game and to decide on the timing of the campaign based on the budget. Payment for such advertising usually takes place in the form of a payment per thousand impressions. The final amount is affected by the budget amount that the company is willing to invest in such advertising. If the company chose advertising in the form of static in-game advertising, the payment for such an advertisement would be much higher, depending on the nature of the game.

2.7 Creating and managing of PPC campaign

The fourth proposal is to create and manage a PPC campaign, which we especially recommend to companies Prvá Solárna, EU – POWER and Applipower. Such a campaign is relatively affordable from a financial point of view, and the company can set the budget in line with its own resources (we can simply say that it pays for a click). The advantage of creating a PPC campaign is immediate revision of the website or e-shop traffic, as well as the visitor characteristics, the source from which the page was accessed or the device used. The most common tool for creating a PPC campaign is Google AdWords, combined with Google Analytics, Sklik (within the Czech Republic) or FB Business Manager. With all these tools, it is possible to obtain a huge amount of data, through which we know exactly who, how and where to address effectively and relevantly. Using these tools, the company can place the advertising on the content network (on partner websites) or on the search network, as well as on Facebook. Advertisings can be targeted based on searched keywords, specific placements, interests of audience, website themes, or geographic location. It is important to choose the right mix of advertisings and channels and to monitor and evaluate the campaign properly. Based on systematic monitoring, it is also possible to optimize the website and increase its position in organic search results. The PPC campaign may also include e-mail advertising and its monitoring. For selected companies, we would recommend working with a marketing agency or online marketing specialist. The PPC campaign could initially have two basic objectives:

- **increase in revenue from the web** – by utilizing the potential of all the opportunities offered by advertising systems, effective campaign structure, accurate targeting and use of remarketing activities;
- **growth of business awareness** – such goal can be achieved by optimizing used keywords, which ultimately should result in an increase in brand keyword search.

Within the campaign, we recommend optimizing companies' website so that the site is responsive – the user has the same positive experience through any mobile device. Consequently, it would be advisable to check the website and potential e-shop in terms

of navigation (if the menu and important buttons on the page are well visible), in terms of the relevance and value of the content offered, and also page load speed. The website should be intuitive and clear to the user, with an attractive design. In addition to presenting company products, the campaign could also focus on educational activities in the field of environmental education (through the presentation of interesting articles on energy conservation, environmental protection, benefits of using RES facilities, etc.).

2.8 Technical and financial evaluation of the proposal

Properly creating and setting up a PPC campaign, we recommend using an advertising agency that can get the campaign right from the beginning to a wishful target that may be difficult for a common person. The following table provides an example of a PPC campaign budget, but is only informative. It is important to note that for each type of business and for each company, the budget may vary according to needs and requirements. Likewise, the budget for each campaign is different, since it depends on the goals it is intended to meet, and also on the number of channels used and how long it would be for the agency to manage.

Table 5: Draft budget for PPC campaign

	With e-shop	Without e-shop
Designing a PPC campaign by the agency	0 €	0 €
PPC campaign setup by the agency	600 €	600 €
PPC campaign management by the agency	550 €	450 €
AdWords – monthly budget	1000 €	700 €
Facebook – monthly budget	300 €	200 €

Source: Own processing, 2017

2.9 Use of QR codes

QR codes can be used virtually wherever they serve as the bearer of enriched information – on leaflets, posters, prospectuses, products, as business cards, or other printed materials. It is advisable to promptly direct customers to a method how to read it, if they are not familiar with them – for example, to provide a quick access to download a code reader. QR codes are available in any environment and serve as an element bearing extra information. From an environmental point of view, these codes save a large amount of printing and material costs.¹³ We recommend this proposal to include in the marketing activities and strategies of all six companies, as using QR codes is very versatile, useful, and every business can find other non-traditional and creative uses. We propose to place a QR code in the companies' printed materials (e.g. leaflets, billboards, citylights, posters, exhibition and festival stands, catalogues or brochures) to provide fast access to the company's website or the selected sub-site associated with the advertising. Thus, the company can deliver accurate information about products, services, visualization via a virtual business card and also provide immediate download of the requested file or application (for example, within a different campaign). Among other things, it is possible to extend the environmental

13 KYSELICA, P.: Dôležitosť prepájania digitálnej a offline komunikácie v marketingu. In *Sociálno-ekonomické aspekty rozvoja ľudského kapitálu*. Trenčín : Trenčianska univerzita Alexandra Dubčeka v Trenčíne, Fakulta sociálno-ekonomických vzťahov, 2014, p. 262.

awareness of customers by using QR codes, for example by placing them on a bus stop or on a poster on a bus or train. In such places, people usually have time to browse advertisements, and if they capture them and contain a QR code, they can simply scan and store them in their mobile or open, for example, the blog of company – their waiting is thus filled with useful information and advice on how to contribute to protecting the environment.¹⁴

2.10 Technical and financial evaluation of the proposal

In order for a customer to read the information provided by QR codes, it is important that he / she owns a mobile device with the camera and has an appropriate code reading application installed. These applications are mostly free to download at the smartphone, tablet or desktop (with webcam) app store. Examples include Barcode Scanner (for Android OS), QR Reader for iPhone (OS iOS) and QR Code Scanner (OS Windows). The company uses QR code generators to generate QR codes that are available for free on the Internet. Therefore, the direct costs of code generation are zero. The cost item is the creation and production of the advertising media on which the code is located.¹⁵ In our opinion, the use of this tool is effective and has creative potential.

2.11 Use of augmented reality

Augmented reality combines the physical world into which it inserts elements through the virtual environment. Augmented reality provides a unique way of presenting company products and services, while providing an interactive form of access to information.¹⁶ We recommend implementing this proposal for all of the companies. The potential for the use of the augmented reality can be seen directly when consulting the design of the installation of a RES plant with an expert – directly at home. We recommend creating virtual 3D models for individual RES plants that companies offer in an application that could be used by professional and business consultants. All companies provide consultation before installing the device so that the customer can visualise what he can expect from the company, which device is best for him and where it will need to be installed. What if the customer could actually see it on his house before deciding to install? It would bring him a new experience and a precise idea without any uncertainty. The application would capture the customer's home via a tablet, where real-time 3D models of solar panels or a small photovoltaic power plant could be placed in the most appropriate place with the desired slope and orientation with the use of augmented reality.

14 MIKLEŇČOVÁ, R.: Global Perception of Eco-products and Ecological Marketing Activities by Consumers. In *Globalization and Its Socio-Economic Consequences*. Žilina : ŽU – University of Žilina, 2016, p. 1389.

15 GRIB, L.: Marketing Support of Green Innovations by Communication Mix Tools. In *Management: Science and Education: Slovak Scientific Journal*, 2015, Vol. 4, No. 1, p. 31. See also: MENDELOVÁ, D., ZAUŠKOVÁ, A.: Innovation in the Slovak Advertising Environment. In *Communication Today*, 2015, Vol. 6, No. 1, p. 47.

16 GRIB, L.: Digitálna komunikácia v ekoinovačných procesoch. In *Quo vadis massmedia, Quo vadis marketing*. Trnava : FMK UCM in Trnava, 2016, p. 357.

2.12 Technical and financial evaluation of the proposal

The basic prerequisite for the company to implement such a proposal is to own a sufficient number of mobile devices for expert consultants (tablets). More costly will be securing the content of the application for augmented reality itself and 3D objects modelling. Companies can take advantage of various businesses and paid services. An example is the Slovak company 2R (www.rozsirenarealita.sk), which provides content creation and an application to download this content. The company also offers the creation of 3D product models.

Table 6: Draft budget for use of augmented reality by 2R service

	Basic	Premium
Licence	0 €	150 € / month
Universal application 2R brand	0 €	0 €
Co-branded application	-	from 7 000 €
Application with 3D model s	-	from 5 000 €
Creating of 3D models	50 € / hour	50 € / hour

Source: Own processing, 2017

Conclusion

In the present paper, we focused on the characteristics of six selected business entities active in the field of production, sales or installation of facilities for the production of electricity using renewable energy sources. In particular, we analysed the tools they use in their marketing activities and product support in offline and online environment. We examined their activities in the sphere of enlightenment and the promotion of environmental awareness of consumers. Enterprise communication differed slightly, mainly due to the various available resources. At the end of the paper, we proposed new, more modern forms of communication that businesses could use to improve their marketing presentation. The effective promotion of renewable energy sources, which enhances the self-sufficiency of citizens, but also promotes ecology and a healthy standard of living for citizens, becomes very important in the issue of the promotion of environmental products. Marketing communication and education is important both on the part of the state as well as on the part of the business entities themselves.

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REPUTATION MANAGEMENT USING ONLINE AND OFFLINE COMMUNICATION TOOLS

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Abstract

Reputation management is also important in the field of higher education, i.e. universities that are interested in enhancing quality in terms of gaining elite students, outstanding teachers, and valuable partners (investors). This paper highlights the importance of reputation management using online and offline communication tools. It also points out that the reputation of the university through various online and offline communication channels is made and disseminated by various stakeholders. In the paper, an anonymous Slovak University is analyzed which had to face to fight with a negative reputation. The analysis consists of identification of online and offline communication tools used by the university and the stakeholders that spread awareness of the university and through which they creates a reputation of the university. Based on these findings, a reputation management process model was developed after arising a negative reputation using the online and offline communication tools.

Key words:

Communication. Offline tools. Online tools. Reputation. Reputation management. Stakeholders. Students. University.

Introduction

Communication is the transfer and exchange of information, opinions, attitudes, ideas, feelings, moods and the like. Two-way process of reaching mutual understanding, in which participants not only exchange (encode-decode) information, news, ideas and feelings but also create and share meaning. In general, communication is a means of connecting people or places.¹ It is a broad, diverse and important activity that many people often underestimate. Offline communication is the basic working tool of a pedagogue. Through communication (verbal or non-verbal) in the educational process, the teacher can map, analyze and diagnose the climate in the classroom in relation to the teaching process as well as in relation to the educational institution. Through communication s/he can analyze student relationships and motivation. The teacher, by using good and effective communication, can influence, inform, intervene, inform students with a certain intention and, last but not least, educate. Using feedback from students, s/he can identify the impact of their activities and the activities of other colleagues and the whole educational institution. Through feedback from students, an educational institution can improve the situation in different areas and solve the various problems that students perceive. Thanks to the stimulus of the students, institution can influence its reputation and build it in a positive light.

Online and offline communication can be understood in multi-party way. Teachers use different tools for communicating over the Internet in their work. Internet communication can therefore be divided into two types – online and offline communication. Offline communication is via the Internet, but it is not immediately possible to respond, so the answer to the other side comes with a certain delay. An

1 BUSINESSDICTIONARY: *Communication*. [online]. [2017-10-12]. Available at: <<http://www.businessdictionary.com/definition/communication.html>>.

example of this, is e-mail communication. Online communication, on the contrary, allows instant responses. Examples are social networks such as Facebook, Skype and the like.^{2,3} When thinking about further understanding of online and offline communication, it can be argued that on-line teacher education is already part of the learning process. Today, universities use different e-learning and communicate with students minimally by university mail accounts. In addition to this form of communication, social networks come to the forefront today. Many colleges and universities have a social networking profile that uses not only to promote and build their reputation, but also to communicate with students. Through the social network, they raise awareness among their students and the public. From the offline communication viewpoint, it is obvious that students and educators communicate directly in school during the educational process, but also they have the ability to communicate outside of the lessons, for example at various events such as university balls, sports activities, Open door days, and so on.

1 Reputation and its impact

A renown helps to choose a subject, a provider of a product or services, etc. in decision making between competing subjects.⁴ All interested parties have a measurable impact on a communication area in which they are acting.⁵ Subjects and objects should care about their reputation because it can influence their overall activity, achieved aims as well as it can affect interested parties influencing subject or object.⁶ To achieve sharing a renown of the university by students (which brings a big responsibility), it is necessary to build the trust which should not be disrupted during the length of their study. The way of improving of the responsibility as well as the motivation is by expanding boundaries of the confidence.⁷ This confidence same as the motivation of students will be improved also by the positive and strong reputation of the university they study at. Trust is a prerequisite for building reputation. As Shore points out, trust is a strong belief that one can believe to somebody or a group of persons.⁸ There is a difference between reputation and trust. According to the author, the difference between trust and reputation can be expressed in two sentences:⁹

An individual believes somebody based on his or her good reputation.

An individual believes somebody despite his or her good reputation.

- 2 ZELENÁKOVÁ, M., PAVOLOVÁ, H., BAKALÁR, T.: Internet Communication in the Process of Education at Universities. In *Procedia – Social and Behavioral Sciences*, 2012, Vol. 46, p. 2712.
- 3 MUCHOVÁ, M., PAVOLOVÁ, H.: Význam a úlohy komunikácie v procese výučby na vysokých školách, In *K otázke podôb komunikácie v humanitnom vzdelávaní na technických vysokých školách*. Prešov : FVT TU, 2011, p. 99.
- 4 KNIPP, V. A.: *Trust the Brand – Corporate Reputation Management in Private Banking*. Hamburg : Diplomica Verlag, 2009, p. 148.
- 5 BERTINO, E., MATEI, S. A.: *Roles, Trust and Reputation in Social Media Knowledge Markets: Theory and Methods*. New York : Springer, 2014, p. 198.
- 6 *SAGE Brief Guide to Corporate Social Responsibility*. New York, London : SAGE Publications, 2014, p. 181.
- 7 STÝBLO, J.: *Personální management*. Praha : Grada, 1993, p. 334.
- 8 For more information, see: SHORE, D. A.: *The Trust Prescription for Healthcare: Building Your Reputation with Consumers*. Michigan : Health Administration Press, 2005.
- 9 JØSANG, A. et al.: *Survey of Trust and Reputation Systems for On-line Service Provision*. [online]. [2017-10-12]. Available at: <<https://eprints.qut.edu.au/7280/1/7280.pdf>>.

1.1 The impact of stakeholders on reputation

Reputation represents how an organization or an educational institution is perceived publicly and as perceived by stakeholders. The educational institution is mainly about makers of reputation, which make reputation by their attitudes towards students, research, but also for various other activities. When thinking on reputation and being appreciate of own built good reputation, Alsop also points out the importance of necessary connection with people who have naturally the visible high positive qualities. Otherwise, it is better to go by one's own way than being surrounded by a bad society.¹⁰ Without any difference, both business and educational institutions have some reputation and it is not important whether they know about it and care about it or not. As has already been mentioned, reputation is an intangible asset, so businesses and educational institutions should pay special and extraordinary attention to this area.¹¹ Educational institutions cannot neglect their reputation and leave it to chance. It is their greatest responsibility to get elite students. In general, reputation represents the overall quality or character as seen and judged by other subjects, the fame of a celebrity, the recognition of certain abilities, or characteristics by other people.¹² Reputation is basically also an indicator that identifies some past experiences of third parties (stakeholders) in relation to a potential partner (business, communications, etc.) or a participant in any other direct relationship with the institution.¹³ The need for finding information and views on the educational institution from potential students has also emerged. From a different point of view, it is also necessary to find out the views on the institution and perception of the reputation of the institution also from graduates. The reason is simple. As the author claims, the reputation is best done when the image of an educational institution is passed through people who know it in detail, or they are or were the subpart of it.¹⁴

2 Analysis

A substantial part of the marketing communication moves to the online environment and the impact of social networks is enhanced. They often serve not only to search for information, reviews, and tests on any products on the market. In some segments, there is a strong ROPO effect, i.e. 'research online – purchase offline', it means that the customer gets information or is inspired in the online environment, and eventually comes to the store. There is also the opposite way in this field. It means that customer can look the product offline and then buy it online. These are, for example, showrooms of white goods. The vast majority of customers read a lot of reviews

10 ALSOP, J. R.: The 18 Immutable Laws of Corporate Reputation: Rating. In *Protecting and Repairing Your Most Valuable Asset*. New York : A Wall Street Journal Books, Free Press, 2004, p. 182.

11 MARSDEN, H.: *Guard Your Reputation On-line*. Birmingham : Smart e-book shop, 2017. [online]. [2017-10-12]. Available at: <<http://www.medallia.com/net-promoter-score/>>.

12 POLLÁK, F.: *On-line reputačný manažment v podmienkach stredoeurópskeho virtuálneho trhu*. Prešov : Bookman, s. r. o., 2015, p. 57.

13 EINWILLER, S.: *The Significance of Reputation and Brand for Creating Trust in the Different Stages of a Relationship between an Online Vendor and its Customers*. [online]. [2017-10-12]. Available at: <<http://citeseerx.ist.psu.edu/viewdoc/download;jsessionid=4A360D7B2D190D97E5088BD8104F0E5F?doi=10.1.1.58.2482&rep=rep1&type=pdf>>.

14 For more information, see: SVOBODA, V.: *Public relations – Moderně a účinně*. 2nd Edition. Praha : Grada Publishing, 2009.

before purchasing more expensive products. These customers view also many tests in offline version (print) and online version too – on the computers, on mobile devices and tablets too. This is how it works in universities too. In particular, when potential students (studying at some secondary school in that moment) decide on their future, about their direction in life. Just like customers when they buy goods, students also collect all available information about the universities that are interesting for them when choosing the right university. This information be retrieved from the online environment – university web sites, facebook pages, and various forums and blogs that evaluate the quality of concrete universities, and the offline environment – from a direct visit of the university, fair of universities, informational materials published by university, promotional leaflets, etc. These elements of online and offline communication must be interconnected and mutually supportive. A very important role in this process plays a reputation which is made up of the university itself and its stakeholders and spread by both communication channels.

For closer examination, we chose one of the Slovak universities (called as University in further body of paper), which has to fight to build up their reputation, because in the mishap in 2009 it faced many scandals. These included: express providing the titles to graduates in the past; harassment of the bursar and forced pause in the work (holiday) in a conflict with the law, other litigation, violation of financial discipline, etc. All these scandals have spread through all the stakeholders that the University has. Nevertheless, this University did not give up, and it began to correct its reputation through various offline and online communication tools and spread its positive reputation. Four faculties (Faculty of Socio-economic Relations, Faculty of Industrial Technology, Faculty of Health and Faculty of Practical Science) and two whole-university workplaces (the Department of Political Science and VILA Glass Competence Center) operate at the University. At the University, it is possible to obtain a title of bachelor, master, engineer, philosophy doctor, and euro engineer.

2.1 Identification of stakeholders

The reputation of University through various online and offline channels is formed and disseminated by various stakeholders. The most important stakeholders are the current University students and former students who can be divided into graduates who are working in the Alumni Club (the basic idea of functioning of the Alumni Club is mutual preservation of communication, cooperation, awareness, and relations with former students and often friendships; the main tasks are to maintain active contacts between the University and its graduates, but also among graduates themselves) and other graduates who have successfully completed their studies at the faculty. A very important stakeholder is the staff of the University, which consists mainly of teachers, research staff, dean, vice-deans and, of course, other administrative and auxiliary staff. Other interested stakeholders are companies that directly collaborate with the University on various projects or through the project 'Students into the Practice' (EUROSAD s.r.o., Dahua Technology, VRM, a.s. a Sky Tech Research Sp. z.o.o., BOST SK, a.s., INA Skalica, s.r.o., VÝVOJ Martin, a.s., Continental Matador Rubber, s.r.o., JASEK, s.r.o., etc.). The state is also one of stakeholder. It expresses its attitude through public media and evaluates the quality of the functioning of all public higher education institutions.

2.2 Identification of online communications

The University uses a wide range of online communication tools for promoting awareness and goodwill on its own and on its activities. These tools include the University website, social network fanpage, viral marketing, blogging, and forums.

Web page

The University administers its official site which contains all the information about the University, studies, recruitment, science and research, partner and foreign relations, employees and students, and also contains link on the University Intranet. University videos, announcements, and events are published on the main page. The site also contains hotlines for students and employees who need to get the information they need, such as the University Library, Student Center, University Radio, Third Age University, Children's University, Erasmus+, and the Club of Graduates. In addition to this University website, each faculty manages its own site. Links to these pages are located on the main University page. On the faculty pages, information can be found about the faculty, its individual departments, information for the students on the faculty, and the information on the research activities of the faculty. Except for one faculty, website of which differs diametrically from the websites of faculties of this University, all other faculties' websites retain the same design. With regard to the next offer and option on the site, only one faculty has a sidebar with links to information such as conferences, student achievements, student internship, faculty partners, and event calendar. As far as faculty's website, which differs from other faculties' websites, it has a different outdated design and does not have a basic menu that matches all other sites. This site uses the side bar as the main menu (news, info for applicants and students, links for videos and facebook fanpage, contacts to the teachers, study stays and internships, student publications, etc.). Another website, which is under the administration of the University, is the Alumni Club site. This is a page where a participant need to log in with the data on graduate earned during his or her studies. This site has its own specific design (distinct from a University site) and graduates can create their own profile, follow University events, provide feedback, and engage in forum discussions.

Facebook

The University has its official fanpage which has 1,158 likes and 1,163 followers. Posts about activities of the University are added to the site daily, but the average number of likes per post is very low (an average of 10 likes per post). In the Videos section, the University promotes only 4 promotional videos (views: video of 23.5.2016 – 520; video of 9.1.2017 – 1,000; video of 20.6.2017 – 2,200; video of 26.8.2017 – 442). In sections of photos, the University publishes 23 albums. These are pictures of the events organized by the University. As far as the possibility of creating events is concerned, this option is almost unused by the University, since it has only created two events so far. As far as the ability to add a post to a page, students and other users do not have the option to add posts and referrals. Besides the official fanpage of the university, the university also manages two faculty sites. The Fanpage of the largest faculty at the University has 1,465 likes and 1,455 followers. This site is different in that it also contains student posts and uses the ability to blog in the notes section. These blog posts are mainly focused on the faculty's successes and inspirational

interviews with faculty graduates about their studies and their practical experience. The second faculty fanpage has 692 likes and 693 followers. As well as University fanpage, this fanpage is without the possibility of adding posts by users. On the site, there are basic information on the faculty, posts from the faculty, and photos from the faculty. Less important is the unofficial fanpage of the University, which has 138 likes and 139 followers, but this fanpage copies the events and events at the official fanpage of the University and gives the possibility for the users to freely add different posts. In regard to fact that this page for users (especially high school students interested in obtaining information about University) can act credibly, it may be a threat to the university's reputation for not having such a site under control.

Youtube

The University manages its YouTube channel for 6 months. In its profile, eight promotional videos have been published, trying to propagate by viral way (through web pages and facebook). The maximum number of views is 743 just for the animated information and promotion video about the University. Other promo videos are under 60 views which is very low in terms of University size and number of students. In addition to the official YouTube channel, which is managed by the University, there is also a series of promotional videos created by University students, for which students are rewarded by motivational scholarships. Specifically, this is a series of videos that students have been filming since 2015. The first of the videos have an average of about 2,000 views. With respect to newly published videos, their view counts on an average of 400 views.

Instagram

University has founded this profile 5 months ago. There are only 20 followers and 13 posts for this period. From low activity on this social network, it can be seen that there is no regularity of posts and links to the facebook profile.

2.3 Identification of offline communications

Open Door Day

University organizes several times a year the Day of Open Doors for its potential applicants. At each faculty this event is organized separately. Applicants have the opportunity to see how it looks at each faculty, and they have the opportunity to meet and talk with University students and with University employees. At this event, applicants are officially welcomed by the University representatives and receive basic information on the study programs, the content of the study, and the terms of the admission procedure. They are also provided with a view of the premises of the University and have the opportunity to participate in the classes of practical teaching in the individual programs. Subsequently, feedback is requested from the applicants via a questionnaire where the university finds out why they consider the study at this University.

Job Day

The University offers its students the opportunity to meet their potential employers and get attractive job offers. The goal of such an action is to help students to get themselves into the job market through direct contact with companies. They have

the opportunity to prepare themselves for interviews, to get information about interviews, and to find out what is demanded by specific businesses and what their benefits are. Employers also offer job to students during their studies.

Promotion at fairs

The University regularly participates in the 'Gaudeamus' which is based on over twenty years of successful tradition and is held annually in Brno, Prague, and Nitra. It focuses on university education, non-university post-secondary education, lifelong learning and provides space for meeting representatives of educational institutions and their potential students. The aim of the fair is to provide as much information as possible about the possibilities of study in Slovakia, Czech Republic, or universities abroad. An important part of the fair is an accompanying program in the form of lectures in which the University regularly engages and also provides career and counseling services.

Promotional materials

The University uses various promotional materials such as promotional leaflets, promotional items, banners and rollups for its presentation and representation. These promotional materials are regularly updated according to the changes that are taking at the University. Promotional materials are mainly used at fairs where promotion for applicants is used.

Hájfest

This festival is organized in the Melcice Valley. The Festival's organizers prepared a rich cultural and sports program for visitors of all ages, including the presentation of the electric scooter, the shooting of the air rifle, or the bow to the target. Other graduates who currently work in successful company not only in Slovakia, but also abroad, also attended the festival. At this festival, graduates have been trying to present the University's reputation.

2.4 Spread of reputation of the University by the stakeholders of the University

Students

Present students form and spread the reputation of the University, in particular through their acting and presentation of opinions and experience. They further spreads reputation on social networks by writing opinions on the University's social networks and writing different blogs. They also use the possibility of short comments on individual posts that University publishes on their fanpage. Selected students also participate in organized University presentations at fairs such as Gaudeamus. Just at these fairs they are in direct contact with the students and have the opportunity to share their views at University and try to showcase why they are proud of their alma mater. All students are part of the Open Door Day event, where they also meet with the applicants and have the opportunity to present their views and attitudes towards the University.

Graduates

Former students create and spread the reputation of University, especially through the Alumni Club and organizing events such as Hájfest. Graduates have created their own

fanpage on facebook, where they not only post their attitudes to the University but also point out how they could use the experience and knowledge from the University in the practice. The University itself is interested in collaborating with such students to spread their good name, and therefore, by means of articles on blogs, also points out how graduates are successful in practice after graduation.

Employees

Employees build and spread the University's reputation not only by word of mouth on various fairs, but also by participation in conferences, which do not represent only a propagation of their research but also the reputation of University.

Companies cooperating with the University

When analyzing the web sites, we looked for the companies to express their cooperation with the University, but none of the companies mentioned this information on their site. These companies spread the reputation of the University in actions such as Job Day, where they decide in what students they are interested in and express their attitude to the University itself. Also, through the project Students into the Practice, companies express their preferences for individual universities and offer jobs and various internships that students may have during the study to the specific, particular faculties and study programs of the University.

State

In particular, the Ministry of education, through its public opinion, influences the reputation of each university. In this case, the statements in the media are the most intense when it comes to a negative reputation, as has been seen in the past when the analyzed University faced many scandals.

Last but not least, the reputation of the University greatly affects various portals dealing with surveys and assessments of universities. It is precisely such portals that greatly influence the views of prospective applicants. One of the most popular portals that are being watched by the public and high school students, is the portal profesia.sk¹⁵ which regularly publishes the ranks of universities.

2.5 Model

Based on the identification of all the online and offline communication tools used by the University and the identification of stakeholders who make up and spread the positive and negative reputation of the University, and in view of the negative reputation that the University faced in 2009, we propose a model of reputational management intended for a company (University) after reaching a negative reputation, with including the online and offline tools (Picture 1). The reputation management process, in the case of a negative reputation (negative reputation, which originated for the first time) is started by indicators of a possible problem. If the situation is found to be not just a symptom but a problem, then the process of solving this problem, as shown in Picture 1, begins. At the beginning of the process, information

15 *Kto boduje na trhu práce najviac? Toto je rebríček najžiadanejších absolventov vysokých škôl.* [online]. [2017-10-12]. Available at: <<http://firma.profesia.sk/kto-boduje-na-trhu-prace-najviac-toto-je-rebricke-najzidanejsich-absolventov-vysokych-skol/>>.

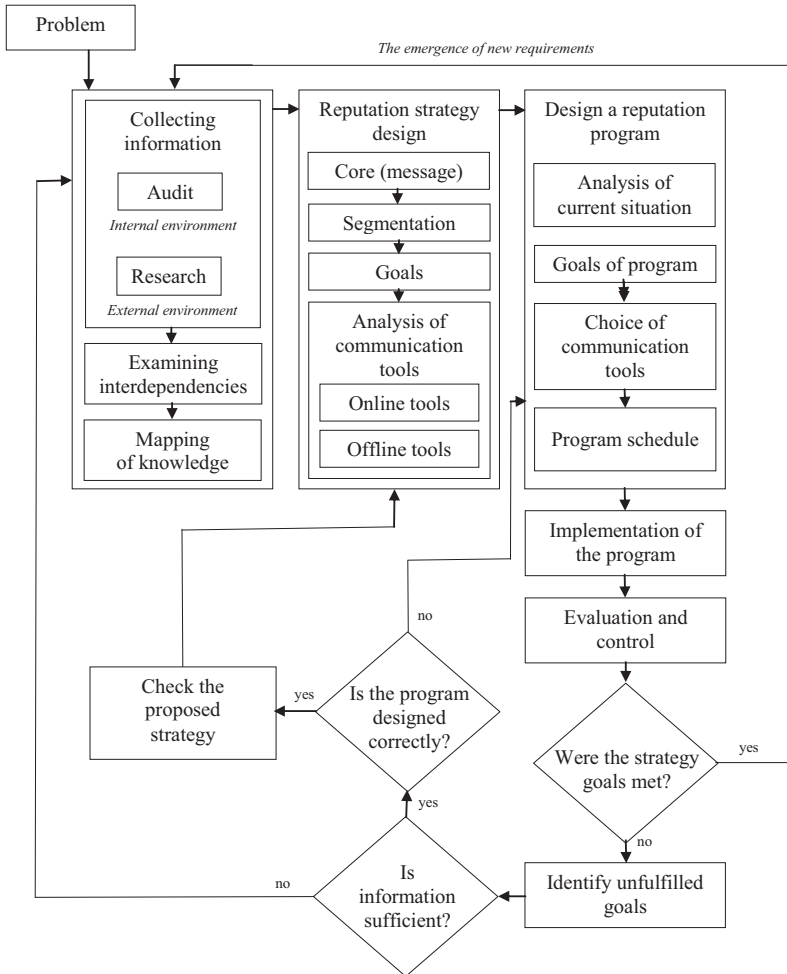
must be collected and then it is necessary to investigate the interrelationships to reveal the causes problem. Information needs to be retrieved not only from the internal but also external environment. An audit is required to retrieve information from the internal environment. In order to find information from an external environment, it is advisable to do research, such as market research, or 5C analysis, or benchmarking.^{16,17} The next step in the process is to review information and map findings, for example, using SWOT analysis. The subsequent phase of the process is to define the reputation strategy and to create a specific reputation program, taking into account the achievement of the defined goals. In terms of creating a reputation strategy, it is necessary to define the core of the strategy that speaks about the message or idea that the company/university wants to spread. Another point of the strategy is to determine the segmentation. This means that it is necessary to determine who has an addressee of intended message and to whom the company/university wants to build and spread a positive reputation. In analyzed case, there are mainly the high school students (potential candidates) and also collaborating businesses and businesses that could employ University graduates.

The third point of strategy development is to define a specific strategic goal which can consist in strengthen the positive reputation, correct the negative reputation, redirect the reputation to another focus, or eventually stifle too much reputation. The last point of strategy definition is the analysis of available online and offline communication tools that are universally available and realistically usable in current conditions. If there is a defined and proposed reputation strategy, it is possible in this process to continue by the design of a specific reputation program. According to Morley, the program should create an unforgettable and inspirational creative concept that symbolizes the reputation that is needed for the enterprise (university) and the situation. This concept should tie all action programs together.¹⁸

16 MORLEY, M.: *How to Manage Your Global Reputation*. New York : PALGRAVE Houndmills, 2002, p. 172.

17 HILES, A.: *Reputation Management – Building and Protecting Your Company’s Profile in a Digital World*. London : Bloomsbury Information Ltd., 2011, p. 241.

18 MORLEY, M.: *How to Manage Your Global Reputation*. New York : PALGRAVE Houndmills, 2002, p. 131.



Picture 1: The reputation management process after a negative reputation with online and offline communication tools

Source: Own processing

At the first point of the draft program, it is necessary to analyze the current state of use of the communication means for the creation and spread of reputation, and it is necessary to assess what measures have been effective so far and what not. The next point is setting the specific objectives of a reputable program, which must be in line with the strategic goals of the whole process. If the goals are defined, it is possible to identify specific online and offline communication tools (a variety of options have been created as part of the analysis of available communication tools). At this point, only individual tools are not selected, but specific content is also required to

be spread through these communication channels. The combination of online and offline communication tools has to be interconnected. Therefore, it is needed to look at this step with a comprehensive view. The individual communication tools must be mutually supportive and complementary, as there could be a failure in the whole process. For example, when the content of the individual instruments was contradicted one another. The final point of reputation building is to create a timetable for the use of individual online and offline communication tools. This schedule must be created in order to spread the message of a defined and specific content that should be communicated, with avoid of arising a possible chaos. It is needed to assure that the whole process will not fail based on the planned message will be communicated at the wrong time or the wrong place.

The subsequent phase of the whole process is the implementation of the reputation program itself. After implementation and during reputation, it is necessary to perform regular checks on the results achieved. Through different rankings of companies/universities and stakeholder analysis that propagate the reputation of the company/university, it can be identified whether the reputation level has been increased or not, or whether the objectives of the strategy that have been defined have been met. If the goals are met, the process is repeated again and it is necessary to update the information to capture the emergence of new requirements. If the targets have not been met, it is necessary to identify the cause of the process failure in order to remedy it. Firstly, it should be check whether the company/university has a sufficient amount and quality of information to make decisions in this process. If not, it is again needed to collect and analyze new information. If the information is sufficient, it have to be checked, that the reputation program has been designed and defined correctly. If not, it is needed to re-create the reputation program and try to remove the previous failure. If this program was designed well, the review of defined strategy has to be done. If the error has been detected in the strategy creation, this one has to be removed, and the subsequent steps of the process as a result of the change have to be adjusted.

Conclusion

If the companies or universities know what people nowadays (employees or students) do in the Internet, they can use the information and communication systems to build on opportunities to create an online reputation management. Popular online tools are undoubtedly the following: web sites, social networks, online full-length features on Vimeo, video shorts on YouTube, entries on Blogger, discussions on Yahoo! Groups, and tagged-and-titled Del.icio.us bookmarks.¹⁹ This is also true for the use and identification of appropriate offline communication tools. These tools must support all online tools. If it is wanted to create a unified concept for the spread of a positive reputation, it is necessary to look at all these means of communication with a comprehensive view and not with each instrument individually. Only the comprehensive view and the systematic use of these tools can achieve the maximum possible positive results in the process of managing own reputation.

19 See: FARMER, F. R., GLASS, B.: *Building Web Reputation Systems*. California : O'Reilly Media, Inc. 2010.

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#ONLINERULES

EVOLUTION AND PRESENT SITUATION OF COMPUTER GAMES PROTECTION ACCORDING TO THE COPYRIGHT ACT

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Abstract

Slovak legal experts are aware of the constant need to adjust the Copyright Act to the current demands related to new digital technologies that allow the creation and application of works, including producing their copies (phenomenon of the Internet). The amended Act provides authors with more effective exercise of their rights and is in compliance with European and international law. The European Union has made several regulations that adjust copyright relations and the Slovak Republic has therefore incorporated them into Slovak legal system. Unfortunately, we have to state that in spite of the European Union's effort to harmonize copyright within the internal market there are still many differences between legal regulations of EU member states in terms of copyright.

Key words:

Copyright Act. Digital games. International law. Law. Position of author. Protection of intellectual property. Society.

Introduction

The protection of intellectual property is a significant factor of economic and cultural development of the society. However, first it is necessary to point out that proprietary law in its traditional sense and legal acts protecting intellectual property are utterly different legal institutions and cannot be merged into the same term – “ownership”. Moreover, these two legal institutions have very different origins. The legal institution of proprietary law was present and quite refined even in Ancient legal systems (in Ancient Greece and Ancient Rome). On the other hand, the legal systems established by Ancient European civilizations did not recognize the term “protection of intellectual property”. However, some roots of the legal institution of copyright protection were definitely present in the given eras – for example, the renowned Roman authors Publius Vergilius Maro (also known as Virgil) and Marcus Valerius Martialis reacted to the issue of false authorship claims related to poems written by other artists. The Ancient Latin legal term “plagium” is also a basis for today's term “plagiarism”. To better see the differences between the traditional understanding of proprietary law and legal protection of intellectual property, we would like to state this example: A book is a thing (a material object). As such it can be owned and thus subject to proprietary law. The book is owned by its owner. However, copyright does not apply to the book itself, but rather to the ideas, thoughts and assumptions placed inside. The intellectual property is not the book, it is the author's work expressed in the given publication.¹ The protection of intellectual property is a wide-range legal sphere. It involves mostly:

- copyright,
- patent law,
- the legal protection of rights of new varieties and animal breeds,
- the legal protection of designs,
- the legal protection of business names,

1 ŠVIDROŇ, J.: *Základy práva duševného vlastníctva*. Bratislava : Jura, 2000, p. 22.

- the legal acts related to the conditions for the so-called “registrability” of a trade mark,
- improvement proposals,
- the protection of rights of performing artists,
- other similar fields of interest.

The protection of intellectual property has struggled to acquire real and serious contours for many centuries. One of the most important breakthroughs in this area was Gutenberg’s introduction of mechanical movable type printing in 1445 – the printing press allowed printers to massively reproduce literary, graphic and music works and thus became an immense technological discovery.² Economic interests of publishers, book stores owners as well as authors have begun to differentiate strongly in that new social situation.³ Formation of new social relations has urged the society to develop a certain degree of copyright protection. These legal aspects are being improved and constantly reconsidered even today. Other influential milestones that have changed the protection of intellectual property significantly are:

- the first statutory patent system in Europe, Venetian Patent Statute (1474),
- James I’s Statute of Monopolies in England (1623 – 1624),
- English legal act by Queen Anne (1709 – 1710),
- French legal act on the protection of designs pushed by Louis XVI (1787),
- French legal acts and regulations established during the French Revolution (1791 and 1793),
- French legal act from 1806 on the protection of designs,
- German act on the legal protection of designs.⁴

The development of new tendencies associated with the protection of intellectual property has led to establishment of very important international copyright treaties such as:

- The Paris Convention for the Protection of Industrial Property – WIPO,
- The Berne Convention for the Protection of Literary and Artistic Works,
- The Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms, also known as the Geneva Phonograms Convention,
- The WIPO Copyright Treaty.⁵

The Slovak Republic joined WIPO in 1993 and has signed all of the above-mentioned international conventions and treaties related to the protection of intellectual property.

Copyright in Slovakia

Copyright protection in Slovakia has gone through various development phases.⁶ Act No. 185/2015 Coll. on Copyright and Related Rights (as amended by Act No. 125/2016 Coll.) is currently in force – this new legal act replaced the previous legislation from 2003. The new Copyright Act is a modern and flexible legal norm

2 For more information, see: JIRÁK, J., KÖPPLÖVÁ, B.: *Média a spoločnosť*. Praha : Portál, 2007.

3 ŠVIDROŇ, J.: *Základy práva duševného vlastníctva*. Bratislava : Jura, 2000, p. 26.

4 Ibidem, p. 27.

5 Ibidem, p. 36-37.

6 See also: KUKLIŠ, L.: *Regulácia elektronických médií*. Bratislava : Wolters Kluwer, s. r. o., 2015.

that grants authors and other persons exercising copyright a more effective exercise of their rights in terms of European and international law. The new legislation more closely outlines the relationship of copyright to creative work and property law related to work's material substrate. It also introduces a specific obligation of a work's owner to inform the author in case there is an intention to destroy or permanently relocate this work – if this work is original and located in the public space. Law of copyright contracts has undergone various novelizations as well – the previous regulation of license agreements has been amended (commissioned work is now defined as a work created by an author under a work agreement) and two new types of licenses have been implemented – extended mass license agreement and multi-territorial mass license agreement for online using of musical works. The new Copyright Act aims to transpose the Directive on Collective Management of Copyright No. 2014/26/EU from 26th of February 2014 and other related parts of EU legislation. The Directive outlines collective rights management and multi-territorial licensing of rights in musical works for online uses. It aims at ensuring that right holders have a say in the management of their rights and envisages a better functioning of collective management organizations as a result of EU-wide standards.⁷

The new Copyright Act fully replaces the previous legislation – it reflects the increased need for protecting both authors and users of works. It would be inadequate to omit the dynamic development of using works on the Internet, since the previous legal act on copyright did not cover this aspect enough. According to the explanatory report, the crucial goal of the new Copyright Act is to create legislation that is able to find balance between interests of right holders, users and the general public in the sphere of culture. The Act governs relations arising from creating and using of a copyright-protected work, i.e.:

- a work in the area of literature, arts or science,
- a unique result of creative and artistic activity of author,
- a work that is perceivable by senses, irrespective of its shape, content, quality, purpose, form of expression or level of completion.

The above-mentioned definition aspects of subjects of copyright must be fulfilled by all works protected by the Copyright Act – it is not important if we talk about a literary work, a theatrical work, musical work, audio-visual work, work of fine art, architectural work, work of applied arts, cartographic work or other type of artistic work or scientific work, provided that it meets the given requirements. This legal Act defines author as a natural person who created the work. Copyright includes exclusive moral rights and exclusive economic rights. The exclusive moral rights of authors are as follows:

- Author has right to authorship to his work.
- Author has right to decide on releasing or non-releasing his work, to be indicated as author and to decide on a manner of such indication, primarily by his name or pseudonym during every use of his work, provided that such manner of indication is possible and usual with respect to the work in question, to inviolability of

7 *Directive 2014/26/EU of the European Parliament and of the Council of 26 February 2014 on Collective Management of Copyright and Related Rights and Multi-territorial Licensing of Rights in Musical Works for Online Use in the Internal Market.* [online]. [2017-10-11]. Available at: <<http://www.wipo.int/wipolex/en/details.jsp?id=14753>>.

his work, in particular right to protection against any unauthorized alteration or other unauthorized intervention into the work, as well as any defamatory manipulation with the work which would result in decrease of value of the work or would negatively affect dignity or personal reputation of the author.

- Author may not waive rights pursuant to paragraphs 1 and 2; these rights are non-transferable and are terminated by the death of the author.
- No person can claim authorship to the work after death of its author and the work may only be used in a manner not degrading its value; name or pseudonym of the author must be indicated, unless it is an anonymous work.
- Author may grant a user of his work an authorization with intervention into his moral rights. Such authorization with intervention into moral rights must be limited in its scope and manner of intervention and unless otherwise agreed, the authorization may be revoked.⁸

The exclusive economic rights of authors:

- Author has right to use his work and right to grant authorization to using of his work.
- Work may only be used with authorization of the author, unless otherwise stipulated by the Act.
- Author has right to remuneration for using of work, unless otherwise stipulated in Chapter Four of the Act.
- Using of work is especially alteration of work, merging work with another work, including of work into database pursuant to Section 131, making a copy of work, public distribution of original or copy of work by means of transfer of title, lending, rental, disclosure of the work to the public by means of public exhibition of original or copy of work, public performance of work or communication of work to the public.⁹

The exclusive economic rights run from the moment of creation of the work for the life of the author and 70 years after his death. In case of co-authorship, economic rights run for the life of the last surviving from the co-authors and for 70 years after his death. In case an audio-visual work is created as co-authorship work, economic rights run for the life of the last surviving from these authors – the director, script author, dialogues author and author of music created especially for this work – and 70 years after his death. Economic rights are subject to inheritance.¹⁰ The exclusive moral and economic rights are appropriately used also in case of authors of digital games. In terms of Slovak copyright legislation, digital games are audio-visual works. A digital game is therefore a result of inner creative activity of an author (or authors) and a player interacts with this digital game within a virtual world or environment via specific components and hardware accessories (mouse, keyboard, joystick, gamepad, etc.) that allow him to influence the course of actions. The interaction is based on the player's intervention that controls the running program, which is adapted to recognize such intervention. This action is often associated with a certain task the player has to fulfil under the given conditions, sometimes within a time limit. It may be related to winning in a fight, beating a sport simulation or accomplishing a different

8 *Act No. 185/2015 Coll. on Copyright and Related Rights (as amended by Act No. 125/2016 Coll.)*. [online]. [2017-10-11]. Available at: <http://www.wipo.int/wipolex/en/text.jsp?file_id=451097>.

9 *Ibidem*.

10 *Ibidem*.

goal (in accordance with the idea and genre of the particular game and intentions of its developers). The essential digital games genres include:

- Adventures – Digital games focused on storytelling. The main character usually collects and uses different tools and objects, interacts with different characters inhabiting the game’s world, proceeds within the storyline.
- Action games – Games based on elimination of opponents by using brutal force of weapons. Emphasis is placed on graphic design and the overall dynamics of fights and physical struggles. The story itself also plays a significant role.
- Stealth action games – Action games which place the main character into stealth mode; surprising and hidden attacks are therefore preferred. It also may be forbidden to kill enemies.
- Survival horrors – In a sense, these games might be a subgenre of action games where the basic goal is to escape and survive. As equipment is, at least in most cases, minimal and the amount of ammunition is strictly limited as well, the player must remain hidden from his enemies. Engaging in a fight is often the least desirable alternative. Producers of survival horrors tend to focus on artificial intelligence and appearance of enemies to scare the players as much as possible. Unique atmosphere of these games is also depicted by an adequate set of sounds (ambient sounds, quotes of the virtual enemies).
- Arcades – Arcades were among the first digital games to appear on displays of modern personal computers and gaming devices. Enormous improvements of digital games’ graphics and three-dimensional visualizations have reduced the initial potential of arcades quite significantly.
- Children’s games – Games aimed for children of pre-school age. They are typical for their simple visualization and animation, involving a minimal amount of written text.
- Role-playing games (RPGs) – These digital games are based on the idea of developing a character (or characters) controlled by the player. They offer a long and extensive narrative, often consisting of optional missions and various additions to the main storyline. In most cases the characters gain levels (e.g. improvements of their current abilities) by acquiring so-called *experience points*. These are obtained by defeating enemies or fulfilling various objectives. Equipment plays an important role as well – stronger weapons and better armors tend to be “unlocked” on certain experience levels and the same applies to mages and their spells.
- Online role-playing games (MMORPG) – Massive multiplayer online role-playing games require stable and fast Internet connection. They are played by a large amount of players at the same time, via servers. The players cooperate, communicate among themselves and create or improve their own fellowships, typically called guilds or clans.
- Simulators – Their purpose is to simulate real things and actions occurring in real, everyday human life. These games exist within several subcategories in accordance with their themes – the most popular are flying simulators, racing simulators or trading simulators. Some of the most culturally influential simulators may be specified as life simulators (e.g. the game series *The Sims*).
- Racing – This category includes mostly digital games depicting automobile racing. Unlike in case of simulators, the most attractive feature of racing games

is their ability to offer extensive playability and entertainment instead of strict, precise simulation (e.g. game series *Need for Speed*)

- Sports games – Digital games which simulate sports events or matches. The most popular of them are football and hockey games as well as tennis games and games based on simulation of Olympic Games that offer various different sports.
- Real-time strategies – The essence of these games is to build bases or to create (recruit) fighting units in order to gain strength, influence or money, possibly to compete with a hostile force. The player's aim is to fulfil tasks appearing in the beginning of each mission – for instance, to destroy hostile fortresses and units, capture a certain territory or mine a specified amount of raw materials.
- Online games – A relatively autonomous category of digital games. Their common feature is the fact they are played in the Internet browser. They are usually very simple and use java or flash players to minimize hardware requirements – their undeniable advantage is the fact they are mostly available for free. Online games are focused on many different themes and subgenres.
- Multi-genre games – A hybrid category including digital games that merge multiple genres for creative, commercial or other reasons.
- Casual games – The name is based on the adjective “casual”, which means accidental or random. These simple games are available via social networks, digital applications or Internet browsers, some of them are downloadable and playable via standard personal computers or gaming devices. They are easily understandable and it is not hard to play them. Their software and hardware requirements are very low and used graphic design is often quite plain. However, such a “story” may be very engaging and addictive. The aim of casual games is to attract the player's attention for a short while, e.g. to suppress boredom while waiting or traveling. Such games do not tend to have a specific objective and they are not difficult to play, even if the player does not have any previous experience with digital gaming.

Conclusion

Digital game is a creative work produced by author (or, more typically, by a group of authors) and Slovak legislation considers it audio-visual work. According to the Act, “Audio-visual work is a work created by filming creative techniques, as well as by selection and processing of works used in audio-visual form regardless of their form and manner of their processing, which are perceivable through technical device as a sequence of recorded, intentionally ordered and mutually interconnected pictures, creating impression of motion and accompanied by sound or without sound (...) Producer of original of audio-visual work is a person who initiated or arranged for creation of audio-visual work and is producer of the first audiovisual recording of this work.”¹¹ The Copyright Act aims to provide authors with a more effective set of legislative norms outlining the exercise of their rights – in accordance with international

11 Act No. 185/2015 Coll. on Copyright and Related Rights (as amended by Act No. 125/2016 Coll.). [online]. [2017-10-11]. Available at: <http://www.wipo.int/wipolex/en/text.jsp?file_id=451097>.

law.¹² The manner in which the Act defines the ways of protecting these rights is adequate and sufficiently detailed. However, it is necessary to point out that violation of copyright in Slovakia is quite common, mostly in case of audio-visual works, digital games being no exception. The reason of this situation is that digital technologies of today offer various possibilities of illegally downloading certain types of works without right holders even knowing about it. These facts (and a wide spectrum of other circumstances) have led the legislators to implementation of various exceptions and limitations of exclusive economic rights. We also have to consider that if such exceptions (also common in each EU country and established by international treaties and conventions) did not exist, we would basically be “a state full of criminals”. We are convinced that each computer user has committed certain violations of copyright and intellectual property. The Act names the ways and possibilities of using works without violating copyright, e.g. making a copy of audio-visual work for private purposes (for non-commercial use only), using of work for educational and scientific purposes or using of work for the purpose of its archiving and other exceptions. The overall sphere of copyright covers a broad spectrum of issues and it is understandable that authors themselves are not able to exercise their rights without a proper legislation. Since the state has to ensure exercising of these rights, there is collective management of rights, i.e. the management of exercise of economic rights of right holders under the Copyright Act through collective management organization. However, our paper did not cover these issues due to their extensiveness.

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12 See: DRGONEC, J.: *Ústava SR – Komentár*. 2nd Edition. Šamorín : Heuréka, 2007.

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MEDIEVAL GAMES IN THE CURRENT MEDIA CULTURE

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Abstract

The present study elaborates on the issue of medieval games considered in historical theory and transformed to the current medial reality, i.e. dimension of digital games. The scrutiny is focused on historical development of games in the span of medieval society and their patterns in virtual reality or in digital games. In this context, we concern ourselves with broad scale of the games based on heterogeneous gaming principles, e.g. winning, gambling, mimic, and adventurous. Works of R. Caillois, known as an author of game principle typology, and as well relevant works of M. Bachtin, J. Le Goff, J. Huizinga, D. Prokop, R. Dyer, J. Radošinská, S. Gálik, besides others, were the basis of key theory. The main purpose of the paper is to explicate the issue of medieval games by way of logical and discursive analysis, and subsequently point out the cases where they occur in the media, computer games in particular. Anyway, not a mere interpretation of up to date knowledge of the matter in question is aimed by present piece of work, as the actual occurrences of medieval games in modern media reality is a paramount. However, relevant theory reflects medieval games occurring in the history, as well as in the contemporary postmodern society where they have become a natural part of everyday life. Drawing on this, we assume the theoretical postulates will also apply to the part of media space, i.e. virtual reality.

Key words:

Carnival. Digital game. Game. Knight tournaments. Media reality. Medieval games. Medieval society.

Introduction

Since time immemorial, game has been an inherent part in human being. Working activities has alternated with various pastimes that helped individuals unwind after common daily routine. Need for “play” passed from the society of Ancient Greek to Antic Rome and further blossomed in the life of the man of the Middle Ages. Presumably, instinct for playing – confined to human kind – remains a characteristic feature in the late postmodern society creating the new media reality. For the purpose of examining the central idea of this paper, medieval games and their newly developed digital counterparts are observed in analogy. Considerably interesting fact is that the Middle Ages primarily seen to be a conservative period in history, associated mainly with the bloom of philosophy and religion (Christendom), availed themselves of games alike Greeks and Romans did. The issue in this context became principal for many writers and their theoretical studies and inspiring for the contemporaneous artists. Hence, the relevance of the examined issue is apparent and indubitable. Specific medieval games bound to socio-cultural reality has regularly occur in modified design/practice in future societies, the contemporary one not excluded. However, questionable remains whether they present in the cyber space, particularly in the domain of computer games.

Primary objective of the work is to reflect on the former medieval games pointing up their patterns in today’s post-modern society, especially in the realm of digital games. Substantial part of the study is to describe historical traits and games of medieval era, and then apply the analysed phenomenon to the domain of computer games. To clarify the issue under scrutiny, applicable methods of logical analysis are to be used along with relevant discourse analysis, aiming to denote the signs typical for medieval culture potentially transformed to the present day media culture. The theoretical

part of the study drew on the works of the following authors: J. Le Goff, D. Prokop, M. Bachtin, E. Brtáňová, J. A. Gurevič, R. Dyer, and many others. The study is divided into two parts; the first one is devoted to elucidating the facts on medieval culture in regard to elaborated issue, i.e. games. The second, final, part of the present theoretical reflection aspires to detect the features of medieval game applied in newly developed digital games.

1 Medieval culture – medieval games and their alternatives

The term “Middle Ages” originated in the 14th century, as a term for the period between the end of the Ancient Era and beginning of the Renaissance, introduced by that time humanists. Medieval Era acknowledgement arose in Europe in the second half of the 17th century, mainly by German and French scholars. Even more engaged in medieval epoch became intellectuals and artists in the 19th century; nevertheless, the interest augmented in 20th century, and this period of human history has sustained its magnetism until the present.¹ However, J. Le Goff claims that medieval western Europe was born as early as the Roman world rose to ruins. Europe was both nourished and paralysed by Rome. The author declares that medieval Europe succeeded Rome with building on the Romulus and Remus legend as a dramatic alternative of its origin. J. Le Goff classified the medieval era into the three basic stages, i.e. early Middle Ages (from 5 to 10/11 CE.); high Middle Ages (from 10/11 to 13/14 CE.); and late Middle Ages (from 13/14 to 15 CE).² Presumably, each medieval epoch was conspicuous by its community and related culture. Likewise politics and religion dominated in the early medieval stage, the high medieval era was conspicuous by the economic changes and consequent growth of agriculture and urban life. The late medieval era reached its prime in cultural development proved by later research, bringing about overall prosperity in the art, including games.

Syncretism between Christianity and philosophy was characteristic for the medieval period. The epoch was represented mostly by two ways of thinking, i.e. patristics and scholasticism. Aurelius Augustinus was the main representative of patristics, advocating Christianity against pagan cults; whereas, scholasticism promoted by Tomas Aquinas flourished at universities. Scholasticism solved the confines of faith and rational.³ J. Huizinga, for example, viewed the search for the nature and existence of God, human being, or world as an act of play. Referring to the field of philosophy he asserts the following: this game is played by a player – sophist who assigned himself and seeks to surpass his opponent (counterpart with different outlook), and that is the force propelling the game. He designates sophistry as an ancient play of wit, as He equates it with a riddle, where sophists address the issues of existence, often in the form of questions. Mainly it can be looked upon as a war of words, where for a sophist – rhetorician not the truth is a paramount, but primarily he aspires to be recognised

1 BRTÁŇOVÁ, E.: *Úvod do kultúry stredoveku*. Trnava : FF Trnavskej univerzity v Trnave, 2013, p. 5-6.

2 See: LE GOFF, J.: *Kultura stredoveké Evropy*. Praha : Vyšehrad, 2005, p. 41, 103, 148.; GÁLIK, S.: *Dejiny európskej filozofie v kultúrno-mediálnom kontexte I*. Trnava : FMK UCM in Trnava, 2012, p. 71-72, 75-89.

3 NOONE, T. B.: Scholasticism. In GARCIA, J. J. E., NOONE, T. B. (eds.): *A Companion to Philosophy in the Middle Ages*. UK : Blackwell Publishing, 2002, p. 55-57.

by his independent thought.⁴ It can be assumed that science of philosophy verges on cognition and to some extent on poetry. Therefore, to recast it into a digital model is a matter of challenge. Broadly speaking, it occurs fairly regular in various virtual public discussions, in terms of advocating one`s own position on the particular issues. It is a quasi-performance for anonymous, usually responding audience. However, any philosophical connections are this time only hypothetical.

J. Radošinská asserts that aspect of entertainment typical for the period of Ancient Greece and Ancient Rome changed dramatically in the culture of medieval Europe. She approves of the previous statements, noting that change of thinking was a change of paradigm consequent upon a gradual transition from ancient culture to medieval culture of religion,⁵ which in our conditions means Christianity. D. Zillmann, holding on the context in question, states about the old forms of entertainment as arena fighting and (for some time) theatre, to be literally eliminated in the consequence of massive expansion of Christian religion. Christian world simply renounced free time activities. Only a holiday was reserved for relax and thus it was opportunity for wandering theatre companies and street comedians. Singing, music, dancing, magicians, acrobatics, anecdotes, performances animal dressage used to be favourite forms of entertainment.⁶ M. Bachtin in addition sees the Middle Ages as an era rich in playing aspect, so as different card games were commonly played along with interior table games, or several outdoor games, including fortune telling and visionary. According to the author, games tightly connect to all that time street festivals.⁷ Although the medieval period at first glance appeared as conservative, actually it was distinct for its mass culture profusely feasting, i.e. eating, drinking, singing, and dancing, in honour of holy days. Puppet comedians, buffoons, swordsmen, jokers, magicians, acrobats, quacks, wandering preachers, etc. made people amused. All these would create themselves the arenas in pubs, beer houses, taverns, taprooms, baths, and as well brothels. Further, D. Prokop contributes with relevant fact that beside these the holy place – Church – was occupied alike to celebrate religious event with playfulness. This was the main place for public gathering. Neglecting the early Middle Ages prohibitions by the church dignitaries, people often would eat, drink, and sleep in the church.⁸

Medieval community then gradually starts to “indulge” in so-called carnival culture. This involved way of celebration mainly based on game variant ilinx/vertigo causing dizziness. It is, essentially, an attempt to instantly destroy the stability of perception and inflict a kind of epicurean panic. This game variant, effected mostly by acrobats and magicians and alike, aims to make a player yield to a convulsion, trance, or ecstasy that certainly will surpass the reality.⁹ R. Dyer in his work interprets carnival

4 HUIZINGA, J.: *Jeseň stredoveku. Homo ludens*. Bratislava : Tatran, 1990, p. 301-310, 320-324.

5 RADOŠIŇSKÁ, J.: *Mediálna zábava v 21. storočí. Sociálno-kultúrne aspekty a trendy*. Trnava : FMK UCM in Trnava, 2016, p. 43.

6 ZILLMANN, D.: The Coming of Media Entertainment. In ZILLMANN, D., VORDERER, P. (eds.): *Media Entertainment: The Psychology of Its Appeal*. Mahwah, London : Lawrence Erlbaum, 2000, p. 10-11.

7 BACHTIN, M.: *Francois Rabelais a lidova kultura stredoveku a renesance*. Praha : Odeon, 1975, p. 184.

8 PROKOP, D.: *Boj o media. Dějiny noveho kritickeho myšleni o mediich*. Praha : Karolinum, 2005, p. 45.

9 CAILLOIS, R.: *Hry a lidé*. Praha : Nakladatelství studia Ypsilon, 1998, p. 44.

as a sort of holiday or festival.¹⁰ J. Volek says to the point that in traditional medieval society the function of game was assured via interpersonal communication assured by clowns, troubadours, minstrels, and magicians. Since medieval society engaged in all-day hard work during ordinary days, the forms of amusement stated above was a matter of holidays and carnivals only.¹¹ Also D. Dvořáková describes the existence of former carnivals. The bills documenting expenses on cloth used for tailoring the carnival costumes of the monarch and his courtiers prove the practice of carnival culture, she states.¹² M. Bachtin also comments on the carnival culture of medieval period as a society of miscellaneous festive lives. That-time carnival created the space for manifestation of rituals.¹³ Carnival festivities thus may simply be referred to as days of fools – jester named king, then uncrowned, and ridiculed; selection of masks; throwing garbage at folks or singing mocking songs. M. Lever states that nowadays comprehension of foolish person originated in about 1350. This type has become symbolic for carnival culture. For „jester“, a cape with ass’s ears and jingle bells is typical, symbolizing his hollow head.¹⁴

M. Petrušek projects present-day carnival culture and explains Bachtin’s concept of medieval carnival in relation to the contemporary forms of entertainment, drawing upon the specific features of carnival enjoyed nowadays. This type of festivity in his interpretation is a sort of “supplement” to a dominant culture, realised through relativizing the official values, degrading them to comic, inversion of social roles, and hierarchy system overturn. The concept of carnival clearly is not resulting in inventive forms, lacking in creativity of any alternative values, being destructive, elemental, playful, and even “parasitic” in terms of “sponging off” the dominant culture.¹⁵ H. Pravdová also points out some negative aspects of contemporary postmodern carnival society. She associates the process of media “carnivalization” with “coronation” of anti-intellectuals”, who represent the cult of body and thus give the producers opportunity to construe hedonistic elements of media culture, which often merge with trivialisation, vulgarisation, infantilism, or obscenity.¹⁶ Nevertheless, D. Prokop advocates carnival tradition, asserting that everything is less serious in carnival delight, when comedy and fun is the only purpose following the folk customs. Craziness, that is to say, constitutes an inherent part of human behaviour; hence, to blow off steam at least ones a year is a common need. He uses a metaphor of wine barrels that would crack unless the corks pulled out occasionally.¹⁷

10 DYER, R.: *Only Entertainment*. 2nd Edition. New York : Routledge, 2002, p. 6.

11 VOLEK, J.: Zábava. In REIŠOVÁ, I. et al. (eds.): *Slovník mediální komunikace*. Praha : Portál, 2004, p. 317.

12 DVOŘÁKOVÁ, D.: Všechný a sviatočný deň v živote stredovekého šľachtica v neskorom stredoveku. In *Forum Historiae*, 2010, Vol. 4, No. 2, p. 4.

13 BACHTIN, M.: *Francois Rabelais a lidova kultura stredoveku a renesance*. Praha : Odeon, 1975, p. 174.

14 LEVER, M.: *Zepter und Narrenknappe. Geschichte des Hofnarren*. Munchen : Dianus-Trikont, 1983, p. 9.

15 PETRUSEK, M.: *Společnosti pozdní doby*. Praha : SLON, 2006, p. 136.

16 PRAVDOVÁ, H.: Stigma of Post-millennium Era: Carnivalization of Media Production. In *Psychology and Psychiatry, Sociology and Healthcare, Education: Sociology and Healthcare. Conference Proceedings*. Sofia : STEF92 Technology, 2014, p. 867.

17 PROKOP, D.: *Boj o media. Dějiny nového kritického myšlení o mediích*. Praha : Karolinum, 2005, p. 58-59.

Nevertheless, indulgence in game did not necessarily appertain to adult individuals in medieval times, since children of medieval village were commonly under labour exploit (boys would help their fathers and girls would go about household along with their mothers), therefore they would resort to certain forms of game in order to pass the time between work.¹⁸ Yet children of monarchs did not live easy life free of duties. From their birth, they were predestined to continuation of lineage as rulers, land and wealth possessors, or successors abiding marriage politics set by fathers.¹⁹ F. Meier holds the context with the statement that child's game had made considerable progress in the course of such conservative period as Medieval Age happened to be. Medieval period surprisingly became "matrix" for sport activities, e.g. run, tag, rope pulling; where usual things for game used to be a ball, hoop, whip, barrel, and so on. Small children mostly used to favour toys that made a sound or musical instruments like fiddles, drums, etc. Playing dice, marbles, skittles, draughts, and chess became popular games based on certain rules, bringing about competitiveness.²⁰ Z. Měchurová completes the issue with knightly games of boys with wooden horses and swords, and mother and baby game of girls with dolls. Children often imitated adults as doing workaday routines or feast day activities, e.g. vending goods, practicing rituals. Game of blind man's buff remained popular up to the present.²¹ Based on the above, we feel necessity to point the fact that some of the medieval games have been transferred to socio-cultural reality of postmodern society. Alea games for adults may be accounted an example. R. Caillois contends about the alea game variant to be based on fatalistic attitude of a gamer that does not excel in activeness, by him the game is yielded to "destiny", nonetheless the game rules present in it conspicuously.²² H. Pravdová states that name alea originates from Latin "iacta est – the die is cast". She also compares the fatalistic nature of the game variant to be a contrast to tenacity, deliberateness, thorough training, or polishing skilfulness. Partaker is growing to passive gamer, who relies on "game of luck". He does not win by his own endeavour since destiny is "a judge" that appoints both the winner and loser.²³ Cards and dice dominated the medieval games, regarded as first rank of gambling among townsmen. So-called "dice makers" crafted dice as of 1292 year. This playing tool then has been over thousand years made mostly of bones, ivory or wood. Among games based on the alea principle having their origin in Arabic peninsula, the chess survived as an example of board games. Though the rules of chess have been constantly modified (cart turn into tower, pawn into queen, and so on), in essence they remained the same up to the present.²⁴

Besides hazard gaming, medieval amusement involved so to say mimic pastimes. M. Bachtin himself uttered certain connection between carnival and theatre, where

18 BLÁHA, J.: Církevní a laická společnost v Olomouci v některých projevech středověké hmotné kultury. In *Archaeologia historica*, 1996, Vol. 21, No. 1, p. 174.

19 NODL, M.: Dvě tváře dětství. Malí dospělí a děti-hříšníci ve středověku. In *Dějiny a současnost*, 2006, Vol. 28, No. 1, p. 33.

20 MEIER, F.: *Mit Kind und Kegel. Kindheit und Familie im Wandel der Geschichte*. Stuttgart : Jan Thorbecke Verlag, 2006, p. 112.

21 MĚCHUROVÁ, Z.: Středověký svět dětí a her v archeologických pramenech. In *Archaeologia historica*, 2010, Vol. 35, No. 1, p. 98-101.

22 CAILLOIS, R.: *Hry a lidé*. Praha : Nakladatelství studia Ypsilon, 1998, p. 35-47.

23 PRAVDOVÁ, H.: Sociokulturne dimenzie hier v kybernetickom priestore. In GÁLIK, S. et al. (eds.): *Kyberpriestor ako nová existenciálna dimenzia človeka*. Łódź : Księży Młyn, Dom Wydawniczy Michał Koliński, 2014, p. 139-140.

24 LE GOFF, J., SCHMITT J. C.: *Encyklopedie středověku*. Praha : Vyšehrad, 1999, p. 195-197.

carnival is equipped with strong element of play near to artistic figurative forms, notably theatrical-mimesis. Medieval theatrical spectacles exhibited at carnival events became that time popular culture.²⁵ J. Huizinga approved of this sentiment, and he deemed artistry, like theatre and poetry, to be a kind of game where mimicry was the main part. R. Caillois defined mimicry as the keynote of game, likewise the alea variant. Every game based on this principle requires acceptance of illusion – world of fantasy. Thus the game need not consist in doing some activity or one's resignation under the strain of imaginary circumstances. It creates space for a gamer to blend in and act on a fictional character. He as a mimic turns into different character from that he lives in reality. His own character is "masked" acting differently within the game. R. Caillois termed this game behaviour "mimicry". The principle in detail reveals human love for disguise, wearing masks, and acting.²⁶ K. Salen and E. Zimmerman complete the debate stating that gaming space gives opportunity to let off steam, it is space for delight endorsing sexuality and aggressiveness combined with curiosity. However, essential is the fact that these games mimic other peoples' lives, and further, they are means of socialization and self-realization.²⁷ As it was mentioned before, next to the theatre as a prototype of game, the arts of poetry consist in the same principle. Poetry means unity of music, play, puzzles and dexterity. Poetry has its "origin" in game and present in cultural customs. Word repetition in poetry underlines playfulness, as well as alternations of stanzas and play with romantic questions. It gains cultural features when a poet aims for expressing through his poetry a sacred thing, something crucial for the society, mostly for the purpose of festive event. In general, the language of poets is highly imaginative, full of new patterns, that is to say, poetry is a play of images.²⁸ Poetic play focused on the life of courtiers, conspicuous in pompous style, flamboyant garb, bards, minstrels and actors. There is a good reason to think that troubadours singing the love songs for beauty might also neatly fit to this company.²⁹ Eventually, specific culture of knighthood flourished, grounded on agonal game variant. Knight tournaments held primacy in medieval culture, i.e. number of games called agon performed as a kind of contest that actually was a serious fight. The attendees, or gamers, meet as optimal counterparts at equally favourable conditions that guarantee a hallmark of the win. They rival at certain discipline, e.g. speed, endurance, strength, memory, etc., which implies the character of a game, but all depends on individual capabilities of a gamer.³⁰ J. Dovey and H. W. Kennedy identically designate agon game principle as "rivalry" that has strictly given rules for designation of win and defeat that are to be achieved. The goal is to present extraordinary skills in a particular discipline and show the gamers' qualities. Fundamental qualities of "agonal" game are the concentration, adequate training, big effort and will to win along with exploiting all gathered potential.³¹ Medieval culture most of all appreciated boy's capabilities such as horse ride and fight with the sword, meant to be a prerequisite to

25 BACHTIN, M.: *Francois Rabelais a lidova kultura středověku a renesance*. Praha : Odeon, 1975, p. 7.

26 CAILLOIS, R.: *Hry a lidé*. Praha : Nakladatelství studia Ypsilon, 1998, p. 40-41.

27 SALEN, K., ZIMMERMAN, E.: *Rules of Play: Game Design Fundamentals*. London, Cambridge : The MIT Press, 2004, p. 309.

28 HUIZINGA, J.: *Jeseň středověku. Homo ludens*. Bratislava : Tatran, 1990, p. 301-310.

29 LE GOFF, J., SCHMITT J. C.: *Encyklopedie středověku*. Praha : Vyšehrad, 1999, p. 128-129.

30 CAILLOIS, R.: *Hry a lidé*. Praha : Nakladatelství studia Ypsilon, 1998, p. 35.

31 DOVEY, J., KENNEDY, W. H.: *Game Cultures: Computer games as New Media*. Berkshire : Open University Press, 2006, p. 24.

appear in the knights` tournaments.³² Formerly the knights were the sons of vassals, brought up in the castle together with lord`s children. There they would train how to handle a horse and weapons (sword). Living and fighting entire boyhood the boys retained brotherly bonds for the life. They would sit around the table to dine, trained each other in knightly games, and eventually stand side by side to fight.³³

Knights` tournaments and court manners were symbols of strength, pride and honorability associated with vanity and pomposity. Such phenomena called for glorification, as noted J. Huizinga, so as they would be appreciated a noble bearing, an attribute of high culture.³⁴ Medieval knights` tournament was a fight with blunt weapons handled with fully armoured knights. Tournaments had reserved area to be performed in according to firmly established rules.³⁵ This implies ones the tournament as a game; and, on the other hand, it was a feat involving hard drill. To arrange tournaments was the concern of aristocracy. Only the monarch or supreme noble man was entitled to announce the event. The winner was rewarded with precious and valuable gifts received from the hands of gentlewomen. Other attendees of the procession were troubadours, aspirants to coat of arms, and finally the knights determined to enter into the tournament. Grandiose feast was another part of the event. At first people dance, and only later on they set about announcing the order of the tournament participants proceeding with coat of arms ceremony. The next day all participants would get on the horse and leave for an oath taken in the manor. The battle lasted until troubadours blow a retreat.³⁶ It was simply very much alike infighting the two lines of rivals in real battle. The fight meant a linear attack pointed to a maximum fierce clash where the weaker one was "smashed through", or driven back, thus replaced from battlefields.³⁷ Drawing upon the previous statements, we agree with words by J. Huizinga, who views the medieval life conspicuously abounded with the game. We recognize the factor of game in its "full intensity" at honouring a member of guild with knighthood, assigning the fief, tournaments, in heraldry, knighthood rituals and oaths³⁸, further in hazard and child`s games, and also in the domain of art.

2 Medieval games in digital dimension

Not only to Ancient Greece and to Rome belongs the merit of determining role to the development of games of contemporary socio-cultural reality, eventually to its digital dimension. Some of the changes and modifications of up-to-date gaming world shall be ascribed to Medieval period. It can be assumed that medieval culture influenced also particular game principles, later on classified by R. Caillois. First, it was philosophy (scholasticism) in its prime, already mentioned before. Questioning

32 BRTÁŇOVÁ, E.: *Úvod do kultúry stredoveku*. Trnava : FF Trnavskej univerzity v Trnave, 2013, p. 40-41.

33 OLIVOVÁ, V.: *Lidé a hry*. Praha : Olympia, 1979, p. 168.

34 HUIZINGA, J.: *Jeseň stredoveku. Homo ludens*. Bratislava : Tatran, 1990, p. 26.

35 SOMMER, J.: *Malé dějiny sportu aneb o sportech našich předků*. Olomouc : Fontána, 2003, p. 123.

36 BRTÁŇOVÁ, E.: *Úvod do kultúry stredoveku*. Trnava : FF Trnavskej univerzity v Trnave, 2013, p. 42-43.

37 OLIVOVÁ, V.: *Lidé a hry*. Praha : Olympia, 1979, p. 182.

38 HUIZINGA, J.: *Jeseň stredoveku. Homo ludens*. Bratislava : Tatran, 1990, p. 342.

the reasons of the world, human life, or existence of God have been crucial subject matters of this discipline. Reasoned by this, we certainly cannot treat philosophy as a game that acquired the form of a puzzle. Puzzles have been transferred to media reality, notably to digital games, in the form of online quiz based on knowledge and/or different games based on logic.³⁹ Typical example is a modern game Millionaire Online. Once again we remind that medieval epoch was remarkable for Scholasticism, i.e. philosophical trend pursued mainly at schools, eventually at universities. Introducing the modern teaching marked with game elements we speak about new phenomenon – gamification. Actually, it is about applying the game elements to non-game context, i.e. daily education. To this context fit the games *Duolingo* (for training multi language skills), or *Peak* (for training cerebral abilities, e.g. memory, vocabulary problem solving, concentration, etc.).

Ones more let us return our study to Carnival – a specific and innovative pastime in the history of medieval epoch. Phenomenon of medieval carnival was represented mainly by magicians, clowns, acrobats, and alike. The nature of carnival retains in present-day culture; however, transformed into digital dimension it appears to be a different form by reason of change of game arena – space where the game goes on. The one named *Carnival Games* is a good example. Basically, the game space consists of five amusement parks through which the gamer passes in pursuit of the game tasks, e. g. throwing hoops, roller-coaster, or animal racing. One of the most popular games of this type, however, is the game series *Roller Coaster*. This product differs with the foregoing one in foundation of amusement park. Gamer is in fact a creator, who is in control of the whole park. In this case the gamer is deprived of any dizziness, since he “only” provides for other game avatars to be amused without possibility to control them. It is important here to account the idea of authors who say that carnival resides in exuberance, humour and entertainment, while other theoreticians oppose with statement that such product is lacking the basic game character. Light atmosphere of carnival is encouraged by absence of any kind of rule, absence of story, leaving the gamer to choose next activity at random. The above introduced notions may open a good deal of dispute about gaming attributes of carnival; but anyway, one cannot deny its amusing nature.

Early medieval culture appreciated “games based on happiness”, e.g. cards, dice, chess in particular, and due to upcoming media reality people “indulge” in them more and more. Anyway, notably popular pastime among medieval fold was throwing dice. Similar pieces of material also used children to play with, and that is to say, this kind of game has preserved and transformed itself into digital dimension. Such virtual prototype is the game *Farkle* operated by Facebook. This fact is confirmed by extended utilisation by heterogeneous age category including children, adults and even senior. Of course it is different from classical medieval dice games, chiefly caused by distinct gaming space, i.e. social reality vs. cyberspace), which definitely brings about singular modernity. Dice gamer does not need a counterpart to compete. He himself is a rival conquering his personal records when engaged in six dice cast. Anyway, it is still game

39 It is the fact that formation of games based on knowledge, and/or logic, has been conditioned not only by philosophical perspective. This type of games shall be considered as an aspect of popular culture somehow connected with the commercial context, thus in regard to production and reception of entertainment via media. In our opinion, the foregoing factors are crucial for this type of games (or games in general) to maintain in media industry (remark by the author).

in which one can choose a rival as well as degree of hazard. No matter in what reality the game is established on, the gamer is hopeful of standing a chance, or winning a fortune guaranteed in right combination of cast dice. In both real and virtual variant of dice game, hazard is evenly distributed. Money does not play a role in this type of product. When the game is open, the player either “merely” scores with points or multiplies the tokens bought for real money. He must not blame himself for losing the game, because *Farkle* offers ideal conditions, in terms of equal opportunities for each one gamer, with no need of qualification, skills, order, or factors alike.⁴⁰ It can be said that the dice game has turned into its digital form almost unchanged. This, however, is not the case of mimic medieval games, as their major features appeared in digital media in alternate images.

In its base, theatre play means playing the part of different entity – protagonist conveying a story, what in fact happens at any performance, hence mimicry present in every play, except for already evaluated games *alea* that are missing narration. Majority of game genres in digital dimension (FPS, TPS, RPG, adventures, etc.) resides in control of game avatar by the game user while filling certain tasks circumscribed by narration/story. Among games designated as the most popular belong the series as follows: *The Witcher*, *Diablo*, *Mafia*, or social simulators *The Sims* and *Second Life*. Primarily these series are so much alike that seem to be the same product of different name. Partial transformation of mimic principle, however assures not only diverse reality of gaming space, but it especially employs different entity the gamer is to impersonate. While in medieval time and subsequent stages of advancing society the protagonist acts as real entity (use their own body and directly experience the game themselves), in cyberspace they play a part of virtual image and affiliate with game avatar indirectly through media. Despite expanding technology, the intensity of adventure as regards mimic game fairly weakens.

Theoretically important here is the fact that digital space has drawn the idea of mimic or hazard games from as early historical period as Ancient Greece and Ancient Rome. Then it is aptly said, that features of medieval gaming society analogous in modern “game world” has appeared no less important innovation, introducing the carnival culture along with unknown knight tournaments. This agonal variant of game developed in analogy of Olympic Games and gladiator fights. All these have common primary goal – to win battle or beat rival. A great deal of modern games played in virtual reality is established on imitation of medieval world. Let us foreground a few prototypes, e. g. *King Arthur II*, *Stronghold*, *Mount&Blade*, *Medieval II: Total War*, *For Honor* besides others. The role of the main protagonist – heavily armed knight – is to fight for “good”. Game avatars are skilled in riding, fighting with weapons (swords, rods, etc.), armoured in order to protect themselves. Although trained individually for tournaments, the main purpose was a collective fighting that, however, is not very often followed by modern game inventors who discriminated mass to mass battle against more attractive individual adventure, trying to remove it from the game story. It appears again as true that game attribute was much more manifested in real medieval tournament, compared with its digital alternative. The purpose of medieval knight tournament actually was not “fight to live or die”; contrary to virtual encounter,

40 See also: BUČKOVÁ, Z.: Historical Reflection of the Game Principle *Alea* and Its Presence in Virtual Reality. In *Communication Today*, 2016, Vol. 7, No. 2, p. 30-45.

where mostly is crucial to eliminate the enemy, by which the game turns into a serious matter. The staple we report here is exemplified in one of the most favoured games titled *Assassin's Creed* (2007) that is manifestation of nowadays variant of medieval games in digital dimension. Popularity of the title is credited by the future cinematic variant titled alike (*Assassin's Creed*, 2016). The story takes place in the early Middle Ages. The main protagonist is an assassin Altair who acts in pursuit of nine tasks - murders. What is true, creators of the game draw on medieval reality – dressing, religion, overall design of places, but they do not observe the life of medieval society (culture, rituals, games, etc.) like in foregoing instances. Therefore we assume that medieval period served to inspire the contemporary media culture – digital world of games; unfortunately, the mode of game sensed in history or contemplated by contemporary theoreticians has changed dramatically, as it has transformed into two distinct modes, i.e. uninspired entertainment on one hand, and seriousness on the other.

Conclusion

Medieval period significantly influenced future development of the society politics, economy, religion, and also culture including the sphere of game. Both theoretical reflexion of the issue in question and consequent analysis prove that at first glance the historical period – Medieval Ages – to be seen conservative, actually that time society had been indulged in heterogeneous games or games based on various gaming principles. Increased interest in philosophical thinking created conditions for later formation of games, from which the dominating one was medieval carnival. This occasion involved game activities based on pursuit of vertigo – current games ilinx/vertigo. Medieval society commonly passed the time with playing games based on alea principle, e.g. dice, cards, board games. Mimic games represented in the mimicry variant, e.g. theatre, street poem and song performances, etc. were less frequent that time. In the centre of interest were knight's tournaments grounded on agonal game principle. Worth of commenting on is the fact that knight tournaments absent from nowadays socio-cultural reality of postmodern society, nevertheless they "entrenched" in virtual reality – digital games.

Primary aim of the paper besides interpreting up-to-date knowledge about the issue under scrutiny was to render instances of medieval games present in the contemporary media reality – digital game dimension. Medieval sphere of game drew on gaming activities of antecedent historical eras (theatre, dice games, card games, board games), but also enriched the domain with phenomena like carnival and knight tournaments. It is the case of both, adopted and innovative pastimes to be transformed to the virtual reality, i.e. digital games. It is now familiar that they have been modified while accommodating media reality, thus we can see them having acquired slightly different character. Different space (socio-cultural reality – cyberspace) inhabited by game is not the only change. More significant, however, is the change of entity, i.e. gamer's variant – real body vs. body of avatar. The size of change has been recognized in lower degree of adventure/excitement from the game. However, cardinal change that former medieval games made entering into its digital variant is the loss of game for its own sake. We must understand that current days entertainment fashion has been

inspired by medieval gaming culture, using the images of carnival events free of rules encouraging hedonistic behaviour; and concurrently, applying the images of knight tournaments incorporating fights to blood implying eudemonic behaviour. Dealing with the given subject we drew upon the relevant works of the following authors: J. Le Goff, J. C. Schmitt, J. Huzinga, D. Prokop, R. Dyer, M. Bachtin, R. Caillouis, H. Pravdová, J. Radošinská and others. Supported by the views from reference scientific works listed above, we drew a conclusion that phenomenon of medieval games convincingly present in the current socio-cultural reality of the late modern society, particularly in media reality, i.e. specifically in the dimension of digital game. The question on how much identical is the gaming aspect of both variants – the real medieval games and its modern virtual variants – may ignite further discussion.

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THE INTRA-ORGANIZATIONAL MARKETING IS THE BASIS FOR COMPETITIVENESS OF EDUCATIONAL INSTITUTIONS

Irina Ershova – Valeria Buvina – Elena Okunkova

Abstract

The purpose of this article is to define methods to determine the strategy of marketing research of the labor market for graduates. The article discusses the internal marketing of the University, factors of internal marketing, the relationship of educational services market and labour market, provides a model of differential factors of marketing environment the transformation of the educational services market and labor market. The article discusses two types of models related to the preparation of young specialists and their employment in the labour market, as well as guidelines for their implementation. Having examined the conditions of execution by education authorities of their duties in accordance with the objectives of the strategic marketing. We used the methods of mathematical analysis and expertise.

Key words:

The competitiveness. The educational institutions. The intra-marketing.

Introduction

Nowadays, higher education becomes one of the areas where actively penetrate marketing ideas, marketing principles and approaches. This natural process in the formation of the global information technology structure and the new economy: performing the social function of higher education is transformed from expensive areas is a powerful factor of economic development, provides the decisive reproduction of the human capital of companies. Intra-organizational marketing of a University is a system of measures aimed at formation of effective approaches to the management of the educational process. The results of internal marketing focus not only on the internal environment and external environment of the University, which defines a strategy for its development. Objects of marketing in the study of the labor market of young specialists – graduates are: educational services; scientific and teaching staff; his qualifications, profile of training and reputation; classrooms, their location and area, equipment and a wide range of related services.¹ The main functions of marketing are the analysis, planning, implementation and control of marketing activities for the identification, establishment, implementation and promotion of educational products and services, based on a comprehensive study of the needs in education, market of educational services and labour market.

The Mission of marketing in education-is the formation and implementation of the strategy for human values increment. but also about self-worth, about values in common-humanistic sense, so each of this aspects in its increment leads to increment of others. Currently, marketing is essentially a matter for education authorities. So, non-State educational structures use only certain entries in your marketing. They constantly search for applicants, taking into account the fluctuations in demand for

1 ERSHOVA, I.: Methodical Approaches to Assessment of Intellectual Rent as a Factor of Innovative Economy Development. In ERSHOVA, I., ANDROSOVA, I., MORKOVINA, S.: *3rd International multidisciplinary scientific conference on social sciences and arts SGEM 2016 Cep. "Economics and Tourism". Conference Proceedings*. Sofia : STEF92 Technology, 2016, p. 425-430.

educational services. A special place is occupied by service marketing education authorities, to which the following objectives:

- forecasting of education needs of the population;
- promoting the most full and effective use of the capacity of educational institutions;
- managing the process of combining individual educational needs with the needs of the region;
- the maintenance of existing standards, norms and requirements in respect of quality and structure, level of educational services;
- rationale for investment in the development of educational institutions of different ownership forms and their units, etc.
- In accordance with these objectives can be described the following objectives of marketing:
 - collection and analysis of information about the external environment and the internal state of the education system in the region;
 - development of strategic and operational forecasts for the development of a network of educational institutions, the scale and structure of their services;
 - organization of work on formation of demand and sales promotion of educational services;
 - organization of extension work and development of the structure of services in the region.

Thus, for the organization of marketing service in preparing competitive specialist must establish the limits of the rights and responsibilities arising from the pinned behind her functions. It is important that workers were the main promoters of the concept marketing ideas o priority consumer education services. The education system should be aimed at the optimal satisfaction of his needs and requests.

1 Results and Discussion

Model of the labor market should ensure the implementation of certain principles when conducting research, the main of which are considered below.²

1. The principle of orientation for the future demand is intended to provide training only to those professionals who are in demand in the market.
2. The principle of latitude and the relevance of the range of educational facilities graduates for occupations, taking into account the needs of society. He suggests that the content of education and educational technology used in education, are flexible and easily reconfigurable.
3. The principle of market orientation of scientific and pedagogical research and forecasts (given market conditions).

The researchers note that the implementation of strategic marketing goals creates the conditions for the execution of the education authorities of their basic functions:

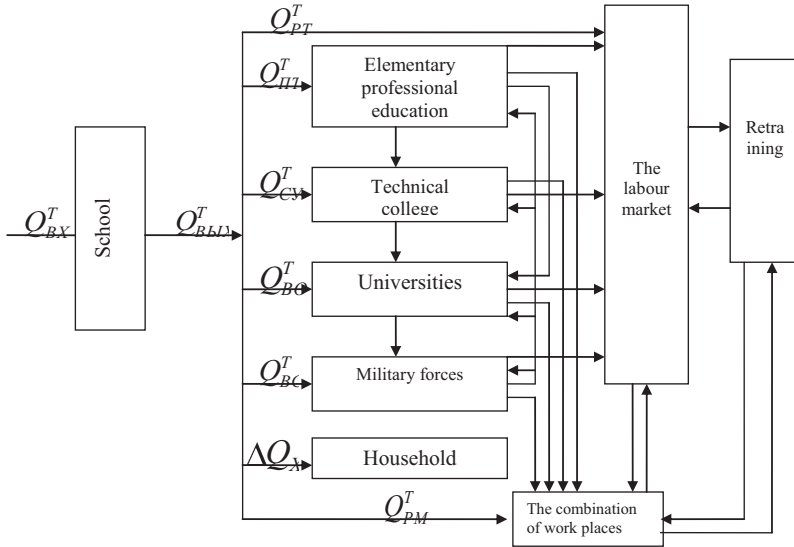
- protection of the interests of the entity, i.e. the individual, society and the State;
- the implementation of the General provisions of Government policy in education;

2 VERTAKOVA, Y. V.: Educational System Influence on Knowledge Economy Formation. In *World Applied Sciences Journal*, 2013, Vol. 27, No. 5, p. 679-683.

- formation of regional education systems.

Educational institutions need to engage in marketing activities with the regional education authorities, employment services and employers. Also the main specificity of market activity of any educational institution is the existence of two consumer markets and, accordingly, two consumer groups: student (the market of educational services) and the employer (labour market). Therefore, the student is an intermediate consumer and employer-end. Thus, marketing education is a system of control market activities of educational institutions, aimed on regulating the market processes and the study of the educational market, leading to most effectively meet the needs of: identity in education; educational institution-in development; companies and other organizations-customers-increase human capacity; society is in an enlarged reproduction of the combined personal and intellectual potential. In-house marketing factors that determine the level of competitiveness of the University can be classified on exogenous (market, demand in the labor market, State personnel policy, socio-demographic policies, the development strategy of the competitors, the cultural level Wednesday, market infrastructure development, marketing communications, scientific and technical economic policies) and endogenous (highly qualified teaching staff, the University's corporate culture, variety of assortment of alleged services availability of attractive programs for the implementation of services, additional services, material-technical base, pricing advertising and communication policy).

Currently distributed two kinds of models related to the preparation of young specialists and their employment in the labour market. One type of models treats education as a manufacturer of educational services intern as the end consumer of these services. Conceptually, this entails a focus on the current demand and the apparent oversupply of specialists determined the current conjuncture. The second type of models is a model of the labour market, where the workforce is considered without taking into account costs of qualifying level. In these models tend to focus on the current proposal and assume that it will remain so in the future, the model of the labour market of young professionals is presented in Figure 1. It includes all the Basic objects and subjects of the labour market of young professionals.



Picture 1: Model of the labour market of young professionals

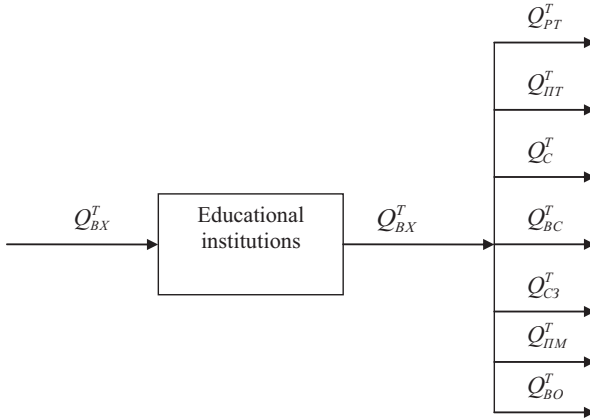
Source: Own processing

Participants of market relations in the labour market of young experts-graduates of educational institutions at all levels and stages of vocational education are:

- educational institutions in the role of manufacturers of the goods represented by young professionals and provide the latest educational services;
- students graduates;
- labour-consuming young professionals willing to pay for the acquisition of educational services for the preparation of young specialists. It can be public authorities, public and private enterprises, individuals (including applicants and their parents), etc.;
- intermediaries for linking “demand-supply”. (K) include the employment service, the labour exchange, the bodies of registration, licensing and accreditation of educational institutions, companies and intermediaries, etc.;
- institutions and structures, interested in the harmonious development of society and improve the educational level of its members.³

Thus, in order to develop strategies for marketing research labour market graduates consider generalized flow scheme graduates from all educational levels (fig. 2).

3 For more information, see: AAKER, D. A.: *Strategic Market Management*. 7th Edition. Chicago : Cerebellum Press, 2004.



Picture 2: Generalized scheme graduates streams

Source: Own processing

This scheme allows you to create an Info logical model of graduates' labor market and use it to determine the market research strategy. Scheme of the main streams of graduates includes the entire life cycle of the process of preparation of experts, taking into account different levels of qualification and it uses the following symbols:

Q_{BX}^T — the number of children 6-7 years of age enrolled in secondary schools in the T-th year.

Q_{BBLX}^T — number of children, who graduated from 11-12 years school from those, who enrolled.

Q_{BBLX}^T — is defined as a probability value, which calculations based on statistics of previous years by the formula:

$$Q_{BBLX}^T = Q_{BX}^T * K_{BBLX} * (1 - K_{op}), \quad (1)$$

where K_{BBLX} — statistical survival rate;

K_{op} — The proportion of those who leaved school before getting secondary (complete) general education. Includes all types of pupil, who left school. It should be noted that in recent years the natural loss of schools is compensated by migrants. However, for some regions, the proportion of immigrants in the total number of secondary school students is small and can be neglected.

Q_{PT}^T — the flow of school graduates, who enters the labor market;

$Q_{ИТ}^T$ — the number of high school graduates enrolled in educational institutions of primary vocational education;

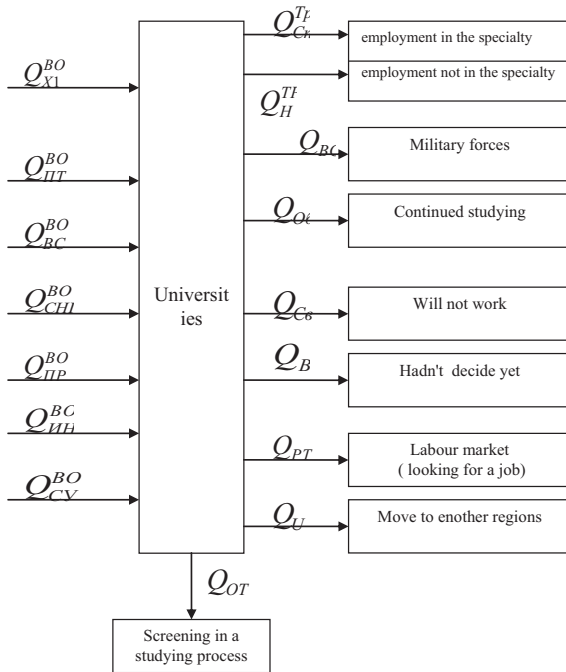
Q_C^T — the number of high school graduates entering specialized secondary educational institutions;

Q_{BO}^T — the number of school graduates enrolled in higher education institutions given by:

$$Q_{BO}^T = N_i, i=1, K, \quad (2)$$

where K – number of universities, N_i – number of places in i -university.

It should be mentioned that incoming flow consists from several sources (fig. 3).



Picture 3: Detail of the labor market of graduates

Source: Own processing

The percentage of these values depends on the socio-economic condition of the region.

Q_{BC}^T — the number of high school graduates recruited into the army and enrolled in educational institutions of power structures. In addition, this stream includes “contractors” and student so fall educational institutions of power structures. Flow rate is highly dependent on many factors.

Without limiting the generality:

$$Q_{BC}^T = Q_{ИРМБ}^T + Q_{КОИТП}^T + Q_{БСВ}^T, \quad (4)$$

Then the flow coming into the schools is determined by:

$$Q_{BC}^T = Q_{ББЛX}^T - (Q_{PT}^T + Q_{PM}^T + Q_{C3}^T + Q_{BC}^T), \quad (5)$$

Q_{C3}^T – the number of “self-employed” graduates (household, crafts, creative specialties, etc.);

Q_{PM}^T – the number of high school graduates went to work.

Thus it can be shown:

$$Q_{ББЛX}^T = Q_{PT}^T + Q_{ИТ}^T + Q_C^T + Q_{BO}^T + Q_{BC}^T + Q_{C3}^T + Q_{PM}^T. \quad (6)$$

Quantification of these fluxes gives an o ratio of flow and can be used as a base for the development of a probabilistic model to forecast different scenarios of development of the national economy. Taking into account the probabilistic nature of all of the above numerical values, depending on the nature of the country’s economy, it is possible to represent the whole structure of flows as a certain probabilistic model. As limitations model has:

- Number of children for mid year of enrolling school;
- Scenario of economic development.

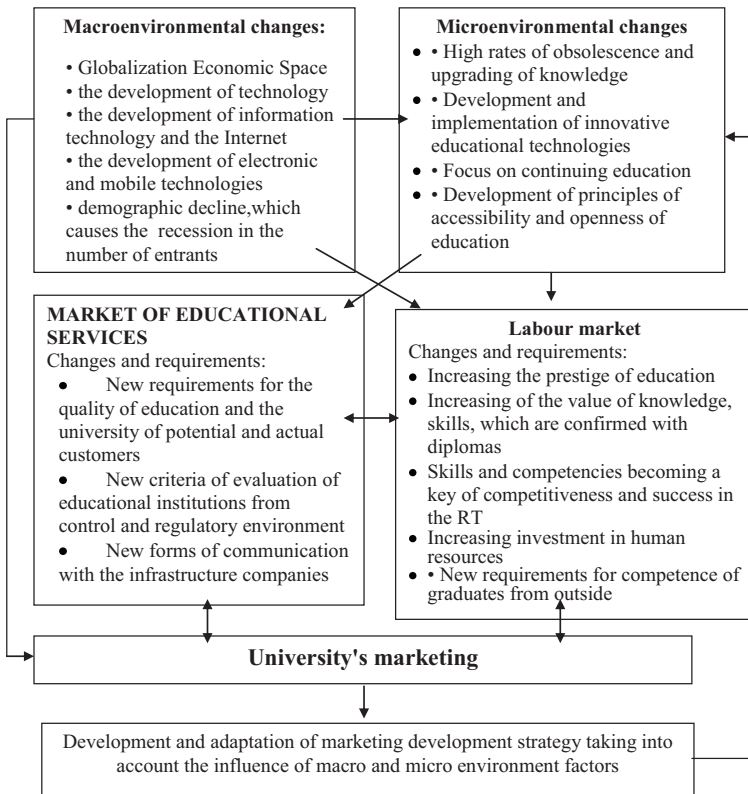
Forecast flows of all types of graduates in RF can be achieved on the basis of statistical reference books and collections of Russian State Statistics Committee, using the data about the number of births and the number of different age groups, known by population census.⁴ These age groups are determined by taking into account the coefficient of survival (a measure that reduces the size of the group) and the growth rate due to migration. On the basis of these data, it is possible to assess the probabilities of streams of graduates at all levels. Probabilistic evaluation should be obtained as a certain range of values, taking into account the forecast scenarios of economic development. In the process of developing a marketing policy it is necessary to take into account the changes in the marketing environment of the university due to the modern conditions of development of society (Fig. 4).

Conclusion

In the macro environment it is should to state changes, which define the following transformation of education sphere: Globalization Economic Space, development of technology, development of information technology and the Internet, development of electronic and mobile technologies, demographic decline, which causes there

4 SWIFT, A.: Meritocratic Equality of Opportunity: Economic Efficiency, Social Justice, or Both? In Policy Studies, 1997, Vol. 18, No. 1, p. 35-48.

cession in the number of entrants. The transformation of the macro environment has an impact on the marketing of the university system, both directly and through the prism foreign microenvironment. For example, the globalization of economic and academics pace causes changes in the requirements for the quality and content of education, the development of new criteria or evaluating institutions from the regulatory and control states. Expectations of potential and actual customer changes; the appearing and development of new technologies (information, mobile, electronic) is responsible for its introduction in the educational process of modern high school, and leads to the appearance of new requirements for the competence of graduates by employers. Thereby, university marketing challenge is a development and adaptation of marketing development strategy, taking into account the impact of global changes and trends of the market of educational services and the labor market.



Picture 4: Model of the differentiated impact of marketing factors environment on the transformation of the education market and the labor market

Source: Own processing

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NEW GAMES CRITICISM

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Abstract

The main goal of this article is to bring a closer look at a phenomenon of new games journalism, which is then compared with so-called „new journalism“. This was developed between 1960 and 1970 and was characteristic for its pure subjective approach and shift from standard journalism that was usually keeping the author in the background for the sake of objectivity. Even though this term was discussed as early as in 19. century, the term „new journalism“ was first codified by a journalist Tom Wolfe in 1973. Even if there is not a clear and explicit definition of this term, one of its characteristic features was an approach typical for literary fiction. Author of this article seeks an answer for a question whether aspects of a new journalism, generally perceived as negative (“truth” over facts, subjectivity, formal and stylistic ambiguity, occasional as saultiveness...) has the same effect in the context of a critique of digital games. Digital games are works of fiction per se, their primary goal is to concentrate all of their auditive, visual and narrative features onto a specific, individual player (or gamer). At the same time, the relationship between a game and a player is one of the primary concerns of the new games journalism, which we further focus on, and which was first defined by comic book writer and former game journalist Kieron Gillen in 2004. Simultaneously, author of this article contemplates the function of a review in this specific context and compares it to modern formats of gameplay or let’s play video. One of the objectives of this article is also a further definition of specific features of new games journalism (mainly in its audio-visual form) and description of its abstract and hybrid shape. The objective is not to list all of these features, but rather creating a space for further examination of this topic. Also, this article is not about a school of literary critique called “new criticism” (founded by J. C. Ransom). For a further understanding of some of the features of new games journalism, the author decided to utilize a work of a youtuber Jason Gastrow, better known as “Videogamedunkey”. In this context, the author also examines the role of big videogame webs like IGN or Gamespot and explores the new ways how the form itself can be perceived.

Key words:

Critique. Digital games. Gameplay. Let’s play. New journalism. Objectivity. Review. Subjectivity. Videogamedunkey.

1 New journalism

It is not accidental that we begin with the definition of a new journalism. We believe it is important to establish a kind of an analogy from the very beginning, which finds its modern alter-ego later within the article, and which we assume creates a start point for a thorough understanding of new *games* journalism. New journalism is nearly always connected to negative labels. Jane L. Chapman and Nick Nuttall put this term on the same level as so-called yellow journalism. Without a further description of a “war” between Joseph Pulitzer and W. R. Hearst in late 19. Century, it suffices to say that the term “yellow journalism” was mostly resonating in this particular era. As David R. Spencer mentions, in the late nineteenth century, newspapers had joined the world of capitalism, for better or for worse depending on one’s perspective.¹ In his introduction to his book, Spencer describes yellow journalism as the warmongering, with screaming headlines, blatant sensationalism and woeful unfairness.² In one moment, he even merges both terms (yellow journalism and new journalism) into one and the same phenomenon. Martin Conboy assumes that in its more populist

1 SPENCER, D. R.: *The Yellow Journalism. The Press and America’s Emergence as a World Power (Visions of the American Press)*. Illinois : Northwestern University Press, 2007, p. 16.

2 Ibidem, p. 10.

tone and broader social scope and in its pioneering use of interviews, Daily Telegraph helped set the scene for the New Journalism of the late 19. century³ in Europe. The problem with the definition of new journalism rests in the fact, that this term was used so many times and in so many different eras, that it is practically impossible to determine the exact time and names connected to it. Jane L. Chapman and Nick Nuttall add that the history of the press is littered with “new journalismisms” – the lurid sensationalism of the nineteenth-century Sundays, the vivid polemics of Yellow Journalism, the New Journalism of the fin de siècle, and that other New Journalism initiated by such writers as Truman Capote, Tom Wolfe and Hunter S. Thompson in the 1960s.⁴

Nevertheless, Spencer best describes the role of a reporter, involved in the execution of the new journalism: for him, the city was theater. Stories had color and life, and if they did not, those attributes could be created. The reporter roamed the streets and back alleys of the metropolis, seeking out what Pulitzer anointed as the human interest tale. It was no longer good enough to report that a man bit a dog after the dog bit him. What happened during the attack, from the first crunch to the last bloodletting, in many ways defined the New Journalism.⁵ Conboy observes that the style of the New Journalism encapsulated the changing relationship between reader and newspaper. There was more sport, crime, entertainment and fewer politics, all in a livelier style with more emphasis on human interest and laid out more clearly in an attempt to be more broadly accessible and therefore more profitable.⁶ In the second half of a 20. century, new journalism was resurrected in a big style by a group of authors led by Tom Wolfe. As Marc Weingarten writes, within a seven-year period, a group of writers emerged, seemingly out of nowhere - Tom Wolfe, Jimmy Breslin, Gay Talese, Hunter S. Thompson, Joan Didion, John Sack and Michael Herr. They came to tell us stories about ourselves in ways that we couldn't, stories about the way life was being lived in the sixties and seventies and what it all meant. They became our master explainers, our town criers, even our moral conscience – the New Journalists.⁷ Their approach also had this specific, hard-to-define yet always recognizable content. It all culminated in 1973 when Wolfe and E. W. Johnson published an anthology called “New Journalism”.

Just like the others, Weingarten describes difficulties with the definition of this phenomenon. But unlike some of them, he offers one particular rule, which is very important. The first rule of what came to be known as New Journalism was that the old rules didn't apply. The leaders of the movement had all been reared in the traditional methods of fact gathering, but they all realized that journalism could do more than merely provide an objective correlative of events. More importantly, they realized that they could do more. Convinced that American journalism's potential hadn't

3 CONBOY, M.: *Journalism. A Critical History*. London : Sage Publications, 2004, p. 121.

4 CHAPMAN, J. L., NUTTALL, N. : *Journalism Today. A Themed History*. Oxford : Wiley, Blackwell, 2011, p. 120.

5 SPENCER, D. R.: *The Yellow Journalism. The Press and America's Emergence as a World Power (Visions of the American Press)*. Illinois : Northwestern University Press, 2007, p. 102.

6 CONBOY, M.: *Journalism. A Critical History*. London : Sage Publications, 2004, p. 172.

7 For more information, see: WEINGARTEN, M.: *The Gang That Wouldn't Write Straight. Wolfe, Thompson, Didion, Capote and the New Journalism Revolution*. New York : Three Rivers Press, 2006.

yet been explored to its fullest, they began to think like novelists.⁸ Moreover, some of them really were novelists. There were similar features with literary fiction from the beginning. For example, Andrew Griffiths examines the parallels between new journalism, new imperialism and the rise of colonial literary fiction in 19. century. He argues that the histories of the novel and of the periodical/newspaper press cannot be separated from one another, while it is equally clear that the history of the print media in Britain is inseparable from social history. The distinction between novelists and journalists was entrenched by conservative critics and high modernist writers in the early decades of the 20. century.⁹ New journalism was associated with criticism in all of its phases. While during the late 19.th century it was pejoratively described as daft style in the articles of cultural critic Matthew Arnold, in the Wolfe’s era it was criticized by members of New Yorker, stating that there is in fact nothing “new” about new journalism and that it is only a derivation of something, that’s been here over 200 years. This, however, didn’t prevent the writers of this style to continue their work, even with bigger zest – they were actually defined and driven by it, setting them apart from a classical journalistic approach.

Why is it then so important for us to define a journalistic style, which was actually not clearly defined by none of the aforementioned writers? We believe that as a matter of fact, *this* is one of new journalism’s (in all of its phases and forms) main features, creating a bridge to a modern new *games* journalism, which entered its “golden era” just with the beginning of the 21st century. We can easily mark this era as something that is “happening” within the ubiquitous internet and cheap and available technologies, resulting in countless possibilities for creating our own user content. Whether we skeptically sigh it out -or optimistically exult, we can state that we live in an era, where “opinion” resonates on the same level as “fact” and where the subjective point of view is often considered as more important than an objective valuation. There is no doubt there are certain areas where this kind of approach is the most destructive and negative (starting with politics and different socio-cultural issues). In the context of journalism (and in the context of what we’ve written so far), this kind of viewpoint is usually perceived as negative, although we could easily find its advocates. Nevertheless, this article’s primary focus is the realm of digital games, which we believe is an area where we can paradoxically see this viewpoint as positive: reviving something that started to resemble a limping animal, potentially helping to create a completely new trend. In other words, while in journalism there are always the *facts* and the ways how we process them and into what (journalistic) form, in games, there is always just the *fiction*, stemming from their very nature. In most cases¹⁰ these games can be categorized the same way as aforementioned literary fiction. That means that if something happens in reality and we process it in the style of new journalism (or simply not too “conservative” way), our approach is likely going to be questioned and criticized. The events in a game, however, are almost always fictional, therefore it does not really matter whether we use subjective or by any other means controversial style of their processing. That, of course, doesn’t concern just

8 Ibidem.

9 GRIFFITHS, A.: *The New Journalism, the New Imperialism and the Fiction of Empire, 1870-1900*. Hamphsire : Palgrave Macmillan, 2015, p. 6.

10 If we, of course, don’t talk about games that have the ambition to perfectly reproduce some historical events, which in itself is problematic, seeing that any game – anyhow realistic – is mostly perceived as “just a game” in our era (remark by the author).

narratives, but graphic design, gameplay, auditive, musical or any other aspects of the game as well.

Before we get to the new games journalism itself, we have to ask ourselves a question - what could then be this “more conservative” approach? What could we perceive as a contrast to subjective, controversial or otherwise non-standard way of analyzing the digital games? In the context of journalism, of course, the word “review” comes first to mind and although it is not the only example of what we are looking for, it is ideal for us to explain our primary concerns. On the basis of review we can observe the evolution of other, younger forms, which are somehow processing the area of digital games (for example “let’s play” and “gameplay” videos) and from which we can easily take off to a completely new forms that are – just like new journalism – still only waiting for its clear definition.

2 Review and critique in the context of digital games, new forms, and new approaches

Before we get to the notion of review and why it is so vital for us, it is important to explain one specific detail. The name of this article bears a word “criticism”, which is connected to critique, although in the first chapter we operate mainly with the word “journalism”. The problem of these two words is again rooted in the difficulties with the definition of these terms in their coexistence. From the viewpoint of critique, we can talk about the very detailed analysis of any piece of art/work and tendency to read its different layers, pros, and cons, or even setting it within a much broader context. The definition from the Dictionary of literary terms even states that critique is the opposite of review.¹¹ What is are view then? J. Mistrík writes that review should evaluate a complete and published work. It should create a bridge between an unknown work and a potentially interested person, who wants to know what this work consists of and what is the opinion of an expert on it. The review should also be objective. Mistrík considers it neither an interpretation nor a critique – for him, critique is a more strictly evaluating form, which doesn’t have to be unilateral.¹²

The new problem emerges, however, when we decide to dive into the depths of the internet – if we are to follow an actual happening in the world of digital games, this is the place where we probably get the freshest and robust information. Among the countless discussions about the differences between critique and review or critique and journalism itself, we can find a great number of inconsistencies and contradictions. The attention of discussants is most frequently focused on differences between subjective and objective point of view. What is more confusing is the fact, that these two sides are often interchanged. As a result, we get a similar collage of information, which was characteristic of the first chapter of this article (vague definitions of new journalism). In one of the articles on E-flux website (which describes itself as a “publishing platform and archive, artist project, curatorial platform and enterprise”)

11 FINDRA, J., GOMBALA, E., PLINTOVIČ, I.: *Slovník literárnovedných termínov*. Bratislava : Slovenské pedagogické nakladateľstvo, 1987, p. 185.

12 MISTRÍK, J.: *Žánre vecnej literatúry*. Bratislava : Slovenské pedagogické nakladateľstvo, 1975, p. 96.

concerning painting (as one of the fine arts) and its critique, author (and discussants) leans towards the statement that “critique should be subjective” versus “journalism should stay objective”.¹³ That could in some way posit an opinion that review is just another form of critique. However, on the Gamasutra website, which was founded in 1997 and focuses on all aspects of video game development, there is an article in which we can find virtually a polar opposite of the previous statement. This article should be more important for us, as it deals with digital games only and even its title is the same as ours.¹⁴ Its author presents something he considers as “manifesto of the new games criticism”. What is interesting for us is that he completely rejects any form of subjectivity and claims that authors/critics who want to write about digital games in modern times should simply stick to the certain rules. Some of these rules include contextual and historical analysis, sociological analysis, theoretical application, exposition of technical detail, analysis of authorial intent¹⁵ and so on.

Author of previously mentioned article essentially criticizes another important article from 2004 called “The New Games Journalism”, which was written by former game journalist Kieron Gillen. This notable article – just as we are – was exploring the parallels between new journalism and game journalism. This text mostly focused on magazines and written forms of game journalism. One of the prominent ideas of Gillen was transferring the importance from game to a player himself. In other words – the *subjective* level was the most important to him, the feeling that player had while playing the game and his own, often intimate experience. Gillen writes that a “serious” game journalist would look at the game, take it apart, try and understand how it works and inform the reader of their findings. This works on a single assumption: that the worth of a videogame lies in the videogame. But new games journalism rejects this and argues that the worth of a videogame lies not in the game, but in the gamer - what he feels and thinks.¹⁶ We could assert that Gillen’s idea builds upon a level of immersion that a specific game is able to induce. That is reflected in a second important idea of his article: he states that new games journalist is ought to describe the Imaginary places he travels to while playing videogames, to describe what it’s like to visit a place that doesn’t exist outside of the gamer’s head. It is important to notice that Gillen also presented his article as a “manifesto of new games journalism” - which again adds to a mild schizophrenia of this topic.

As we can see, new journalism has had a much greater influence on new games journalism as it might seem before. It is not just its new “disciples” calling out for its tradition in the context of digital games, but also its opponents, who create many paradoxical contradictions while disapproving its subjectivity and selfhood. But should we return to the beginning of this chapter – what is then the role of a review in

13 ARCHEY, K.: *What’s the Difference between Artcriticism and Journalism?* [online]. [2017-12-28]. Available at: <<https://conversations.e-flux.com/t/whats-the-difference-between-art-criticism-and-journalism/1486/1>>.

14 Sameness of the titles is purely accidental, we found this article as late as we decided to name ours (remark by the author).

15 KILDUFF-TAYLOR, P.: *The New Games Criticism*. [online]. [2017-12-28]. Available at: <https://www.gamasutra.com/blogs/PaulKilduffTaylor/20150918/254030/The_New_Games_Criticism.php>.

16 GILLEN, K.: *The New Games Journalism*. [online]. [2017-12-28]. Available at: <http://gillen.cream.org/wordpress_html/assorted-essays/the-new-games-journalism/>.

the context of this article? The explanation is simple and difficult at the same time. For a better understanding of how we can define new games journalism and new games criticism, we have to follow an evolution of a review as a form that started to mutate into different hybrid shapes, mostly during the post-journalism era. We don't have to emphasize that for us, mainly the internet/audiovisual variations of review are interesting. If we were to use a new journalism's way of explaining, we would simply state that are view is merely a tool which we intuitively use for the explanation of some of the attendant phenomenon and why we believe this issue is valid and actual.

2.1 Gameplay, let's play, play through, walkthrough, review – best all together

J. Burges and J. Green write that true to the “Broadcast Yourself” promise of YouTube, the survey of the most popular content looks to be weighted, just slightly, in favor of user-created videos.¹⁷ A majority of these videos were vlogs (nearly 40%), but with 10%, there was an informational content, such as newscasts and videogame reviews.¹⁸ But this particular research was from 2009. However, in July of 2017, Mediakix¹⁹ website presented the results of mostly identical research –its goal was to create a list of (thirteen) most popular types of videos on YouTube. There, on the fourth spot,²⁰ so-called “gaming videos” appeared.²¹ Gaming videos are all the videos that are somehow connected to videogames – video reviews, let's plays/gameplays/walkthroughs and so on. In other words, gaming videos of all kinds are longstanding as one of the most popular videos on YouTube. In the context of this article, all kinds of aforesaid gaming videos are important. Avoiding review again, let us first define other categories. Their description is fairly simple: *Gameplay* is a video, where an actual part of gameplay is recorded (or captured) directly from the screen by a player himself, usually without a commentary. *Let's play* represents a form in which we see a recorded gameplay of a specific player, this time with his own commentary. This commentary is usually centered on the gameplay, progress in the game and so on, but sometimes it is actually not concerning the game at all. *Playthrough* video is often a capturing of the whole progress of playing a specific game from the beginning until the end. This goes usually without any commentary. On the contrary, the *walkthrough* is a recording of a game that's intended for making the actual gameplay easier by commenting every stage of progress in detail. This concerns solution to a specific puzzle, problems or difficult fights.²² In a way, the walkthrough is the same as a guide. All of these videos can be perceived from multiple viewpoints. For example, Z. Záhora argues, that they are an important part of so-called “participatory marketing”, which

17 User-created content (UCC) or User-generated content (UGC) is a content created by users themselves. In the case of UCC in the context of YouTube, we are mostly speaking of videos that were shot/edited/etc by users. UGC concerns different modifications of video games, new maps, machinima videos and so on (remark by the author).

18 BURGESS, J., GREEN, J.: *YouTube. Online Video and Participatory Culture*. Cambridge : Polity Press, 2009, p. 43.

19 Beginning with 2011, Mediakix is one of the leading in flucencer marketing agencies (remark by the author).

20 Most popular videos were product reviews, followed by „how to“ videos on the second spot and vlogs being the third (remark by the author).

21 ASANO, E.: *The Most Popular Types of YouTube Videos*. [online]. [2017-12-28]. Available at: <<http://mediakix.com/2016/02/most-popular-youtube-videos/#gs.vcZTOYA>>.

22 This is mostly depending on a specific genre of that particular game (RPG, FPS, Adventure...) (remark by the author).

is an activity of a publisher or a developer that engages a user in a process of using their products or services, aiming for active and creative activity.²³

All of these types of gaming videos, however, have one thing in common: every single one of them tends to contain aspects of what a *review* should include. In a great many cases, these videos have a paradoxical ability to tell us even more than are view. A typical gaming video review is a format which is virtually composed of every aforementioned type of video: there is a commentary of a person/player, who played this game, often not just a voiceover, but also an actual recording of his face (that is oftentimes used in let's play videos). A great deal of a video review is an actual gameplay and a reviewer comments on not just those seemingly important things (like graphic design, sound effects and music, narrative, level design, pros and cons in general...) but also on anything, that could be related to what we described in let's play or walkthrough definitions. In this sense, we could easily consider any "clear" review as a mix of previous techniques. What will happen then, if we process this particular journalistic form through a lens of new (games) journalism? From the viewpoint of a classical journalism, there's been a substantial negative criticism of a standard reviews from the side of players and users, accusing the big companies (like Gamespot or IGN) from over-glorification of so-called AAA games, creating an artificial "hype", or because of the fact that reviewers often don't finish even a half of a game and still make a review of it. This kind of reviews looks more like a hidden PR to players. David Auerbach made a well-taken commentary on this in his article describing a strange incident between game journalists and players published in 2014.²⁴ He writes that gaming journalists are caught between capitalist reality and their own frustrated aspirations to be serious cultural critics.²⁵ In other words, even if game journalists wanted to make a quality reviews/critiques all the time, it is much harder for them simply because they are rushed by a machinery of a periodic/website they work for – and wherethey have to write fast and a lot, which might often result in lower quality of their content. From this specific point of view, a review can really resemble something that might not be the best choice for a player/user. He wants to know more about the game than just an obligatory 4-minutes packed with "graphic design is excellent, music satisfactory, the story is weak, we give it 8 out of 10". Put like this, it is not difficult to understand that a player rather clicks on a video review of a youtuber, who actually spent much more time in a game and was able to dive deeper in it, finishing it and even finding of all of its pros and cons. We could paradoxically get to know more about a game by watching a let's play video, which is not even aspiring for evaluating the game on any level: by presenting us Gillen-style "the worth of a game lies in the gamer" (because of the player's commentary) we are much closer to a

23 ZÁHORA, Z.: Participativní marketing. In BÁRTEK, T., BUČEK, S. (eds.): *Herní studia. Sborník z konference 2013. Conference Proceedings*. Brno : Flow, 2014, p. 109.

24 In 2014, there was a culmination of a long-continuing critique from an anonymous mass of players and users, who were "attacking" game journalists to a point when suddenly within a few days many game-sites started to collectively announcing that the "players lost their identity". Many critics attribute it to a fact that it was actually the very players/users/youtubers who started to stand for a competition for a professional websites, making *their* game journalism much more popular way (remark by the author).

25 AUERBACH, D.: *Gaming Journalismis Over*. [online]. [2017-12-28]. Available at: <http://www.slate.com/articles/technology/bitwise/2014/09/gamergate_explodes_gaming_journalists_declare_the_gamers_are_over_but_they.html>.

real experience, which is perhaps the main drive of a player in the process of deciding whether to buy and play the gamer – or not.

How to settle up with all the aforementioned problems? How to operate with the notions of objectivity, subjectivity, with the role of a journalist, how to be critical enough yet popular at the same time? We would like to argue here that the answer to these questions lies in the existence of some of the YouTubers and their channels. All of the above aspects (these not just mentioned in this chapter, but also in one that tried to define new journalism) were taken by these YouTubers, mixed up and thrown into a cauldron, creating even bigger and harder to define paste-up, yet much more effective. We are talking about videos which can be hardly put into any known category. They combine the elements of utmost subjective critique, objectively analyze all the aspects of a specific game at the same time, while knocking it off with sheer abstract collage filled with meta-references and often mildly extreme vocabulary. We believe that they create a kind of a completely new “language”, best fitting to modern gamers and users. In the next chapter we try to describe some of the features of this form, look for mutual components and define it in the context of new games journalism and new games criticism.

3 Absurd, incorrect and vulgar, yet peculiar, deep and serious

In this chapter, we decided to describe the work of some of the YouTubers - or more precisely some of the channels, which we believe are slowly changing the way how game journalism can be produced. Even though it would be nearly impossible to define them from the viewpoint of classic journalistic genres, in our case, it is exactly the features like hybridity and indefinableness which define them. The most important (or at least we believe so) of them is presenting himself as “Videogamedunkey”, by his own name Jason Gastrow from Wisconsin, USA. He is not one of the most popular YouTubers (in this matter, the names like PewDiePie, Markiplier or VanossGaming are generally more used), however, according to Vidstatsx website he is actually among the first 100 most popular YouTubers (more precisely on the 64th place²⁶). At this moment he has more than 4.2 million subscribers and every new video he uploads reaches several million views, usually within a few days. What is then so interesting about him and what makes him different from others? In the beginning of his YouTube career, he was mostly known for his speedrun²⁷ and let’s play videos, all of them with his commentary. It was this peculiar voice-over that made him different: the way he presented himself was (and still is) extremely vulgar, but with tangible comedic qualities. He is perhaps best known for his let’s plays of the League of Legends online game. Nowadays his portfolio is starting to overgrow the boundaries of gaming videos, but the emphasis is still on them. However, it would be impossible to define the genre of his work: it has elements of review (some of his videos are coded as “dunkviews”), critique, let’s play, walkthrough as well as playthrough. He

26 *YouTube Top 100 Most Subscribed Games & Gaming Channels List – Top by Subscribers.* [online]. [2017-12-28]. Available at: <<https://vidstatsx.com/youtube-top-100-most-subscribed-games-gaming-channels>>.

27 Video in which a player tries to finish a specific game within a shortest possible time (remark by the author).

often reacts to YouTube culture itself, game journalists, and frequently expresses his opinions on broader topics like genres, difficulty in videogames and so on. As we can see, Videogamedunkey is literally immersed in the world of videogames. If we were to name the most important characteristics of his work in a way that it could be relevant for our article, apart from aforementioned hybridity and indefinableness, we would probably go with collage, expressivity and maximal subjectivity.

In September 2017 an article about Jason Gastrow appeared, stating that he is an innovative YouTube critic both advancing the videogames conversation and feeding some of its worst tendencies.²⁸ This statement makes is kind of clear why we are writing about him in the context of new journalism. Videogamedunkey if a perfect representative of this style, even making some of the things in his videos, for which the original new journalists were criticized – for example, he is deliberately mixing up titles of games he is reviewing/analyzing/playing, making his humor even more bizarre. At the same time, he presents a style of work (we are intentionally not using the word “journalism”), which surpasses even this kind of approach, mostly because of the fact that amongst all of this (sometimes literal) “swarm of information”, vulgarisms, meta-references to other games/movies/other youtubers and abstract jokes, he frequently presents perfect and sophisticated critique, evincible ability to objectively and in-depth analyze specific problems from the world of videogames, and even something, that we barely see in the world of mass media: self-reflection. Yet, all of this is still somehow problematic, because this youtuber perfectly embraced everything that could be viewed as negative on internet: for some people, Gastrow’s humor is extremely incorrect, offensive and often very “shallow”, which we believe is only an expression of his familiarity with the character of Videogamedunkey anyway. From our point of view, it is just another aspect which is perfectly fitting into a characteristic of new games journalism/criticism. The world of digital games is really about players/gamers – and they (apart from any of their categories) express themselves in the same way. We could compare it to a modern vocabulary, a new language which reflects not only a growing up of the medium of digital games but also maturing in the way of talking, expressing oneself. While other, similarly oriented YouTubers (for example AngryJoe or Projared) push the boundaries just very slightly and little by little (for example, AngryJoe frequently uses theatrical elements in his videos), Videogamedunkey is, boldly put, an extremist. The potential of his expressiveness is immeasurable, but it also reflects the way, how he approaches the games itself. One of his usual methods is pushing the game to its actual limits, frequently to the point of “breaking”²⁹ the game. After all, one of his most popular videos till now is called “Ultimate Skyrim” (Skyrim being the 5.th sequel in The Elder Scrolls fantasy RPG series), in which he installs an enormous number of (user-generated) mods into this game, changing the game into a hysterical comedy (for example, instead of the dragons, there are flying Thomas the trains and a game avatar can attack the enemies literally with farts. Next level of his work lies in postproduction and anenormous amount of editing – his gameplay and commentary is just one part

28 KURKEREWICZ, R.: *The Revealing Jackassery of Videogamedunkey*. [online]. [2017-12-28]. Available at: <<https://www.tonemadison.com/articles/the-revealing-jackassery-of-videogamedunkey>>.

29 Point of break is a moment in game, when a player somehow manages to interfere with the original and intended concept of game – either because of the bugs in the game, or because they used a ways that original creators of the game didn’t count with (remark by the authors).

of the whole process. This way he creates an actual collage, which, in our view, is paradoxically executing the functions of review and critique on the much better level than in their classic journalistic form.

This is, however, not the only way how we can examine new games journalism. There are many other channels on YouTube (for example “Writing on Games”) that produce in-depth analytic content, often studying specific problems in extreme detail, frequently making videos that are more than 20 – 30 minutes long. These videos are not always focusing on games in general, but more often they are exploring their relationship to a player, his preferences, expectations and so on. In this manner, we are able to find videos like “Dark Souls Helped Me Cope With Suicidal Depression”,³⁰ in which one of its authors explains how the game Dark Souls (famous for its extreme difficulty) helped him to cope with his own mental illness. If we search even more thoroughly, we’ll likely find a great number of videos that are uploaded on YouTube channels lacking the millions of subscribers, but nevertheless outmatching their professional/website/magazine alternatives by simply being more relevant and much more analytic. Another of these examples is an in-depth comparison of the older trilogy Thief and its modern sequel from 2014, in which author Dom Guica explores the negatives of AAA title games. Similar video from Strat-Edge Productions YouTube channel (called “Can You Review a Game Objectively?”) asks a question whether it is actually possible to review a game objectively.

Here we could observe another, probably the most distinctive and characteristic feature of modern new games journalism: are flection of its self, or self-awareness. Representatives of this style are making more than just reviewing and analyzing the games – they are asking questions that are closely-knit to a very concept of analyzing the games itself, trying to push the boundaries of this approach, avoiding categorization into a genre or losing time with polemics concerning objectivity or subjectivity. From the purely logical standpoint, it is really problematic to talk (or rate) objectively about a phenomenon that games are: a reviewer/critic is, in fact, the player at the same time - and this way he creates a relationship with a game that operates on the basis of immersion – which then creates a connection on the emotional and sensory level. If we were to put it more exaggerative way, we could state that game journalism was in fact “infected” with the elements of new journalism from the very beginning. Subjectivity is probably the simplest answer to a question of what actually defines new games journalism – because even in the most analytic and serious texts (videos, reviews...) authors draw primarily from their own, personal experience.

Conclusion

If we want to answer the question we ask in the abstract (whether aspects of a new journalism, generally perceived as negative /“truth” over facts, subjectivity, formal and stylistic ambiguity, occasional as saultiveness.../ has the same effect in the context of a critique of digital games), we have say “no”. Paradoxically enough, the opposite is

30 BLACK, H.: *Dark Souls Helped Me Cope With Suicidal Depression* [online]. [2017-12-28]. Available at: <<https://www.youtube.com/watch?v=viP4psS3MUQ>>.

happening. In the framework of digital games, new journalism has a positive influence on the perceiving of the games itself and on their scientific discourse as well. The games as a medium are slowly making it to their adolescence (or even maturity) and with them, gamers and users grow as well. These people, however, have often very different expectations than what so-called mainstream produces. The mainstream's activity is based on the assumption that if something attracts the majority, it is automatically good – which is, of course, a rather wrong way of reasoning, especially considering how active and loyal the community of players is. New games journalism – even in its most extreme forms – reflects exactly this kind of problem. One of its most basic traits is a fact that it is produced mostly by the players themselves, respectively authors who cannot be classified as professional journalists. Of course, it would be naïve to think that journalistic community ignores this (it is most likely the other way around), but still, the starting point (reflecting the need of professional websites and magazines to cover the biggest area the fastest way and, if possible, to focus mainly on presumably the most popular games) is the same. Put this way, the creators of “new games journalism” style of content are still having a huge advantage – they can choose what to write/talk about, for how long, what form will it have and ultimately, they simply don't have to care about whether they are going to analyze AAA title or a one-man projects (this is, by the way, one of the many things that aforementioned Videogamedunkey usually does – some of the games would probably hardly be seen without him showing us on his channel).

The essence of new games journalism is embracing the subjectivity as a natural way of looking at video games, without being concerned about a negative outcome. Another important feature of this phenomenon is the fact that producers of this kind of content often don't have the ambitions to work within a specialized genre (like review or critique) and don't have problems with using virtually any available resources to have their message travel on. Collage is often the form by which they overcome the genre barriers, often using whichever actual meme they feel like using. The form is one of the most important things that can help us with an identification of contents like this – as well as vocabulary and language, which is often thoroughly offensive, incorrect and hilariously funny and honest. This, however, doesn't prevent authors from creating quality in-depth analyses. Here, by the way, we can see common issues of any scientific discipline – too much focus on “expertness” (often bordering with unintelligibility, let's be honest) is sometimes directly proportional to a descending rate of interest of a reader. Apparently, new games journalism has all disposable “weapons” to be actually able to change or transform the way we look at games – not just from the player's perspective, but from the viewpoint of the whole gaming industry. This article could spend next ten pages by just exploring the different forms and examples of new games journalism - from the more extreme, but very precisely planned rage explosions of Videogamedunkey, to detailed essays of authors on tenths and hundreds of other YouTube channels. We could compare the length of different videos, their content or the way how different people rate different aspects of video games. Our primary goal, however, was to “open” the door to this topic and to try to outline some of the most characteristic elements of this phenomenon. We believe that an examination of this issue is still just on its beginning and the corresponding discussions running in multiple places and platforms are a proof. The next interesting

question to be explored could be - how do the professional journalists, websites or magazines, react to new games journalism and what it means for a gaming industry.

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ANALYSIS OF THE MOBILE APPS USED IN THE EDUCATIONAL PROCESS

Martin Graca

Abstract

Mobile apps provide a large amount of possibilities to use. From entertainment apps, games, social apps that allow people to communicate with each other or apps that make life easier such as navigations, maps, etc. One of these groups are educational apps. Within the framework of two projects aimed at digitizing the educational process in Slovakia – Digiškola and Škola na dotyk we analyzed all the recommended apps and in this article we bring the results of this analysis.

Key words:

Education. Digiškola. Mobile apps. Škola na dotyk.

1 Introduction

In the area of digitization of the educational process in Slovakia, the most important and the most known two projects have been in recent years. One of them is the **Škola na dotyk**. The project was launched by the EDULAB (the centre is a non-profit organization) in cooperation with Samsung Electronics Czech and Slovak. The aim is to deliver to schools not only tablets and other touch technologies but mainly to create a long-term environment for their use in teaching. The project has been selected by 10 schools from all over Slovakia. Their selection was based on the quality of the projects submitted. In addition, schools have had to meet the minimum technological requirements, high-speed internet connection, wifi connection in a specified class, secure storage of tablets and more. Each of the participating schools subsequently earned, depending on the number of pupils, approximately 30 tablets, a touch screen, and other technologies that their pupils and students will use for day-to-day teaching and homework until the end of the 2013/2014 school year.¹ The project included schools in Bratislava, Šamorín, Nitra, Bošany, Púchov, Banská Bystrica, Detva, Trstená, Poprad a Sabinov. In the initial phase, the project makers informed the fact that within the project of the Škola na dotyk will teachers and pupils use a dedicated web portal to share educational apps, methodical materials, and tablet experience. The schools received not only technical equipment in the form of approximately 300 tablets, 10 notebooks and 10 large-area touch screen displays, and Samsung Electronics Czech and Slovak's tablet management software, but also a software and didactical support from the organizer of the EDULAB project.

In the project cooperated nearly hundred teachers, whose aim was and is to test possibilities, accumulated experience, find out benefits and pitfalls when when working with technologies that in the 21st century digital technology allows. The project involved **mainly second-degree pupils** who were educated through tablets in a number of humanitarian as well as natural science subjects. At all participating schools, nearly 1, 000 pupils were in contact with tablets. „*Already the first experience show, that the atmosphere on the lesson with the use of the tablet is charged energy,*“ says

1 *Tlačová správa. Tablety mieria do škôl.* [online]. [2017-11-05]. Available at: <www.skolanadotyk.sk/TYPO3/fileadmin/user_uploads/TS_Skola_na_dotyk_final.pdf>.

Monika Ružeková, pedagogue at L. Sáru in Bratislava.² The task of each teacher team was to create video blogs and didactic materials, which are shared on the internet and so served as an inspiration for other teachers. Pupils prepared projects that tablets will create to record their presentation. All the materials were available to the general public from February 2014 on the website of the project www.skolanadotyk.sk. Project Škola na dotyk was implemented in the years 2013-2015, some of its activities were carried out in the following year. The national project of digitalization of the education system of regional education, known as the Digiškola, brings functional information system for the creation of the school educational programme and tools of school predisposition. Part of the project Digiškola is also implementing modern digital technologies in schools and the creation of digital educational content. In the framework of the project Digiškola gained 4 549 kindergartens, primary and secondary schools in Slovakia (with the exception of the Bratislava self-governing region) 5 680 digital sets, which consist of the interactive board and software utility laptop, 20 000 tablets, 1000 wifi routers and 2 686 color printers. In the project Digiškola involving a total of 4 549 nursery, primary and secondary schools.³ Each school with the tablet classroom equipped from the project Digiškola, she had the opportunity to get the Samsung School- solution management of a tablet classroom. December 12, 2014 was signed the Memorandum of understanding between the Ministry of education, science and research and sport of the Slovak republic, companies DATALAN, a.p, Samsung Electronics Czech and Slovak. Schools have been given the opportunity to get solution Samsung School for just 1€ for 1 piece for 1 year, while the contract is always concluded for the period of 5 years. The school, which has 1 laptop and 20 tablets, so paying for the Samsung School only 25,20 € per year (including VAT) in total for the period of 5 years the amount of only 126€ including VAT.⁴ On page digiskola.sk are also available manuals for interactive chalk or white boards, the instructions for the tablets and instructions for the Samsung School software.

2 Analysis of the mobile apps used in educational process

In the framework of the realized research we analysed all of the apps that are in the context of both projects is recommended. For both projects we have recommended apps separately into two charts. For a large range of them are included in attachment of the dissertation work. Apps have been divided according to the subjects who they are recommended. Then we wrote their name, we have provided a brief characterization of the language in which the app, country of origin, i.e. in which the country was created, the number of downloads, the evaluation of what the app received from user and its price.

2 *Tlačová správa. Výučba pomocou tabletov sa rozbehla naplno.* [online]. [2017-01-15]. Available at: www.skolanadotyk.sk/TYP03/fileadmin/user_uploads/TS_Skola_na_dotyk_02-1.pdf.

3 *Projekt elektronizácie vzdelávacieho systému regionálneho školstva.* [online]. [2017-10-19].

Available at: www.slovensko.sk/sk/agendy/agenda/_projekt-elektronizacia-vzdelav/.

4 *O projekte.* [online]. [2017-02-09]. Available at: <http://www.digiskola.sk/o-projekte/>.

Table 1: Distribution of the applications according to the subjects

	Škola na dotyk	Digiškola	Same applications
Class management apps	6	9	3
Content creation apps	10	4	4
Foreign languages	9	6	1
Biology	6	7	0
Chemistry	2	1	1
History	2	0	0
Physics	7	7	1
Geography	8	3	0
Informatics	2	6	0
Mathematics	19	7	2
First degree	17	0	0
Slovak language	2	0	0
Art education	4	0	0
OVERALL	94	50	12
Apps overall	132		

Source: Own processing, 2017

All apps had a combined total of 144, of which 12 were the same for both projects, so together we analyzed 132 recommended apps. The number of matching apps, depending on the subject we reported in the third paragraph in the chart 1. The first two categories of apps are not bound to any object. In the first case it comes to apps designed for teachers to manage the class. Using them it is possible to control an interactive board, or control the tablets of the pupils. Between apps designed for the creation of the content includes, for example, apps for creating mind maps, creating videos and record sounds or the creation of tests. More recommended apps offer project Škola na dotyk (94) the most dedicated to mathematics (19). Project Digiškola doesn't recommend any app intended for history, for the first grade of primary school (i.e. apps dealing with practicing a variety of knowledge for beginners a determination of hours and other.), the Slovak language or the Education of Arts. (music and visual art).

2.1 Distribution of the applications according to the origin

In all tested apps, we watched the country of origin and the language in which they are available. First, there is a division of the recommended apps in the project of the Škola na dotyk.

Table 2: Distribution of the applications according to the origin and language in the project Škola na dotyk

Country of origin of the application	Numbers	English language	Slovak language	Partly localization	Same language as in country of origin of the application
Australia	1	1	0	0	0
Belgium	1	1	0	0	0
Bulgary	1	0	1	0	0
Czech Republic	14	1	12	0	1
China	4	4	0	0	0
Finland	1	1	0	0	0
France	1	1	0	0	0
Netherlands	1	1	0	0	0
India	2	2	0	0	0
Israel	1	1	0	0	0
Japan	1	1	0	0	0
Korea	7	6	1	0	0
Germany	2	1	1	0	0
Norway	1	1	0	0	0
Poland	3	2	0	1	0
Romania	1	1	0	0	0
Russia	4	2	2	0	0
Slovakia	8	0	8	0	0
Serbia	3	3	0	0	0
Spain	1	1	0	0	0
Sweden	1	0	0	0	1
Taiwan	2	2	0	0	0
italy	1	1	0	0	0
Ukraine	1	1	0	0	0
USA	17	16	0	1	0
Great Britain	4	4	0	0	0
Vietnam	1	1	0	0	0
not specefied	9	9	0	0	0
OVERALL	94	65	25	2	2

Source: Own processing, 2017

On the total number 94 of the recommended apps was not possible in 9 of them specify the origin and the other came from 26 different countries. Except origin, we monitored how many of them is in English, how many in Slovak, how many of them are in the national language of the countries where the app was created (the paragraph – the same as the country of origin of the apps) and how much partially localized, i.e. some part of the app is translated into English (see chart 2). From the analysis it follows that 69,15% is in the English language, 26,6% in the Slovak language, 2,13% of the apps is partially localized and the same percentage is in the same language as the country of origin (i.e in the official language of the country). The most apps came from the USA – 17 apps, of which one has been partially localized. In second place were apps from the Czech Republic – 14 apps, of which 12 are completely in the Slovak language, and on the third place home apps – 8 apps all in Slovak language. It is interesting that only two of the recommended apps were in the language of the country of origin, one from Czech Republic, which we don't have a problem to understand and one from Sweden, available only in Swedish.

Table 3: Distribution of the applications according to the origin and language in the project Digiškola

Country of origin of the application	Numbers	English language	Slovak language	Partly localization
Australia	1	1	0	0
Czech Republic	1	0	1	0
China	1	1	0	0
France	1	0	1	0
India	4	4	0	0
Israel	2	0	2	0
Japan	1	1	0	0
Korea	4	3	1	0
Hungary	1	0	0	1
Portugal	1	1	0	0
Russia	2	1	1	0
Slovakia	6	1	5	0
Italy	1	0	1	0
Turkey	2	2	0	0
USA	15	13	1	1
Great Britain	2	2	0	0
not specified	5	4	1	0
OVERALL	50	34	14	2

Source: Own processing, 2017

Of the total number of 50 apps recommended in the project Digiškola it was not possible for the five of them to determine the origin, the other came from 16 different countries. From the analysis we found that 68% of the apps is in English, 28% in the Slovak language, and 4% of the apps is partially localized. Most of them came as well as in the case of the Škola na dotyk from the USA – 15 apps, of which one in English and one partially localized. 6 apps were from Slovakia, of which 5 in the Slovak language and one in English. In this case, it is not necessary to add to the chart a paragraph indicating whether the same language of the app as the country of origin.

2.2 Distribution of the applications according to the other parameters

In the analysis of all the recommended apps we processed the data according to the following parameters:

Table 4: Distribution of the recommended applications according to numbers of downloads

Numbers of downloads	Range	Numbers of applications Škola na dotyk	Numbers of applications Digiškola
> 100	100 - 500	2	1
> 500	500 - 1 000	0	0
> 1 000	1 000 - 5 000	4	2
> 5 000	5 000 - 10 000	4	1
> 10 000	10 000 - 50 000	13	4
> 50 000	50 000 - 100 000	9	4
> 100 000	100 000 - 500 000	18	10
> 500 000	500 000 - 1 000 000	10	5
> 1 000 000	1 000 000 - 5 000 000	21	8
> 5 000 000	5 000 000 - 10 000 000	3	4
> 10 000 000	10 000 000 - 50 000 000	7	8
> 50 000 000	50 000 000 - 100 000 000	2	2

Source: Own processing, 2017

The app store provides for each app the range of the number of downloading. Therefore, we have divided the apps in both projects into downloaded more than 100 times, more than 500 times etc. The exact numbers of downloads are not available. 21 recommended apps in the project of Škola na dotyk, downloaded more than million times, 18 of them more than hundred thousand times. In the same range, i.e. between 100 000 and 500 000 were downloaded 10 apps recommended in the project Digiškola. Between 500 and 1000 withdrawals was no app.

Table 5: Distribution of the recommended applications according to their rating

Rating	Škola na dotyk	Digiškola
2,5 - 2,9	0	1
3 - 3,4	6	5
3,5 - 3,9	34	9
4 - 4,4	45	22
4,5 - 4,9	8	11
5	0	1

Source: Own processing, 2017

Users of the app can shop Google Play assign a rating from 0 to 5, where 0 is the lowest rating and 5 the highest. Of the total number of recommended apps in the project of the Škola na dotyk a received 45 apps (48,39%), rating between 4 – 4,4 and 34 apps (36,56%) rating of between 3,5 and 3,9. Of the recommended apps in the project Digiškola received 22 apps (44,9% of the total number of apps) rating between 4 – 4,4; and 11 apps (22,45%) rating between 4,5 – 4,9. The lowest rating of 2,7 received only one app (Anatomy Learning). In the project Digiškola got the lowest rating (3) the app RWT Timeline. The highest rating of 5 has reached the app Educomp Smarclass Videos Eyes. This statement is not relevant due to the evaluation of only two users and the total number of downloading the app more than 100 times. Therefore, here is also the second-highest rating of 4,9; which received the app MagicalWB Agent. In the Škola na dotyk have achieved the highest rating of 4,7 up to three apps. Between them and the Slovak apps KROS percent. The average ranking of all apps is 4. From the table of evaluation of the apps, we can deduce that the recommended apps are of above average quality.

Table 6: Distribution of the applications according to price

	Škola na dotyk	Digiškola
Free	63	35
Free + purchases in app	31	14
Paid	0	1

Source: Own processing, 2017

On the basis of the prices it was possible the recommended apps divide into three groups:

- apps that are free,
- apps that you can download for free, but in this version are not available all of its features. Those will be unlocked after the payment of the fee, which ranges from 50 cents to 105,61 €,
- the paid apps.

In the project of the Škola na dotyk is 67,02% of the recommended apps for free and 32,98% of the apps for free with surcharge. In the project Digiškola is

70% recommended apps for free with surcharge. In the framework of the apps recommended in the project of the Škola na dotyk is in the category of free with surcharge the most expensive app for 69,95€ and in the project Digiškola for the above-mentioned 105,61 €. In the project Digiškola is one of the recommended apps charged for 2,99 €.

2.3 Distribution of the applications according to their orientation

The studied apps have been divided according to their focus on four categories:

- educational apps: suitable for self-study or as a supplement in the implemented teaching,
- educational games: a form of informal education, the opportunity to educate themselves in addition to playing games,
- tools: to serve as a supplement to the learning apps, they include apps to manage the class, instruments for measuring (calculator, measuring the length and other),
- testing apps: the app for testing knowledge of different areas (quizzes).

Some of the investigated apps can be classified into two categories, for example, in education and at the same time, even in test apps. In the project Škola na dotyk there is 33 educational apps, 21 educational games, 35 instruments and 15 test apps, of which 10 apps are located in the 2 categories. In the project Digiškola are 19 educational apps, 2 educational games, 31 instruments, and 3 test apps, of which 5 apps in two categories (see attachment 3,4).

Conclusion

On the basis of the analysis of the 132 apps that are recommended projects in the Škola na dotyk and Digiškola we came to these conclusions:

- Mobile apps may serve only as a supplement to the taught subject. Primary schools have the possibility to use also the digital educational contents available on the websites of the projects (available for all schools, not only for those that are involved in the projects).
- None of the analyzed mobile apps is not compiled specifically on one subject, and the scheme to him.
- Out of the 132 applications examined, only 25.76% were in the Slovak language and 70.45% were in the English language. Neither of the analysed mobile apps is not focused on media education.

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ONLINE EDUCATION IN SORTING WASTE

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Abstract

Waste sorting significantly helps to reduce the impact of human activity on the environment. There should be a functional system of collection and use of used packages to increase the effectiveness of sorting. Since 1997 the EKO-KOM Company has been in charge of waste collection in the Czech Republic and thanks to this company in the past twenty years there has been a significant increase in waste sorting not only from the side of manufacturers and other business entities, but also municipalities and inhabitants of the Czech Republic. The aim of this article is to introduce specific educational activities of the company for the target group of children and youth. As this target group spends most time online, the emphasis is placed on the online education. The main part of the article is devoted to the analysis of the new educational portal Edurama.

Key words:

Edurama. EKO-KOM. Online communication. Online education. Package recycling. Waste sorting.

Introduction

According to the latest available data, in 2016 every citizen of the Czech Republic sorted on average almost 45 kilograms of paper, glass, plastic or beverage cartons. And on the top of that recycled 11 kilograms of metal. That is, compared to 2015, approximately two kilos more. In total, almost 800,000 tons of packaging was recycled in the Czech Republic. The inhabitants of the Czech Republic have more than 307,000 colourful containers for waste sorting and the average distance to these containers from their house is about 96 meters.¹ These positive figures, which would stand in comparison with the developed countries of the European Union, have been achieved by long-term systematic work with an emphasis on communication and education of important target groups.² For more than 20 years the EKO-KOM Company has been applying good practice adopted from abroad as well as its own innovations. One of the ways to communicate with the target group of children and youth are the online educational programs for schools. Abroad, authors have been engaged in using online games³ and virtual reality in education.⁴ In the Czech Republic, the use of the Internet by teachers is predominant when preparing the classes rather than using it directly while teaching.⁵ More positive situation seems to be at high schools.⁶

- 1 *Výsledky třídění a recyklace v systému EKO-KOM za rok 2012 – 2016.* [online]. [2017-10-14]. Available at: <<http://www.ekokom.cz/cz/ostatni/o-spolecnosti/media/tiskove-zpravy>>.
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- 6 KAŠPAR, P., KOZEL, R., NESPĚŠNÝ, D.: Current Issues of Social Networking site Facebook from the Perspective of Active Users. In DOUCEK, P., CHROUST, G. (eds.): *IDIMT-2011: Interdisciplinarity in Complex Systems: 19th Interdisciplinary Information Management Talks. Conference Proceedings*.

1 Education in waste sorting in the Czech Republic

In 1997 Law no. 125/1997 Coll., on Waste came into force and consequently the EKO-KOM a.s. Company was founded aiming at creating functional system of waste collection and reuse of packaging in the Czech Republic.⁷ The system is designed as a non-profit; the whole project was initially created and funded by just 12 companies. In the first phase, the company started pilot projects to verify different ways of sorted waste collection and prepared, in cooperation with teachers, the extensive and long-term educational project called *Tonda Obal*. The goal of this project is to teach primary school pupils to sort waste.

1.1 Cooperation with target groups

Act No. 477/2001 Coll., on Packaging, specified the obligations related to the handling of packaging and packaging waste. The EKO-KOM Company is also required to promote waste sorting and communicate with target groups. The quality and quantity is given by authorization of the Ministry of Environment that EKO-KOM received for the first time in 2002. Thanks to this authorization, every manufacturer that is involved in the sorting system has a legal certainty that it has fulfilled its obligations enforced by law. The authorization process has been repeated since then and the requirements for the company's operation are becoming more and more difficult. Manufacturers and other business entities are therefore motivated to sort waste by constantly improving legislative. Other major EKO-KOM's target groups, such as government, municipalities and above all the citizens themselves, to whom the EKO-KOM Company shall constantly and actively communicate in order to explain, persuade and educate everyone so as to achieve optimal results in sorting packages and waste in general. Otherwise, there are large differences among individual municipalities.⁸ Their long-standing and systematic work is paying off as apparent from the increasing curve of the amount of sorted waste.

To be able to reach such positive results, the EKO-KOM implements, in cooperation with Regional and Local Authorities, technical support projects to improve the sorted waste collection system. That, for instance, involves providing sorting bags to the homes of citizens. Schools and independent businesses get paper-sorting boxes instead of bags. Besides that, the company also distributes stickers for the containers with basic information about the correct way of sorting waste, cooperates on creating and publishing of many informational and promotional materials supporting the idea of higher involvement of inhabitants on the system of waste sorting, including reusable materials, packages, etc.

Linz : Trauner Verlag Universitat, 2011, p. 289-297.

7 EKO-KOM – *O společnosti a systému EKO-KOM*. [online]. [2017-10-14]. Available at: <<http://www.ekokom.cz/cz/ostatni/o-spolecnosti/system-eko-kom/o-systemu>>.

8 BARÁNKOVÁ, L., BARÁNEK, P.: Cost-Benefit Analysis of the Current Municipal Waste Management in the Cities of Ostrava and Brno. In SLAVÍČKOVÁ, P. (ed.): *Knowledge for Market Use 2013*. Olomouc : Societas Scientiarum Olomucensis II, 2013, p. 8-21.

1.2 Communication and educational activities targeting the youngest consumers

The main goals one needs to achieve in a long-term communication campaign targeting consumers are:

- maintaining or increasing the involvement of inhabitants in waste sorting,
- increasing the amount of sorted waste,
- improving the quality of sorted waste for recycling,
- strengthening the position of existing „recyclers“ and further strengthening of social pressure on non-recyclers,
- deepening and improving the reach of TG respondents with the possibility of passing more detailed information.

The claim, representing all communication activities of the company is: „Má to smysl, třídte odpad! – It's worth it, sort your waste!“. In their communication campaigns the company has been more and more focusing on combining online channels with TV advertisement and carefully planned use of print media. The online environment is used above all for quality and complex media message. EKO-KOM can therefore target and adjust the message for individual target groups.⁹ An integral part of communication regarding waste sorting is education, especially training and further educational activities connected to direct approach. To improve the trends in waste sorting, the most important target group to be educated are the youth and above all children that might through systematic training take the waste sorting as a normal part of their lives. Young people spend more and more time on the Internet and on social networks and that is why the EKO-KOM Company tries to work with this trend and adjust to the needs of this target group. For the youngest consumers there is a website called *tonda-obal.cz*, for the youth then *samosebou.cz* and the webpage *jaktridit.cz* is designed for everyone who wants to learn more about the issue of waste sorting. Because young generation is eager for interaction, stories and experience the EKO-KOM Company has several profiles on Facebook and Instagram. Especially on Facebook users ask questions about waste sorting very often.

The most important thing in education the youngest consumers seem to be special educational programs. They serve to enrich the school educational program that each elementary, secondary and kindergarten in the Czech Republic creates in order to fulfil the requirements of the Educational Program Framework for the given field of education according to Act No. 561/2004 Coll. Part of the School Education Program, is also an on-going training of teachers who go through an accredited seminar of the Ministry of Education, Youth and Sports. This authorization requires EKO-KOM to ensure that at least 15% of the school population aged 3-15 is addressed annually through personal communication at schools or at public events aimed at educating children. In 2016, nearly 250,000 children were contacted, and more than 18% of the target group was reached.¹⁰ Since the beginning, the EKO-KOM Company has

9 Rozhovor s Ing. Lukášem Grolmusem, ředitelem oddělení komunikace AOS EKO-KOM, o nové komunikační kampani. In *EKO-KOMunikace*, 2017, No. 1, p. 2-3. [online]. [2017-10-14], Available at: <<http://www.ekokom.cz/uploads/attachments/Klienti/Ekomunikace/EKOKOMunikace%20012017.pdf>>.

10 GROLMUS, L.: Komunikace a vzdělávací aktivity AOS EKO-KOM. In *Sborník 18. konference Odpady a obce 2017. Conference Proceedings*. Praha : EKO-KOM, 2017, p. 116–119. [online]. [2017-10-14]. Available at: <http://www.ekokom.cz/uploads/attachments/OD/SBORN%C3%8DK%2017_20170619.pdf>.

been targeting children through a training project called Tonda Obal. At present a new educational portal Edurama has been prepared, allowing combination of various educational activities from different areas, and thus offer pupils more complex knowledge.

2 Educational program Tonda Obal

The Internet has gradually become a place where young people and children come across funny, informational as well as educational content. And for that reason there has been an increase of online activities and decrease of traditional contact campaigns in the Tonda Obal project. In 2016 the *tonda-obal.cz* website was visited by almost 64.000 users.



Picture 1: Web portal Tonda-Obal

Source: *Tonda-Obal*. [online]. [2017-10-14]. Available at: <<http://www.tonda-obal.cz/>>.

2.1 Contact campaign

The contact campaign takes form of a mobile educational exhibition called „Tonda Obal on the road“ aimed at primary school children. The exhibition took place 660 times in 2016 and was visited by almost 137 000 pupils. The children really like the exhibition accompanied by theme games at events that are prepared for general public. In 2016, 939 events took place under the “Tonda Obal” program, attended by over 200 000 children who were acquainted with sorting and recycling of waste.

2.2 Web portal Tonda Obal

For the smallest children, EKO-KOM has prepared the website *tonda-obal.cz*,¹¹ which is linked to the Tonda Obal School Education Program on the road. The web is divided into four sections: section for children under eight, for children over eight, for parents and for teachers. All sections contain lots of information and engaging pictures,

11 *Tonda-Obal*. [online]. [2017-10-14]. Available at: <<http://www.tonda-obal.cz/>>.

videos, games, and links to other interesting websites. The content of the site includes mainly information on packaging, sorting packaging, and children are introduced to the entire process of sorting waste, etc. Teachers and parents can find a number of educational materials that they can order or download, together with information about educational goals, seminars and other school events. The character of Tonda Obal accompanies the sections for children. With older children his role is less distinctive and users have their own space to click through the menu. The emphasis is placed on interactive communication. The part for younger children under 8 years old uses soundtrack and Tonda Obal has a much greater role here as he speaks to the kids while taking them through the world of waste sorting, explaining and helping them to use the web in the right way.

3 Educational program Edurama

The Edurama portal¹² is primarily intended for primary schools as an additional source of teaching. It is intended for teachers, pupils and their parents. It is a tool that helps children solve simple tasks to logical reasoning in an online environment that is much more attractive to them than any other form of education. Therefore, pupils can perform tasks both at school and at home, for example, together with parents, which increases the learning outcomes in a multiplier way. Additionally, the education is fun. The advantage of this project is that it does not involve only doing individual tasks, but it is a system of concepts according to the Educational Program Framework linked to environmental education. The key added value is that the teachers can, on the basis of their own decision, choose and modify tasks that pupils can solve in their own way.

3.1 Main benefits

The main objective of the project is to contribute to systematic environmental education through a dedicated portal providing methodically processed information to teachers and their pupils (or other persons and entities). The project is created in stages from the first grade of primary school, through secondary school to high schools. The web is full of interactive tasks, tutorials, and repetitions that accompany methodological aids and types for activities in and out of school. The portal is logically divided into 3 basic education blocks – environmental, technical and socio-economic education. Environmental education is divided into thematic areas and within these areas to individual chapters. In connection with the Framework Education Program, there is a link between environmental education and other educational areas and disciplines according to their topic. This enables the project to use cross-sectional themes that highlight the principle of integration. The fourth section – Teacher's Guide, complements the educational blocks. The Guide helps teachers to easily familiarize themselves when solving the problem, to compose training plans, to prepare appropriate materials for teaching, such as tests, revisions and worksheets. The manuals also contain methodological guidelines for compiling school education programs.

12 *Edurama*. [online]. [2017-10-14]. Available at: <<http://beta.edurama.cz/>>.

As it is an online learning tool, it is used to increase teachers' ability to use information technology for education. Activating teaching methods then make it possible to speed up the process of modernizing education. Online education knows no boundaries, so the active use of the Edurama portal helps to develop mutual cooperation between individual schools, public and state administration and the progressive business community. Methodically processed information focusing on content allows understanding the necessity of respecting the basic natural patterns. Awareness of the importance of ecosystems and natural resources for human society helps pupils understand the importance of a responsible approach to environmental protection. Children can debate and think about the changes brought about by the different human activities in the solution of the tasks, and identify the possibilities and ways of solving the problems.



Picture 2: Homepage of the Edurama portal

Source: *Edurama*. [online]. [2017-10-14]. Available at: <<http://beta.edurama.cz/>>.

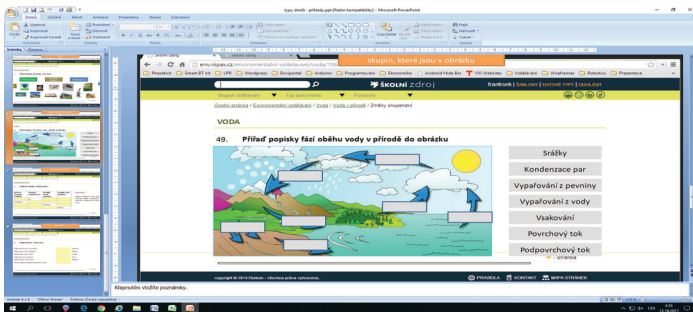
3.2 Operation of the portal

The test version of the project is available at *beta.edurama.cz*. The visitor can log on to the site as a pupil, teacher, or parent. According to the choice of sign-up the visitor then gets to different layers of the educational portal. Whereas the teacher can access the tasks, results and teaching methods, the pupil can only see the tasks. After logging in, the teacher can choose one of the three blocks of education and then the thematic area. These thematic areas can be found in a library as each area is in a shape of a book that is further divided into individual chapters. Every chapter includes tasks for pupils. It is up to the teacher to have the pupils do the tasks individually on a PC, together on a digital board or as homework. These tasks are also available as pdf files so the teacher can easily download them or print them and use them as worksheets offline. Tasks' results are evaluated by the system and presented either individually or collectively. The system can be modified and expanded. Teachers can choose from hundreds of tasks and thousands of photos and author's drawings specially made for this site to prepare for each level of education. A team of teachers was involved in creating the content of the project, whose task was to link the tasks with the Framework Educational Program. All tasks were supervised by Masaryk University in Brno.

3.3 Organization of tasks

The tasks include methodology with methodological and expert notes, warnings, instructions and / or sample solutions. Teachers will find an analysis of the Framework Educational Program from the point of view of environmental education and the key concepts according to the Framework Educational Program. When applying ecological education in connection with other educational areas, the teacher can find helpful resources in other books of the library that can provide new, cross-sectional tasks. When selecting a suitable task, the teacher chooses not only the content, but also the assignment and completion of the task. These are primarily the following types of tasks:

- task without a choice of answer options,
- task with a choice of one or more options of correct answers,
- sorting task (in sequence),
- placement task, respectively assignment task,
- add-on task.



Picture 3: Assignment task

Source: *Edurama*. [online]. [2017-10-14]. Available at: <<http://beta.edurama.cz/>>.

The pupils record their answer and save it. The answers have various forms. Besides selecting the right answer or writing it, the pupil can also add a picture (photo) that shows the result of an experiment that he conducted. While saving it, the confirmation message appears. The task is then considered as done. If the teacher wants the pupil to have an immediate feedback, he / she can give the pupil an immediate overview of the evaluation. For example, when all of the word terms are properly assigned to the displayed objects, the rating automatically shows up, showing the correct and total attempts, as shown by the percentage of success. The partial correct assignment will be evaluated and highlighted immediately.

Conclusion

The EKO-KOM Company has been engaged in a long-term systematic communication and education of important target groups. Thanks to that there has been on-going increase in waste sorting of business entities, municipalities and consumers. The aim of the article was introducing specific educational activities of the company for the

target group of children and youth. This target group is considered the most important as the company sees the biggest potential in achieving the permanent change in the behaviour of the population in relation to sorting waste and packaging. The target group of children and youth spends more and more time in the online environment and that is why the EKO-KOM Company has started to focus on the online form of education. The article also presents some long-term and some brand new educational online projects of the company. Online education tools bring active involvement to all: primary school teachers, pupils as well as their parents. As the article points out the online education can be used either according to age group of the pupils or it can combine various areas of education. It offers the possibility to choose from simple single tasks to complex tasks, from managing one thematic area to interconnecting different areas, which present the basic benefits of online tools compared to traditional printed educational materials. Therefore, the educational portal Edurama, which is a prototype of modern education for Czech primary education, is currently being developed.

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GENDER STEREOTYPES OF DIGITAL GAME CHARACTERS VIEWED FROM THE PRISM OF BEAUTY, ART, DEPICTION OF THE HUMAN BODY AND CHARACTER AS THE COMMUNICATIVE DISCOURSE

Monika Porubanová

Abstract

This paper researches how the single variables: beauty, art, depiction of the human body and character define gender stereotypes of digital game characters. These variables are becoming at the same time the subject matter of the communicative discourse, which is realized in the English language. The search for the meaning and understanding the issue is accomplished and cultivated through the communicative approach of the teaching process.

Key words:

Art. Beauty. Communication. Communicative discourse. Depiction of the human body. Digital games. English language. Game characters. Gender stereotypes.

1 Digital games and depiction of the human body and beauty

The question of what is art and what is beautiful is being put constantly. Our response can be also formulated on the basis of what philosophical or aesthetic concept is put at the forefront. We can try to distinguish the good from the bad art. Technical skills, the composition, the content form an objective criterion. The subjective criterion – I like it – comes into play too. That is, the evaluation and the acceptance of what we consider to be beautiful individually. The ideal of beauty of the human body corresponds to the aesthetic sensation of people living in a given time. It can be influenced by the way of life, culture, religion, politics, economics. If we look back at the ideal of beauty of the prehistoric period, we see Venuse figurines having plump woman's body. Women of those times are depicted naturistically to symbolize the fertility of a tribe. The ancient Greeks tried to depict the human body in exact proportions according to reality, trying to gain balance and harmony. The Renaissance artists rediscovered the ancient ideal of beauty that was long forgotten during the Middle Ages. The Cubists put the body apart and put it back together in an abstract form. The National Socialism glorified pathologically the "superior race". The Socialist realism put the gigantic and heroically looking working class on pedestals of beauty. What is the ideal of beauty of the present time? Artists are currently turning to various means of communication, photography, film, video, and computer. If we wanted to define the ideal of woman's beauty according to 2D and 3D digital models shown in the book, *Digital Beauties*, published in the year 2002,¹ we might think, that it is a woman, whose body is asymmetrical with incorrect proportions: enlarged busts and lips, shrunk waist, prolonged legs, and under-nourished body. However, the publication also offers the hyper-realistic depiction of a female body to show a real woman with some imperfections.

1 For more information, see: WIEDEMANN, J.: *Digital Beauties, Icons. 2D and 3D CG Digital Models*. Kolín nad Rýnom : Taschen, 2002.

2 Digital games and art

Are digital games art? Are they a new kind of art? What is the role of art in digital games? New types of art began to develop rapidly in the 20th century. Art and artistic creation have great possibilities of using different material and technical means. Artistic creation is an active, creative process that uses these means. The creation of digital games requires this activity and creativity, which also presupposes some abilities, talent, intellectual effort and finally the technical expertise to transform the idea into a digital game - an artwork. The author Keith Burgun claims that digital games are absolutely works of art.² Creators of digital games have found via digital games a new form to express their abilities, needs, aesthetic feelings and interests. We see the reflection of a modern man in digital games. They contain to a greater or lesser extent certain degree of aesthetics, thus they may or may not be regarded as works of art. They may or do not have to be understood, enjoyed and found beautiful or repulsive. Aesthetic feelings of game creators are present in digital games. The author Jesse Schell analyses the value of aesthetics. He claims that some game designers have disdain for aesthetic considerations in a game, calling them mere surface details that have nothing to do with what they consider important - the game mechanics. He adds that it is always important to remember that game designers are not only designing the game mechanics, but an entire experience. Good artwork can draw the player into a game; can make any experience more enjoyable and rewarding in itself.³ The art is also discussed by the authors of the book, *Art in the life of man*. However, we must overlook the occasionally co-occurring ideology. They claim that art is also a social phenomenon and a form of social consciousness. Furthermore, it gives the testimony of man, people, society, time and the way of life from its beginning.⁴ The way the modern society lives, how we are, what we like to do, what we wanted to do, what we dream about - finds a new space of expression in the form of a digital game. Professor Ernest Gombrich in the book, *The Story of Art*, honestly admits that a work of art is not the result of any mysterious activity, but it is a man-made object created for a particular occasion and for a particular purpose, that artists had on their mind, when they started to work.⁵ We can ask about the purpose and the function of digital games and the goals they accomplish. No doubt we can answer.

Professor Ernest Gombrich continues further to say that we are still learning to understand art and discovering new things. If we want to enjoy works of art, we must have lively mind that is ready to capture every hint and feel the hidden harmony. Being able to focus on the specific features of works of art and thus increase our sensitivity to the finer shades of differences. Perhaps this is the only way how to learn to have genuine pleasure from them.⁶ The English communication seminars held at the Faculty of Mass Media Communication in Trnava have shown that students of the Digital Games Theory have experienced the genuine pleasure while playing digital games. Their sensitivity and lively mind is reflected in their opinions on digital

2 BURGUN, K.: *Game Design Theory*. Boca Raton : CRC Press, 2013, p. 10.

3 SCHELL, J.: *The Art of Game Design - A Book of Lenses*. Burlington : Morgan Kaufmann Publishers, 2008, p. 347.

4 BACHRATÝ, B., FISCHEROVÁ, A., KAMENISTÝ, J.: *Umenie v živote človeka (Estetické minimum)*. Bratislava : Smena, 1989, p. 27.

5 GOMBRICH, E. H.: *Príbeh umenia*. Bratislava : Ikar, 2017, p. 31.

6 Ibidem, p. 36.

games. The author Helena Bendová in her paper, *Definitions of Art and Computer Games*, emphasizes that the definition of art should embrace both good and bad art, experimental and more conventional art, art for minorities and the majority of the society as well. It should inclusively describe, explain and categorize the art of all possible types and kinds, and should not ban certain “unwanted” forms.⁷

3 Digital games and gender stereotypes

The Oxford Dictionary defines the stereotype as a fixed idea or image that many people have of a particular type of person or thing, but which is often not true in reality, for example, cultural, gender, racial stereotypes.⁸ Oxford University Press defines the stereotype as a widely held but fixed and oversimplified idea or image of a particular type of person or thing.⁹ We can sum up that they are thoughts, ideas and information that often untruthfully depict someone or something. The dictionary of the Slovak language published by the Slovak Academy of Sciences defines the stereotype as the widely used way of responding, acting, for example, stereotype of thinking, working, living.¹⁰ This definition differs from the one published in the Oxford Dictionary in a way, that it does not denote the stereotype as neither untruthful nor truthful. The dictionary of foreign words characterizes the stereotype as the conventional, fixed idea and the simplified, clichéd understanding. From the psychological point of view it is the complex of ideas that members of social groups have of themselves and others (especially ethnic or racial ideas).¹¹ This second definition is more emotionally colored, if we notice mainly the concept of clichéd understanding, which indicates a certain degree of truthlessness and effiteness. The word gender is defined in the dictionary of the Slovak language as a community of descendants, stemming from grandparents and generations. The Oxford Dictionary defines the gender as either of the two sexes (male and female), especially when considered with reference to social and cultural differences rather than biological ones. The term is also used more broadly to denote a range of identities that do not correspond to established ideas of male and female.¹² We can see significant differences when also comparing the meaning of the word gender.

The sociological dictionary defines the gender stereotypes as one-sided and exaggerated images of men and women which are deployed repeatedly in everyday life.¹³ The authors Bosá and Minarovičová in their work *Rodovo citlivá výchova* (Gender-sensitive education) define the gender stereotypes in the following ways.

7 BENDOVÁ, H.: *Definice umění a počítačové hry*. [online]. [2017-11-12]. Available at: <<http://cas.famu.cz/gameart/page.php?page=14/>>.

8 HORNBY, A. S.: *Oxford Advanced Learner's Dictionary of Current English*. Oxford : Oxford University Press, 2000, p. 1272.

9 *Oxford University Press*. [online]. [2017-11-12]. Available at: <<http://global.oup.com/?cc=sk/>>.

10 *Krátký slovník slovenského jazyka 4*. [online]. [2017-11-12]. Available at: <<http://slovníky.juls.savba.sk/?w=stereotyp&s=exact&c=dd4a&d=kssj4&ie=utf-8&oe=utf-8/>>.

11 *Slovník cudzích slov (Akademický)*. [online]. [2017-11-12]. Available at: <<http://slovníky.juls.savba.sk/?w=stereotyp&s=exact&c=X86e&d=scs&ie=utf-8&oe=utf-8/>>.

12 *English Oxford Living Dictionaries*. [online]. [2017-11-12]. Available at: <<http://en.oxforddictionaries.com/definition/gender/>>.

13 *A Dictionary of Sociology*. [online]. [2017-11-12]. Available at: <<http://www.encyclopedia.com/social-sciences/dictionaries-thesauruses-pictures-and-press-releases/gender-stereotypes/>>.

They are simplified, unrealistic images of “masculinity” and “femininity,” idealized and expected patterns that accompany us in all areas of life. They are created and maintained through family, upbringing, education, culture, traditions, ideas and customs, religion, media and language. They remain to be the main cause of maintaining the unequal relationship between men and women and provide the basis for gender discrimination of women or man in different spheres of life.¹⁴ The English writer Oscar Wilde claims that the stereotype arises from the social or governmental dictate that results in the disappearance or decay of art. The true and honest picture of someone or something vanishes by it. When focusing on game characters in the environment of digital games we can think, if these game characters are stereotyped and, if so, to what extent. The questionnaire given to the students of Digital game studies focused on the stereotyping of game characters, the usefulness of stereotyping and the necessity not to stereotype the game character. The dictionary of the Slovak language published by the Slovak Academy of Sciences defines the stereotype as the widely used way of responding, acting, for example, stereotype of thinking, working, living. This definition differs from the one published in the Oxford Dictionary in a way, that it does not denote the stereotype as neither untruthful nor truthful. The dictionary of foreign words characterizes the stereotype as the conventional, fixed idea and the simplified, clichéd understanding.

From the psychological point of view it is the complex of ideas that members of social groups have of themselves and others (especially ethnic or racial ideas).¹⁵ This second definition is more emotionally colored, if we notice mainly the concept of clichéd understanding, which indicates a certain degree of truthlessness and effeteness. The authors of the publication, *Art in the life of man*, state that art can represent human experience, knowledge, developed social consciousness. In relation to art, it is possible to compare oneself with heroes, ideas, sentiments, and values that are presented in works, to keep the inner monologue with them, to agree with them or deny them. There exists the real possibility to self-recognition, self-education, self-improvement.¹⁶ Digital games are considered to be a new kind of art. It is also thought by 87% of the students who completed our questionnaire. Digital games offer the space to depict game characters. The question is how these characters are depicted or stereotyped, to what extent the gamers identify with them, how they influence, form and communicate with them. We could imagine the straight line with one point A on it. The point A represents the stereotyping. If we moved this point A to the right or left side, we could determine the degree of stereotyping and estimate its usefulness. It is possible to build on traditions, but nothing stays unchanged. It is knowledgeable to approach the change positively and it is necessary to be able to change redundant and useless traditions and consequently the stereotypes as well. Professor Ján Albrecht, in his book called *Essays about Art*, describes the negative and positive moments of the social tradition. He states that, there is no altruism without egotism and no progress without tradition. The sign of progress is the overcoming of the existing state of things, which can only be mediated by the tradition.¹⁷ 80% of the students who completed

14 *Rodovo citlivá výchova*. [online]. [2017-04-30]. Available at: <[http:// genderideologia.wordpress.com/vysvetlenie-pojmov/rodove-stereotypy/](http://genderideologia.wordpress.com/vysvetlenie-pojmov/rodove-stereotypy/)>.

15 TOMSKÝ, A.: *Moudrost a vtip Oscara Wildea*. Praha : Leda/Rozmluvy, 2008, p. 175.

16 BACHRATÝ, B., FISCHEROVÁ, A., KAMENISTÝ, J.: *Umenie v živote človeka (Estetické minimum)*. Bratislava : Smena, 1989, p. 27.

17 ALBRECHT, J.: *Eseje o umení*. Bratislava : Opus, 1986, p. 134.

our questionnaire reported more than half to full stereotyping of game characters in percentage scale. These results show the high rate of stereotyping. Since these are thoughts, ideas and information that often untruthfully depict someone or something and it ruins the true and sincere image of someone or something, it is legitimate to fear, that such a distorted picture deforms the thinking and perception of the player's reality.

4 Digital games and communicative discourse

In order to develop the communicative discourse continuously, it is necessary, that the teacher uses the communicative approach to foreign language teaching. As stated by Professor Repka, the teacher should try to create conditions for authentic communication in the language class. The authentic communication is, understandably, natural communication, that is, the teacher stimulates activities that normally occur in social communication.¹⁸ Topics such as beauty, art, human body and character depiction, gender stereotypes of game characters have become the subject of the communicative discourse in the English language class. It is, in particular, the language skill of speaking and discussions on these topics that help to uncover the meaning of these words. The process of searching for the meaning and understanding of this issue is realized and developed through the communicative approach in the learning process.

5 Methodology and results of the questionnaire survey

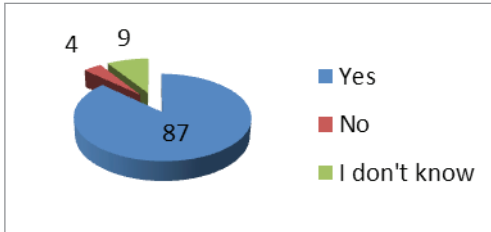
The purpose of the survey was to investigate whether participants perceive digital games as the new type of art, how they perceive the ideal of beauty of male and female game characters. We have also investigated how the depiction of game characters is based on anatomy and physiology. Stereotyping of game characters was a matter of our interest as well. At the beginning of the third term, the year 2017, we distributed the paper questionnaire during the English language seminars among the students. The respondents were the students of the Faculty of Mass Media Communication, UCM in Trnava, studying the Theory of Digital Games. The total number of the 2nd year students was 54, but only 47 students participated (43 male and 4 female respondents). Before completing the questionnaire, the participating students received an explanation of the purpose of the questionnaire. The questionnaire contained 14 questions (10 open-ended questions and 4 closed-ended questions). We also collected personal data, but the questionnaire was anonymous. The average age was 21. They have been playing digital games for 14 years on average. About one third of the students play digital games in the range of 1-10 hours per week, the second third play digital games in the range of 11-20 hours per week, the last third play digital games in the range of 21-30 hours per week. We focused then on the coding and the analysis of the open-ended questions from survey data. The closed-ended questions were answered by a simple "yes", "no" or "I do not know". The data collected was then analyzed statistically. The questionnaire was used to find out the opinions and attitudes to the given issues and how the basic

18 REPKA, R.: *Aspekty komunikácie a komunikatívneho vyučovania*. Praha : Kernberg, 2009, p. 70.

terminology is understood. In the following sections, we are going to look at how the students responded to individual questions and we are going to give the most interesting examples.

I. Digital games and art

Are digital games the new type of art? The majority answered yes.

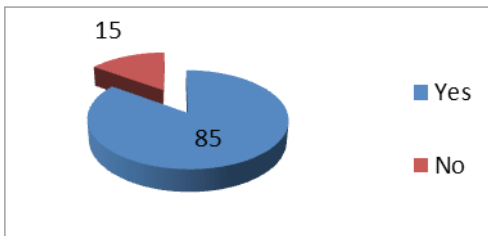


Graph 1: Digital games as the new type of art

Source: Own processing

We subsequently asked a similar question trying to find out why students think so. The question was: If you consider digital games to be art, write why you think so, please. The majority responded positively again. The creativity, imagination and productiveness were accentuated. The incorporation of arts, such as fine arts, music or literature in digital games was emphasised as well. Here are some of the most interesting answers:

- Because it is a creation of people that emotionally influences us.
- When creating a game, one must have fantasy. Something is created out of nothing in the same way as music, poetry or paintings. The imagination is transformed into reality.
- If the game fascinates you in a similar way as paintings or music, it deserves to be designated as art.
- Because creating a game requires fantasy and creativity.
- I like the way the graphic artists play with characters and environments.
- Because the design of games and characters requires people to have similar skills to create any other works of art, basically it is drawing and modeling.



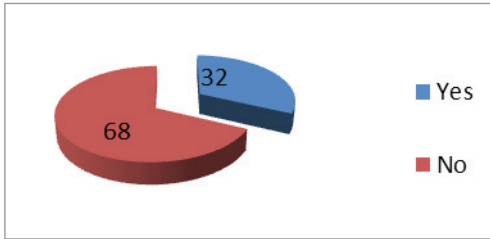
Graph 2: Digital games as art

Source: Own processing

We also asked students to define art in digital games. Most students demonstrated the ability to think about this issue, but only a half of them managed to write their

definition. Students often answered vaguely in the form of a cliché or wrote about something else. The question was: How would you define art in digital games? Here are some of the most interesting answers:

- Art is, in my view, defined by the graphic style and by the way of telling the story.
- A complex of everything in the game, whether it is a superior game script or perfect music.
- As immersive and interactive. Interdisciplinary.
- Recreated fantasy. Things that can not be done in reality or it is impossible.
- The individuality of the environment, characters and gameplay is the art in itself. It is always a unique piece.
- Digital games enable to experience excitement in the same way as books or films do. In addition, the player can change and influence the story by playing it.

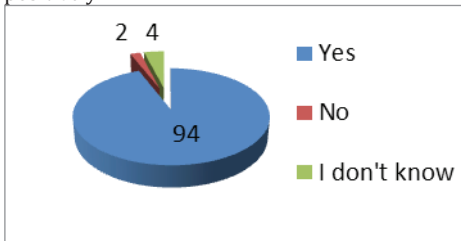


Graph 3: The ability to define art in digital games

Source: Own processing

II. Digital games and the ideal of beauty

Do you perceive aesthetic efforts of digital game creators? The majority answered positively.



Graph 4: The perception of aesthetic efforts of digital game creators

Source: Own processing

We were curious about the students' perceptions of the ideal of beauty of both male and female game characters. We tried to quantify the single categories mentioned by the students and indicate the order in which they appeared. Interestingly, students put on first positions the physical appearance and on last positions the personal characteristics. However, the middle positions varied between men and women, because the men had personal characteristics as well, but women did not.

The question was: **How is the ideal of beauty of the game character displayed in digital games?**

Women:

- front positions: slim, nice long hair, perfect and attractive body, narrow waist,
- middle position: large bust and buttock, sexuality, beautiful, nice face, nice clothes,
- end positions: strong and fearless characters, energetic, intelligent, self-confident, worked out.

Men:

- front positions: strong, worked out, muscular, athletic, tall,
- middle position: fearless, heroic, courageous, attractive, short haired, bearded,
- end positions: respecting women, charming, leaderly, neat, nice clothes.

To compare, we wanted to find out how students personally portray a beautiful woman and a handsome man. Students also put the physical appearance on first positions. However, the shift occurred in middle positions for men and women. Both middle and end positions were occupied by personal characteristics. We found that the ideal of beauty of the male and female game character corresponds with the personal image of the beautiful woman and the handsome man absolutely in front positions. However, only the middle and final male positions were dominated by the personal characteristics of the ideal of the handsome man and the personal image of the handsome man. We asked: **What does a beautiful woman look like? How does a handsome man look like?**

Women:

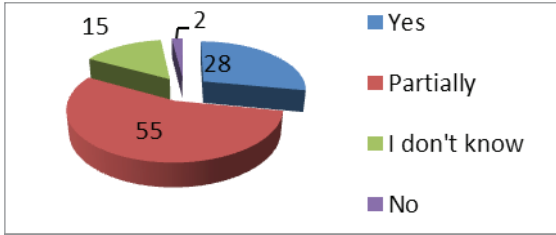
- front positions: slim, perfect and ideal body, big bust, long hair, beautiful face,
- middle positions: intelligent, natural, rational, nice, well built,
- end positions: funny, cheerful, honest, natural, without make up, clever.

Men:

- front positions: Muscular, tall, well buildt, strong,
- middle positions: intelligent, witty, nice, well-behaved,
- end positions: responsible, fair, honest, reliable, natural

III. Digital games and the depiction of the human body

Is the human body in digital games depicted on the basis of anatomy and physiology? Students responded that it depends on the genre of the digital game. The human body is caricatured in some games, though it is displayed realistically; almost photo realistically in some other games.



Graph 5: The depiction of the human body in digital games on the basis of anatomy and physiology

Source: Own processing

If the human body of game characters is not depicted on the basis of anatomy and physiology accurately, what disproportions have you noticed about men and women? When we relate the ideal of the beauty of the game character to the image of the human body we see that this ideal is partially disturbed – depicted in a stereotypical way.

Women: enlarged bust, large buttock, big eyes, prolonged legs, muscular as man, thin waist, too thin

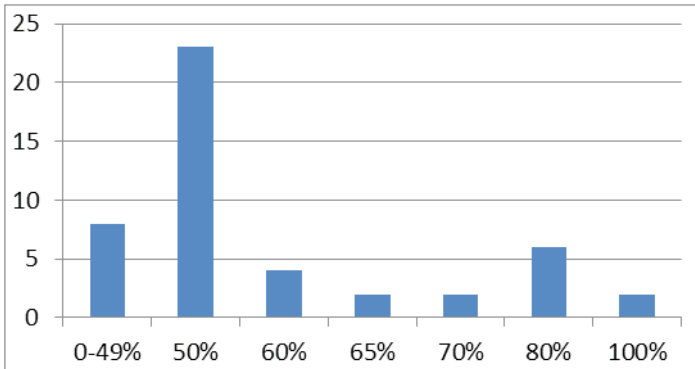
Men: exaggerated muscles, small head, large body, huge arms, broad shoulders

IV. Digital games and the stereotyping of game characters

Express the percentage of stereotyping of game characters. The total number of respondents was 47. The following percentages were reported:

23 students stated 50% 4 students stated 60% 2 students stated 65%
 2 students stated 70% 6 students stated 80% 2 students stated 100%

8 students, in fact every student from this number stated a different percentage ranging from 0% to 49%.

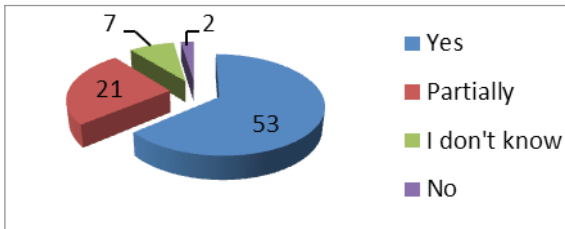


Graph 6: Stereotyping of game characters

Source: Own processing

Consequently, we asked the question whether we can use the stereotypes of game characters to decode their roles; they were assigned in the digital world. The answers highlighted the importance of stereotyping, as it allows to read the game characters easily. More than half of the respondents agreed with this claim. We shall not forget the moment of surprise, which can be achieved by intentional stereotyping. The question was: **Can we use the stereotypes of game characters to decode their roles - read their social categorisation; they were assigned in digital games?** Here are some of the most interesting answers:

- Yes, when thinking of stereotypes, we can predict how the character behaves.
- Yes, it is usually the same as in everyday life; it is easy for the player to read. Characters are dressed according to the social rank and have certain characteristics.
- It highly depends on the game, but stereotypes are commonly encoded in everybody because we see them relatively frequently.
- Mostly yes, but somewhere, we can meet the characters that disrupt these stereotypes (their appearance does not correspond to their character) in order to surprise the player.

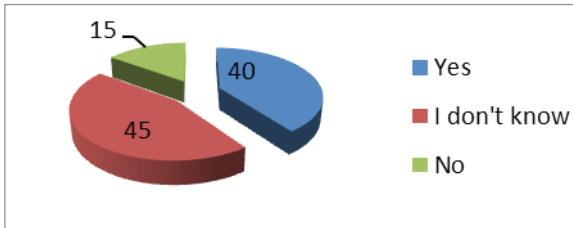


Graph 7: Stereotyping of game characters as the means of perception of social roles

Source: Own processing

In the following two questions, students assessed the usefulness of stereotyping and the need for such depiction. Surprising was the high percentage of the answer - I do not know. However, it is considered useful by the smaller half of the students. 30% of students consider the non-stereotypical depiction of heroes necessary and 23% prefer the stereotypical depiction.

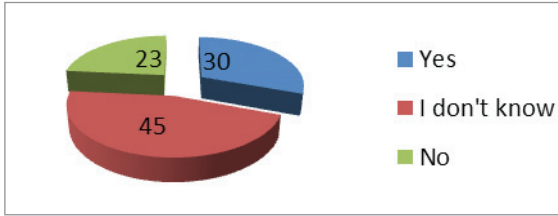
Is stereotyping useful?



Graph 8: Usefulness of stereotyping

Source: Own processing

Should the hero of digital games be depicted in a non-stereotypical way?



Graph 9: The need for non-stereotypical depiction of heroes of digital games

Source: Own processing

However, the students had difficulties answering the question: **How do gender stereotypes reflect modern people?** Responses included a wide range of opinions. Here are some of the most interesting answers:

- They are slowly starting to change; men are no longer the same as they used to be.
- The stereotype of a strong, independent woman and the stereotype of a sensitive weak man are the new stereotypes.
- They are permanent and change very slowly.
- Depiction of women in digital games - definitely discouraging for women - newcomers.
- They reflect the idea of appearance or character – the man is strong, the woman cooks and does the washing.

Conclusion

Nowadays, digital games are viewed as a kind of art, because they are the result of human creativity. We consider them as an expression of art. Art requires interpretation based on subjective and objective criteria. Many games offer, mediate aesthetic involvement, develop the perception of beauty. We focused on how the single variables: beauty, art, depiction of the human body influence the perception of gender stereotypes of game characters. How is the beauty perceived in digital games, what is considered beautiful, artistic, how are game characters stereotyped, whether playing digital games forms or deforms the perception of the beauty and aesthetic feelings of the player - all these were the questions we tried to answer. We were interested in exploring attitudes and opinions of students as well. Most students perceive digital games as a new kind of art and as an expression of artistic feelings of game creators. We also found out that students perceive the ideal of beauty of the game character and their own ideal of beauty considerably stereotyped. The depiction of the perfect human body with an emphasis on sexual attributes was put into the foreground by them. Students perceive game characters stereotypically. Most of the students characterized stereotyping as necessary and useful, because it helps to understand the social categorisation of the game character.

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THE TYPOLOGY OF DIGITAL GAMES AND THEIR ABILITY TO EDUCATE AN INDIVIDUAL

Ján Proner

Abstract

The character of the new media and the ways we get in touch with them have changed rapidly over the last decade. Computer technologies and interactive media have become dominant especially in the area of communication and entertainment. The effects of these media changes are also reflected in the arguments for how to use and integrate new technologies and media in educational institutions. New technologies and media can also include digital games which are gradually acquiring their own standing in the field of education as well. The main aim of the contribution is to describe the genre typology of digital games with regard to their psychological, mental and cognitive abilities. The analysis and typology of game genres will help us to understand their use and application in the educational process. The article also includes direct examples and studies which point to the use of multiple game genres in educational or scientific knowledge. We will elucidate the gameplay principles, procedures and processes and clarify the aspects thanks to which gamers are involved in the game.

Key words:

Digital games. Education. Impact of games. Game genres. Serious games.

1 Introduction

It is known for a long time that people spend an enormous amount of time in front of television screens. They simply consume available content, have fun or just spend a leisure time. But the rise in new technologies is changing. More and more people, especially young people, stop watching TV and turn to new digital media. Besides the content itself, they offer an interactive and participatory function. Books, television, movies, everything is about content, it makes the film good quality and book catching. New media, such as the Internet, social networks or mobile apps also include digital games. Unlike television, books or film, they are not just about content that is intended for passive perception. They are primarily about the player's participation in the games, its interactions with the environment and the decision-making and solving individual tasks in virtual time and space. Nowadays, digital games form a large part of the media environment. According to the Entertainment Software Association, 30.4 billion dollars were spent on games by consumers in the USA. It was also found that games are no longer just the domain of young people, according to survey, the average player is 35 years old.¹ Digital games have become part of the media environment as well as movies or music. The current young generation grows in an environment filled with digital technologies and is an integral part of their lives. From this perspective, we need think about how to integrate games and new technologies into the learning process. This theme is also addressed by American writer and scientist Marc Prensky. He focuses mainly on games and education, creating the Digital Natives - Digital Immigrants theory. The theory refers to the new generation of children and students who grew up on digital media such as tablets, smartphones, Facebook, Twitter and photorealistic digital games.

1 *2017 Essential Facts About the Computer and Video Game Industry*. [online]. [2017-11-04]. Available at: <<http://www.theesa.com/article/2017-essential-facts-computer-video-game-industry/>>.

The author says that digital natives can extract information from many sources quickly and simultaneously. They do not use technology as a tool to help them, but to become a part of it and a way to express and define their own lives. Multitasking has become the new lifestyle of today's younger generation. Teachers, parents or the older generation are included in the category of digital immigrants. Prensky clarifies categorization between the young and the older generation. While digital natives blend and grow with technologies, digital immigrants try to understand it and use it partly in their lives. These facts state as a key element why there is a need to innovate educational methods in education. Digital immigrants can no longer force digital natives to receive information in the old way. For this reason he is looking for new alternatives in gaming education.² It is necessary to understand that education has to undergo certain changes, to find a new way of linking digital games to education and intervening a new generation of students. One way can be to involve different game genres in the learning process. In this paper, we focus on the typology of game genres and their properties, which directly affect the player on a psychological, mental or cognitive site. We will get closer to the most popular gaming genres and we will discuss the possibilities of their use in education. Even before, it is important to remember why to use games in education. It is obvious that games can capture people and attract their attention. However, they also develop thinking, social skills, technical and media literacy, collaboration skills and the reception of interactive information. They are a form of entertainment that, often unknowingly, educates. In the next chapter we look at the effects of playing games.

1.1 Effects and impacts of games

We encounter various theories and effects of digital games on an individual in scientific studies and various contributions. In our contribution, we divide them into several categories, which are associated with the education and personal development of an individual. We deal with practical skills, cognitive characteristics, motivation to learn and social interactions that occur during the game. This chapter will be based on the studies by Isabella Granic, Adam Lobel and Rutger C. M. E. Engels of the University of Nijmegen. In the article *The Benefits of Playing Video Games*, they talk about the main psychological effects on the player. **Practical skills** refer to the ability of a player to quickly adapt to the game rules that apply to the virtual world. To understand the rules, what is right and what is not, to determine the game priorities.³ In the conveyed meaning, the same rules apply in the real world, whether children or students have to learn and adapt to the rules. Practical skills can also include patience and endurance. The games teach us to overcome individual levels all the time. A simple example is the Tetris game, the player repeatedly performs the same action. As well as in the game, also in real life, the patience and endurance is a useful feature of an individual. Practical skills include the development of sensory-motor skills. **Cognitive features of games.** Cognitive functions of our brain generally enable us to think and recognize the surrounding world. Thanks to them we can judge, justify, learn, remember what

- 2 PRENSKY, M.: Digital Natives, Digital Immigrants. In *On the Horizon*, 2001, Vol. 9, No. 3, p. 1-9. [online]. [2017-10-26]. Available at: <http://old.ektf.hu/~kbert/2014_15_01/erasmus/DigitalNativesPartII.pdf>.
- 3 GRANIC, I., LOBEL, A., ENGELS, R.: *The Benefits of Playing Video Games*. Nijmegen : Radboud University Press, 2014. [online]. [2017-10-26]. Available at: <<http://www.apa.org/pubs/journals/releases/amp-a0034857.pdf>>.

we have done in the past. Cognitive personality development is mainly associated with action games or role-play games or Strategies. The player has a limited amount of time and has to react quickly to the change, solving different variants of problems and putting them into the one whole - a game goal. Similarly, spatial skills, navigation in the environment and building analytical skills and understanding of game mechanics are also being built.⁴

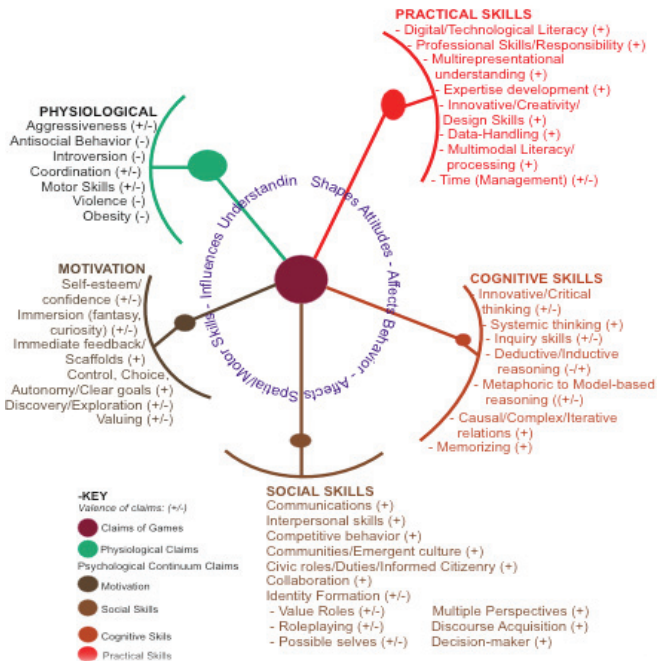
Motivation features of games. Games include goals that force players to move forward. Game motivation is very similar to the real one. Players solve individual tasks for which they receive rewards. For example, the experience point, by which they further develop their character. The great advantage of game motivation is immediate feedback. The player earns virtual money, coins, points or other rewards. Games build motivation on failure. If we do not run a particular round, we get the chance to repeat it. It is also in the real life, but we do not always succeed, for example at a job interview. We still have a chance to learn from past experience and try another interview. Many books and publications talk about game-based learning. One of the key facts for student education must be their motivation. Prensky states that the role which is played by entertainment in relation to internal motivation in education has dual meaning. Firstly, internal motivation encourages the desire for new experiences. Secondly, entertainment can motivate students to engage in activities that they have not had enough experience with yet. Prensky thus states that the principle of modern learning through entertainment is to create a relaxed atmosphere and find appropriate motivation. The atmosphere allows students to receive content more easily and the proper motivation encourages their efforts without resentment or dislike.⁵ **Socialization features of games.** Another psychological impact that is being built by playing digital games are social skills. While a few years ago the players were talking about introverted „nerds“ who have no friends, today it is completely different. Nowadays, social interaction is one of the most important gaming elements. About 70% of the players play games in groups with friends acquaintance over the internet.⁶ Players play in „clans“ of game groups where teamwork and relationships are being built. Also, there are big gaming tournaments in the form of E-Sports, where thousands of players meet and watch their favorite team. Professional E-Sports teams play for prices in value of several million. In the context of the development of social capabilities, we are primarily talking about interacting players with each other, whether in online or real-world environments. An example of this can be the World of Warcraft game, which covers 12 million players a day online. In this virtual environment it is necessary to decide who to trust, who not to trust, build groups or leadership positions. The second example might be Second Life. It is a 3D virtual world where the player creates his character. Then he discovers new virtual world and communicates with other players. Second Life has also found its use at various universities around the world. „*The game extends the possibilities of teaching and informal learning beyond the traditional frameworks and the possibilities of „stone-*

4 Ibidem.

5 PRENSKY, M.: *Fun, Play and Games: What Makes Game Engaging*. Bingley : MCB University Press, 2001. [online]. [2017-10-26]. Available at: <<http://www.marcprensky.com/writing/Prensky%20-%20Digital%20Game-Based%20Learning-Ch5.pdf>>.

6 *2017 Essential Facts About the Computer and Video Game Industry*. [online]. [2017-11-04]. Available at: <<http://www.theesaa.com/article/2017-essential-facts-computer-video-game-industry/>>.

academic institutions". The teacher can offer students not only a classical PowerPoint presentation, but also a number of other interactive alternatives - whether conceived as learning aids and resources, or as tools for mutual cooperation and making the curriculum more attractive."



Picture 1: The effect and characteristics of games that have an impact on the player

Source: FORSTER, A., MISHRA, P.: *Games, Claims, Genres and Learning*. [online]. [04-11-2017]. Available at: <http://gamingforeducation.weebly.com/uploads/9/5/9/0/9590166/game_resource_guide_for_teachers.pdf>.

2 Typology of game genres

In categorizing game genres, we can talk about action, adventure, puzzle, role-play, simulations, sports or strategy. We often encounter shortened names like RPG, FPS, MMO or MMORPG. Different game genres have different content and, therefore, other reach to players and activities associated with education and personal development. In this article, we will focus on the typology of the most popular game genres for 2016.

7 VRABEC, N.: Sociálna marketingová stratégia akademických inštitúcií vo virtuálnom prostredí Second Life. In PETRANOVÁ, D., ĎURKOVÁ, BOBOVNICKÝ, A.: *Digitálny marketing: Zborník z medzinárodnej vedeckej konferencie Nové trendy v marketingu: Zvyšovanie konkurencieschopnosti Slovenska, regiónov a firiem. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2011, p. 203



Picture 2: Top selling games by genre

Source: *The NPD Group / Retail Tracking Service / Digital Games Tracking Service*. [online]. [2017-11-04]. Available at: <http://www.theesa.com/wp-content/uploads/2017/09/EF2017_Design_FinalDigital.pdf/>.

2.1 Action and Shooter Games

Beginning of arcade games the shooter games have become very popular genres. These were, in particular, simple games such as space invaders, Galaxian or the 1942 game. At the same time, shooter games are among the most popular game genres. FPS (first person shooter) is more about stock than RPG (role play game) games. While RPG games the gameplay predominates, FPS games are more about action, screen animation, explosion and direct interaction of a player with a point of view (POV) environment. The player has a rapid psychological reaction and an increase of adrenaline occurs.⁸ In RPG games, the player controls his character, while in FPS he becomes a figure, interacting with the environment and the enemy “directly” from his own eyes and hands. Shooters games have become popular especially for multiplayer possibility. Different game modes (such as zombie mode) or expanding content that publishers are constantly adding are also an advantage. Shooter games combine the ability to combine individual choices, whether they are weapons, dragons or anything else, but also the strategy of using them. Although these games are considered to be the smallest contribution to education, they can still develop a player’s ability to plan, strategy, but especially teamwork. Studies from the University of Toronto have shown that action games improve sensory-motor skills. Scientific papers show that people who play action video games such as Call of duty or Assassins Creed learn newer sensory-motor skills faster than those who did not play those games. This was an experiment in which 36 people played the same game, with a computer mouse following the square on a screen that was moving in certain cycles. Eighteen of them were computer gamers and another eighteen people who do not play games. Both groups managed the test, but the results showed that in repeating game cycles players

8 DESPIAN, W.: *Writing for Video Game Genres, From FPS to RPGs*. Wellesley : CRC Press, 2009, p. 51.

reactions were faster and more accurate. The result of the study is the conclusion that action computer games can improve and build new and faster sensorimotor features in an individual.⁹ The most famous shooter games include Counter-strike, Call of Duty, Half-life, Halo, Battlefield.

2.2 Role play games (RPG)

In this genre, a player gives up his identity and becomes something or someone else. He gets into the character's role that is set in a fictional world (often based on fiction and fantasy). The player moves in this world, solves individual tasks (quests), fights, catches monsters and comes into contact with other characters. RPG games are often based on three principles:

- Player performs individual tasks (quests);
- The character we play must grow. Intellectually or physically. Through playing the character acquires individual skills and develops through points (experience point);
- The third point of successful RPG games is to build additional skills. For example, variations of character, change of character and its appearance, weapon enhancements, tricks, drug production or magic and many others.

When interacting with other online players, we are talking about MMRPG (massive multiplayer role play game). A demonstrative example is World of Warcraft. The player chooses his character, can modify it by race, color, size, etc. Directly in the game, he performs the individual tasks, quests, for which he acquires the experience point and his character is evolving. Likewise, during the game he gets various items from which he can produce weapons or clothing. World of Warcraft is made up of other on-line players who interact with each other and can communicate, fight, sell things or deal with quests together. In role play games, players have to deal with many variations of problems that require planning, strategy, and logical thinking. Role play games are based on statistical models that represent individual scores, levels and character abilities that players have to fill or overcome to make their character evolve. In the context of education, Role Play games are suitable for the development and building of social skills, social interaction, communication, management, strategy, and work in scenarios.¹⁰ The most famous Role Playing Games include: Dark Soul, Witcher, Skyrim, Second Life, World of Warcraft.

9 GOZLI, D., BAVELIER, D., PRATT, J.: *The Effect of Action Video Game Playing on Sensorimotor Learning: Evidence from a Movement Tracking Task*. [online]. [2017-10-26]. Available at: <<http://www.sciencedirect.com/science/article/pii/S0167945714001584?via%3Dihub>>.

10 WHITTON, N.: *Learning with Digital Games: A Practical Guide to Engaging Students in Higher Education*. New York : Routledge, 2009, p. 60.



Picture 3: World of Warcraft and Second Life.

Source: Own processing

2.3 Adventure games

Adventure games are one of the oldest game genres in digital games. We can date them from 70s and 80s of 20th century. The aim of these games is to include a player in a series of tasks or puzzles in which they integrate with the virtual world. The player recognizes his characters and through various objects, handles the individual tasks that move him forward in the game. In games often dominates strong narrative that holds individual elements together. The original adventure games were based on text fields. The current, commercial adventure games are graphically refined and offer variations of 2D and 3D worlds where players can navigate themselves. Very well-known adventure games are point and click where the player moves around the map and reveals individual puzzles, objects and interactions between them. As far as the development of the individual and his mental education are concerned, adventure games develop rapid problem solving and side thinking, players are forced to work on individual assignments, appropriate practices or actions, combinations and options that are appropriate for achieving goals. Many adventure games are also based on platform concepts. The player moves in space on the map, jumps, collects treasures and often goes through various goals to meet the overall goal and narrative of the game. Platform games force players to create hand and eye coordination, plan, think fast and solve problems.¹¹ The most famous adventure and platform games include: Super Mario, Rayman, Crash bandicoot, Dust: An Elysian Tale and Guacamelee.

2.4 Sports games

Sports games and simulations offer players the chance to get to the places where the biggest sports events take place, whether they are international stadiums, boxing arenas and summer or winter Olympics. Sports simulations teach players to think tactically, plan and make quick decisions. Other sports games are more about physical activity and skills. These are especially popular games for nintendo wii or Xbox kinnect, where players can use the scanning technology to do the sport of any kind. A demonstrative example in education is use of Cyber Coach. It is a sports game, a virtual fitness system that uses a lot of dance and movement elements. Students are trained by the instructor on projector and imitate his movements. Cyber Coach has been nominated for the BETT Award and is currently a part of more than 500 schools in the UK. The difference between Cyber Coach and popular Wii games is that students can not cheat. With wii, you can simulate hand movements with the controller, while

¹¹ Ibidem, p. 57.

Cyber coach requires movement of the whole body. Students have a choice of several modes and versions, so the game is designed for a diverse range of students.¹² The most famous sports games and sports simulations include: Wii Sports, Dance Central, Kinect Sports, FIFA, NHL, UFC.

2.5 Strategies and simulations

Simulations are a type of games that remind and simulate real-life events or things. For example, flight simulators, driving courses, military or militant simulations for training or medical simulations that simulate various operations. Also they are games that simulate the dynamics and development of cities, villages, or community development.¹³ Simulations and strategic games have many common elements. Strategic games work on the principle of control, planning, and strategy to meet certain game goals. For example, moving armies, building basic, financial management, growth of the economy and many other goals. Popular strategy games include those in which a player has to navigate and evolve in individual periods of time, from prehistory to the present or the future. This game mode is known in particular as: civilization, age of empires, forge of Empire. Strategic games can be used in lessons to teach planning, decision-making, managerial skills, or taking the consequences for your actions. Good strategy games examples are games from history, from world wars or historical events. For example, Rome Total War, in which you have to build a Roman Empire, solve Senate diplomacy, look after army, or watch population growth. The Roller Coaster Tycoon game is also a good example of using the strategy in education. We can label this game as an economic simulation. The goal is to build an amusement park and generate the greatest possible financial gain, managing the available financial environments. Here is a comparison of profits and losses, which opens for the player further opportunities for developing the park. The player can control the whole park including resource management, park staff, building units, maintain park cleanliness, create VIP zones, or build up their own roller coasters. Game also includes accessories such as the right location of the gastro zone, parks, attractions, ATMs and information centers for visitors.¹⁴ Roller Coaster Tycoon thus helps players develop practical skills in economics, mathematics, management, or human resources management. It also develops cognitive skills related to systematic and critical thinking.

2.6 Puzzle games

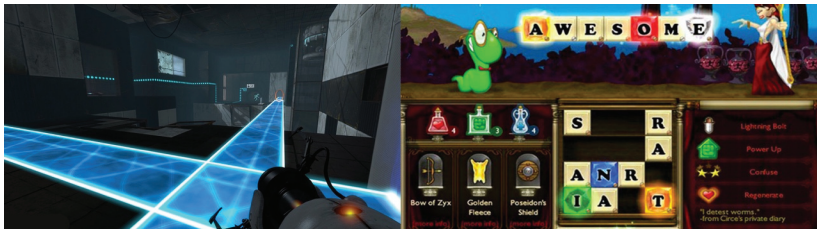
The puzzle games are based on putting together or solving a problem. Puzzle game forms can be, for example, word, logic, math, online crossword or game of finding a difference. Puzzle games can work alone or are complemented by a narrative structure that unlocks part of the story to solve individual tasks. In puzzles, game genres are often mixed, for example with adventure games or a first person shooter in the form

12 ULICSAK, M., WILLIAMSON, B.: *Computer Games and Learning*. Bristol : Futurelab, 2010. [online]. [2017-10-26]. Available at: <<https://www.nfer.ac.uk/publications/FUTL01>>.

13 For more information, see: APPERLEY, T.: Genre and Game Studies: Toward a Critical Approach to Video Game Genres. In *Simulation & Gaming*. Delf : Sage Publications, 2006. [online]. [2017-11-04]. Available at: <<http://journals.sagepub.com/doi/abs/10.1177/1046878105282278>>.

14 FORSTER, A., MISHRA, P.: *Games, Claims, Genres and Learning*. [online]. [2017-11-04]. Available at: <http://gamingforeducation.weebly.com/uploads/9/5/9/0/9590166/game_resource_guide_for_teachers.pdf>.

of Portal often occur. Puzzle games can be used in various forms of education. For example, building logical thinking, spatial orientation, vocabulary, the ability to count or properly control the lexis.¹⁵ A good example of using the puzzle game in education is the Portal game. It is a game in which a player must use the laws of physics and logical thinking. The game has become very popular especially for sci-fi elements and its play from the POV viewpoint, which resembles the FPS game. The player uses a portal weapon to help him overcome obstacles such as moving through walls, moving objects, and the like. Individual solutions and logical considerations move him further in the game. For the first time, Portal 2 has been used in the education process at the University of Pittsburgh. Teacher of Physics used Portal 2 to explain the laws of physics, gravity, friction, speed, and so on. Today, Valve company has created the teachwithPortal.com portal that provides several lessons and training courses in the field of physics, geometry, narrative, or chemistry. Portal 2 also offers a new gaming mode for teachers, portal puzzle maker. Game mode allows educators, or students, to create new puzzles and practices directly into the game. The Portal game offers an unlimited number of levels and puzzles that the teacher can test for students.¹⁶ The best-known puzzle games: Shanghai, Tetris, Portal, World of Goo, bookworm adventure.



Picture 4: Portal game and bookworm game in which children learn vocabulary.

Source: Own processing

2.7 Educations and serious games

Educational games emphasize the element of education. They are designed to teach and understand the new educational concept. Educational games can include a mix of multiple genres, such as puzzle, strategy or RPG, and they are also an individual genre.¹⁷ For example, a virtual millionaire, where a moderator puts the player or student direct questions to answer and acquires virtual money. The educational game can also take the form of strategy or RPG. Another successful example of the educational game is bookworm, where children develop their vocabulary or Portal 2. In recent years, in the field of education and games it is also said about the concept of serious games. Clark Abt developed this concept in 1970. He defines them as games that have an explicit and carefully invented educational character and are not primarily played for fun but for education.¹⁸ The concept of serious games has

15 WHITTON, N.: *Learning with Digital Games: A Practical Guide to Engaging Students in Higher Education*. New York : Routledge, 2009, p. 57.

16 RAPINI, S.: *Games for Learning*. [online]. [2017-11-04]. Available at: <<http://gamingforeducation.weebly.com>>.

17 PEDERSEN, R.: *Game Design Foundations*. Texas : Wordware publishing, 2003, p. 23.

18 DJAOUTI, D., ALVAREZ, J.: *Classifying Serious Games: The G/P/S Model*. [online]. [2017-11-04]. Available at: <https://www.researchgate.net/publication/266462473_Classifying_Serious>

gradually evolved with interest in digital games. Serious game designers use people's interest in computer games and try to create games that are not primarily funny. This does not mean they are boring. Bryan Bergeron in his book *Developing serious games* describes serious games as interactive computer applications that:

- Have a game goal (often serious);
- They are interactive and fun;
- Include the concept of scoring, leveling;
- They offer the user the possibilities, knowledge and attitudes that can be used in the real world.¹⁹

Serious games have become part of a variety of industries over the last 10 years, such as health, defense, education, communications, politics and many others. An example is the *Peacemaker* game. This is a serious game in politics and diplomacy. The player has to solve the conflict and the distribution of forces in the Middle East. Build diplomatic relations and address political situations that may result in peaceful agreements or violent revolts. The player decides either from the position of the Palestinian President or the Israeli Minister, responding directly to the actual events that have occurred and are added to the game as factual data.²⁰ Another example is *Gazillionaire Deluxe*, where players develop their skills in the field of business, math, or economics. The third example is the *Global Warming* interactive game in which players follow their policy decisions, economics, and scientific decisions that directly affect the country's climate. Serious games have also found their place in military training such as the *Americas Army*, *Range Trainer*, or health and medical games such as *Human Sim* or *Immune Attack*.²¹ Educational and serious games are a great opportunity to properly stimulate pupils to new knowledge. In the learning process of the game, they create opportunities for collaboration among classmates, learn from others and test their understanding and knowledge.

Conclusion

Since the 1970s digital games have become a source of entertainment for thousands of people. Today, they have been incorporated into everyday life and have become part of popular culture. It was only a matter of time when the games would become an instrument for education as well. In general, it is known that games are fun and are able to motivate and attract our attention for several hours. In our contribution we described psychological, cognitive, motivational and practical skills that contribute to the development of the player as an individual. Contribution is based on scientific works and publications that discuss the individual effects of games on a player and his behavior or development. We have defined individual game genres and their effects regarding their development and education. Whether it is adventure game, action shooter, RPG, simulator or sport fitness game, each game carries elements of motivation, development and logic. In the article we also mentioned direct attempts

Games_the_GPS_model/>.

19 BERGERON, B.: *Developing Serious Games*. Hingham : Charles Rivermedia, 2006, p. 18.

20 *Peacemakergame*. [online]. [2017-11-06]. Available at: <<http://peacemakergame.com/>>.

21 *50 Great Sites for Serious, Educational Games*. [online]. [2017-11.06]. Available at: <<http://www.onlinecolleges.net/50-great-sites-for-serious-educational-games/>>.

and the real implementation of games into the learning process by Portal, Second Life or Roller Coaster Tycoon. Since games and education are concepts that have been working in the world for years. In order to be able to introduce digital games into our education and university campus, it is necessary for teachers to understand games as a possibility of pedagogical activity. It is very important to know the typology of game genres, because each genre develops another kind of skill. In view of this, it is necessary for teachers to study the game principles and genres through which they can achieve the positive effects of games on the students. Games such as Tetris or Pacman could be useful for building basic motor skills in older people, but there is not much use in university campus. Solutions such as implementing games to education are better in the use of educative and serious games that can be genuinely diverse and also very attractive. It is also important for designers and game makers who can create games that are geared directly to education. We believe that it is only a matter of time when our university will also teach students about media, marketing or games through a variety of digital games with a variety of intent and genre.

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DEVELOPING CRITICAL THINKING USING SEMIOTICS OF MEDIA CONTENT IN TEACHING ENGLISH WITHIN THE COMMUNICATIVE APPROACH

František Rigo

Abstract

The paper deals with the challenge of using media content in teaching English within the communicative approach. It briefly characterises the traditional and the communicative approach in teaching foreign languages and summarises the major differences between them. At the same time, arising from the principles of the semiotic approach to language teaching and learning (as it is included in the communicative approach) and using the "index, icon, symbol" classification of signs it suggests lesson activities utilising technology and media content and challenging students' critical thinking. The paper attempts to inspire teachers of English and help them incorporate media content into their lessons and question it in order to embrace media education as a cross-cutting topic within an established compulsory subject.

Key words:

Communicative approach. Digital natives. English. Icon. Index. Media content. Media education. Semiotic approach. Symbol. Teacher. Traditional approach.

"Everything that is achieved in the classroom depends eventually upon what goes on in the student's mind..."

Paul Stevick

Introduction

The ongoing development of society necessarily requires constant 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*.¹ Thus, it does not come as a surprise that they "think and process information fundamentally differently from their predecessors... and their thinking patterns have changed."² Digital natives can spend as many as 17 hours a day³ in the online environment and become the consumers of a tremendous amount of media content that needs to be processed. While the balance between the beneficial and detrimental effects of such behaviour can be questioned, it has become a reality that needs to be reflected in the way they are approached and educated. This need has resulted in the rise of importance of media education and critical thinking and their implementation into primary and secondary schools' curricula.

1 The term *digital natives* was popularized through Prensky's article Digital Natives, Digital Immigrants (for more information, see: PRENSKY, M.: Digital Natives, Digital Immigrants. In *On the Horizon*, 2001, Vol. 9, No. 5, p. 1).

2 Ibidem.

3 *Millennial Teens Digital Explorer*. [online]. [2017-11-05]. Available at: <<http://research.refuelagency.com/reports/millennial-teens-digital-explorer/>>.

However, there are still very few schools in Slovakia that teach media education as an individual subject due to the lack of both qualified teachers and study material. Still, all schools are obliged to teach media education as a cross-cutting topic integrated into the content of other subjects.⁴ According to IMEC (International Media Education Centre at the Faculty of Mass Media Communication of the University of Ss Cyril and Methodius in Trnava), even this “form of media education is placed within curricula only formally and most teachers do not pay any attention to it as a result ... of the lack of seminars, trainings and didactic material that would present effective ways of integrating media education elements into individual lessons.”⁵ Therefore, it is the aim of this article to provide the educators with some hints, ideas and tools that will allow them include media content into the lessons of English language and, at the same time, challenge students’ critical thinking. When suggesting activities that would meet the above mentioned criteria and reflect the fact that today’s students process information and think differently from their educators, it has to be borne in mind that “digital natives prefer their graphics before their text rather than the opposite ... they are used to receiving information really fast ... they thrive on instant gratification ... they prefer games to “serious” work.”⁶ As a result, the activities described below are based on semiotic studies and arise from the communicative approach to acquiring foreign languages.

1 The Traditional and the Communicative Approach

The gradual shift from the traditional approach to teaching foreign languages to the communicative one that took place in Europe in the second half of the twentieth century was, according to Savignon,⁷ once again prompted by the changes occurring in the society allowing for a rapidly growing group of immigrants and guest workers who needed to develop their communicative competence in a foreign language. Learning to use the language to ask for information and seek for clarification or to use non-linguistic resources to negotiate meaning and meet the needs of various social interactions required the speakers to take risk and speak in other than memorized patterns which they had been taught within the *traditional* language teaching. The method focuses on translation, memorization of vocabulary lists, and verb conjugation. The teachers try to engage students’ senses by making them ‘see’, ‘hear’ and ‘repeat’.⁸ The students are assigned numerous grammar and spelling exercises and new vocabulary is acquired by memorising. As such approach hadn’t proven to be effective to meet the needs of foreign languages’ learners, it had to be challenged.

4 *Formálne vzdelávanie na Slovensku*. [online]. [2017-10-20]. Available at: <<http://medialnavychova.sk/formalne-vzdelavanie/>>.

5 Ibidem.

6 PRENSKY, M.: Digital Natives, Digital Immigrants. In *On the Horizon*, 2001, Vol. 9, No. 5, p. 2.

7 SAVIGNON, S. J.: Beyond Communicative Language Teaching: What’s Ahead? In *Journal of Pragmatics*, 2007, Vol. 39, p. 209. [online]. [2017-11-3]. Available at: <<http://www.sanjeshserv.ir/Hamgam/Files/file/Beyond%20communicative%20language%20teaching.pdf>>.

8 *What is the Difference between Communicative Language Teaching Approach and the Traditional Approach?* [online]. [2017-06-11]. Available at: <<https://www.enotes.com/homework-help/what-difference-between-communicative-language-171617>>.

From the 1960s the Council of Europe was sponsoring research projects to provide a method of learning, teaching and assessing language competence of the learners. The efforts resulted in the release of Common European Framework of Reference for Languages, a guideline used to describe achievements of learners of foreign languages across Europe.⁹ The teaching method that was established in the 1980s and that has since then served the needs of language learners was the *communicative approach*, or *communicative language teaching*. The main difference between the traditional and communicative teaching method is, according to Krashen,¹⁰ the way we acquire a foreign language: formally or naturally. Whereas the traditional method facilitates formal language acquisition, the communicative approach is characterised by natural acquiring of a language and the development of basic language skill: speaking, listening, reading and writing. It 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 make it easier for them to keep their attention and store new knowledge into long-term memory.¹¹ Thus communicative language teaching serves the real needs of language learners better. Even though the communicative approach is the one that is currently most often used in teaching practice,¹² it cannot be viewed as the only universal teaching method. Obrdžálek¹³ reasons that research in the field of pedagogy, as well as teaching practice results suggest that there are no a priori good and bad teaching methods. Each method, if embraced creatively, can, in given conditions, bring about desired results. Using a system of several methods have proven to be more effective than using an isolated single method. Hence, the communicative approach can benefit from utilising the semiotic approach, dealt with later in the paper, as it uses the elements of non-verbal communication and visualisation which comprise a great deal of media content. If we are to see media education as a "cross-cutting topic within more established compulsory subjects",¹⁴ the lessons of English within the communicative approach definitely provide an opportunity for such implementation of media content.

9 *Using the CEFR: Principles of Good Practice*. Cambridge : Cambridge University, Esol Examinations, 2011. [online]. [2017-11-03]. Available at: <<http://www.cambridgeenglish.org/images/126011-using-cefr-principles-of-good-practice.pdf>>.

10 KRASHEN, S. D.: *Principles and Practice in Second Language Acquisition*. South California : University of Southern California, 1982. [online]. [2017-11-03]. Available at: <http://www.sdkrashen.com/content/books/principles_and_practice.pdf>.

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12 ZÁRUBOVÁ, H.: *Súčasný prístup a metódy vo výučbe cudzích jazykov*. In ZÁRUBOVÁ, H. (ed.): *Perspektívy výučby cudzích jazykov pre 21. storočie*. Trnava : UCM in Trnava, 2010, p. 123.

13 OBDRŽÁLEK, Z. et al.: *Didaktika pre študentov učiteľstva základnej školy*. Bratislava : UK, 2003, p. 142.

14 LINCÉNYI, M., POLAKEVIČOVÁ, I.: *Implementation of Media Education in Central and Western Europe*. [online]. [2017-04-11]. Available at: <<http://www.prohuman.sk/pedagogika/implementation-media-education-central-and-western-europe>>.

2 The Semiotic Approach

Semiotics¹⁵ studies the functions of signs which we use in order to communicate verbally, non-verbally and visually. The Semiotic Approach to English language teaching examines, as Şenel¹⁶ states, how using signs, symbols, icons, and several other semiotic elements engaged in verbal, nonverbal, and visual communications can streamline the teaching / learning process in English classes. According to Şenel, there are seven principles¹⁷ of semiotic approach to language acquisition:

- Signs and languages are interrelated with each other.
- Language learning is a sign learning in all aspects.
- Language learning is a concentrated way of sign learning, signs are the building blocks of conveying messages.
- Language learning is reinforced by iconic signs and signs.
- In every culture, a sign represents a code of its own.
- Signs represent something meaningful.
- Culture is a sign system and communicates itself through signs.

As the strong interrelation between signs and language suggests, it is vital that English language teachers incorporate the principles of semiotic approach into their lessons. The following chapters of the paper use Pierce's classification of signs¹⁸ and offer ideas of how to do so using media content and boosting students' critical thinking.

3 Index

Based on Pierce's classification of signs,¹⁹ it is characteristic for an index that there is a physical or other contact, including a causal relationship, between the bearer and the object of a sign, e.g. smoke as the sign of fire, fever as the symptom of an illness or dark sky as the precursor of a storm. The examples of utilising and exploiting indexes in teaching English:

3.1 Pictures from newspaper or magazines,

Either from the print or on-line versions - on the basis of causal and physical signs students are supposed to create sentences about a picture. The sentences have to

15 Semiotics is the theory of the production and interpretation of meaning. Its basic principle is that meaning is made by the deployment of acts and objects which function as "signs" in relation to other signs. There are two major traditions in European semiotics: F. de Saussure, semiology; and C.S. Peirce, semiotics. Saussure's approach was a generalization of formal, structuralist linguistics; Peirce's was an extension of reasoning and logic in the natural sciences (for more information, see: *Semiotic Theories*. [online]. [2017-04-11]. Available at: <https://www.utwente.nl/en/bms/communication-theories/sorted-by-cluster/Public%20Relations%2C%20Advertising%2C%20Marketing%20and%20Consumer%20Behavior/Semiotic_Theories/>).

16 SENEL, M.: The Semiotic Approach and Language Teaching and Learning. In *Journal of Language and Linguistic Studies*, 2007, Vol. 3, No. 1, p. 119. [online]. [2017-06-12]. Available at: <<http://www.jlls.org/index.php/jlls/article/view/42/42>>.

17 Ibidem, p. 120-121.

18 *Semiotika*. [online]. [2017-06-12]. Available at: <<http://hyperlexikon.sav.sk/sk/pojem/zobrazit/autor/10/semiotika>>.

19 Ibidem.

bear a message that cannot be doubted. For example, the sentences about the picture below could read:

- They are enjoying their time together.
- They know each other quite well.
- *They are husband and wife.* (This sentence, however, can be doubted.).²⁰



Picture 1: Using Pictures

Source: *Happy Couples*. [online]. [2017-11-05]. Available at: <<https://i.pinimg.com/736x/80/42/1b/80421bf8be5c81956a730e472f2f4c4d--together-forever-happy-couples.jpg>>.

Creation of such sentences may pose a challenge for the students and a follow-up discussion will lead them to challenge the assumptions on the basis of which they had created the sentences, which is, according to Brookfield,²¹ the first step for critical thinking to occur. Petranová²² stresses the importance of leading the students to engaging their critical thinking as its development enables its users to see the world as it is, in its authentic reality, not the media reality, and thus increase their freedom and enlarge the opportunities of asserting themselves in practical life. The choice of topics teachers can raise via this activity is very wide and may reflect social, political, environmental issues, human relationships or any other topics the educators wish to address and discuss.

3.2 Commercial spots and videos

Serve as a variable source of activities. Teachers might play them whole or only their parts, with or without sound or visual, they may use them to practise conditionals, expressing cause and result, narrative tenses or future tenses (what happened before a particular point in the video or what is going to happen afterwards), etc. On top of exploiting the videos languagewise, they provide an opportunity to address a wide range of phenomena, such as the phenomena of consumerism, cultural habits or social relations, as in the example below which is a Christmas commercial spot²³ for a major British retailer:

20 They do not necessarily need to be husband and wife. They might be siblings, relatives or just close friends (remark by the author).

21 Critical thinking happens first when we try to discover the assumptions that influence the way we think and act...Critical thinking involves deliberately trying to find out what these assumptions are (for more information, see: BROOKFIELD, S. D.: *Teaching for Critical Thinking*. San Francisco : Jossey-Bass, 2012, p. 11).

22 PETRANOVÁ, D.: *Mediálna výchova a kritické myslenie*. Trnava : FMK UCM in Trnava, 2013, p. 15.

23 *Mog's Christmas Calamity*. [online]. [2017-11-05]. Available at: <<https://www.youtube.com/>>



Picture 2: Using Commercial Spots and Videos

Source: *Case study: Sainsbury's Wakes up Mog the Cat for Christmas Calamity.* [online]. [2017-11-05]. Available at: <<http://www.netimperative.com/2015/11/case-study-sainsbury-wakes-up-mog-the-cat-for-christmas-calamity/>>.

Pictures and videos form a significant part of digital natives' communication, hence teachers might wish to utilise this type of media content in order to teach and entertain their students and teach them a wide variety of language features at the same time. Furthermore, it may serve as a platform at which topics related to media and society can and should be addressed.

4 Icon

Based on Pierce's classification of signs,²⁴ an icon is such sign where there is a clear visible similarity between sign's bearer and its object. According to the degree of similarity we can distinguish between three types of icons: image, diagram and metaphor. The examples of utilising and exploiting icons in teaching English:

4.1 Using iconic images of popular culture

Can engage students' critical thinking, introduce some milestones of popular culture to them and, at the same time, help them acquire the desired language, for example modal verbs of deduction as in the example below.

Ikon
Príklady využitia vo výučbe:

1. Využitie ikonických **obrazov** populárnej kultúry - študenti **obrazy postupne odkrývajú a hádajú, o aký obraz ide - napríklad pri osvojovaní si modálnych slovíec dedukcie.**

Picture 3: Using Iconic Images

Source: Author's digital worksheet, screen print. Source of used images: Google, 2017

24 *Semiotika.* [online]. [2017-06-12]. Available at: <<http://hyperlexikon.sav.sk/sk/pojem/zobrazit/autor/10/semiotika>>.

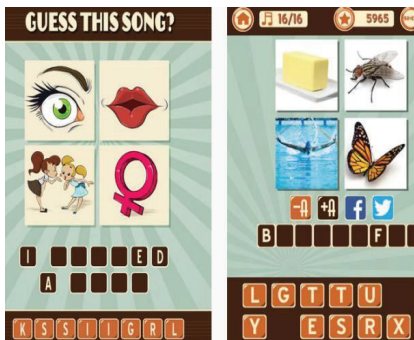
Students gradually unveil the pictures, where the hidden images represent a selection of iconic pictures for the past four decades and guess what these might be: *It could be some children bathing in a river..., It might be connected with landing on the moon..., It must be the cover of Nirvana's Nevermind..., It can't be a still nature scene...*

4.2 Using pictograms, emoticons and emojis

Can serve as communication through diagrams, for example in group communication via mobile applications such as WhatsApp or Messenger or via social networks like Facebook²⁵ or Edmodo.²⁶ The language that is practised here may focus on expressing feelings or emotions, describing activities or acquiring new vocabulary. Teachers can benefit from the fact that such communication is natural for digital natives and adjust the activities to best serve their needs and expectations from a particular lesson.

4.3 Using game applications such as 4 Pics 1 Song or 4 Pics 1Movie

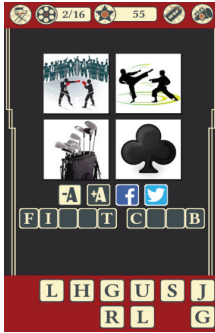
In which the players have to guess the name of a particular song or a film based on four visual hints. Thus they practise their logical thinking, vocabulary and spelling. The activity can be carried out in class, either frontally or in groups, depending on the school's technical furnishing, or individually, especially with the students who are interested in popular music or movie culture.



Picture 4: 4 Pics 1 Song Application - screenshot

Source: *4 Pics 1 Song App for Hardcore Music Fans* [online]. [2017-11-05]. Available at: <<http://www.phonesreview.co.uk/wp-content/phoneimages/4-Pics-1-Song-app-for-hardcore-music-fans-main-pic1.jpg>>.

- 25 At a certain period of time, at around 2010, Facebook was on the edge of being accepted as an educational tool. However, the obstacle was that such use of this social network could lead to the unwanted intrusion of educators into what students see as their social space (for more information, see: WANKEL, C.: *Educating Educators with Social Media*. Bingley : Emerald, 2011, p. 239).
- 26 Edmodo is a free social networking and microblogging service designed specifically for education. Teachers and students can send notes, links, files, alerts, assignments, and events to each other in a secure environment. Teachers can create groups for each of their classes which are self-contained and no one without access may view the group's content. Group/class members can easily share files, videos and links in a closed environment that is free from spammers and Internet predators (for more information, see: WANKEL, C.: *Educating Educators with Social Media*. Bingley : Emerald, 2011, p. 24-27).



Picture 5: 4 Pics 1 Song Application- screenshot

Source: *4 Pics 1 Movie!* [online]. [2017-11-05]. Available at: <<https://play.google.com/store/apps/details?id=com.gamecircus.moviez>>.

5 Symbol

Based on Pierce’s classification of signs,²⁷ in the case of symbol there is no physical or causal relationship or similarity between the sign’s bearer and its object. The decisive meaning making factor when talking about symbol is convention. The relationship between a sign’s bearer and its object is based on an agreement, tradition or on a direct designation by the signs’ user. The majority of words fall within this group. The examples of utilising and exploiting symbols in teaching English:

5.1 IPA - International Phonetic Alphabet

Is a system of symbols representing sounds in English. Practising and acquiring it can significantly help students achieve better pronunciation, hence understanding of their speeches. Subsequent practice of pronunciation of a continuous speech, as well listening comprehension, can be aided by the *Natural Reader* website.²⁸

		monophthongs				diphthongs		Phonemic Chart	
		i:	ɪ	ʊ	u:	ɪə	eɪ	voiced unvoiced	
VOWELS		sheep	ship	good	shoot	here	wait		
		e	ə	ɜ:	ɔ:	ʊə	ɔɪ	əʊ	
		bed	teacher	bird	door	tourist	boy	show	
	æ	ʌ	ɑ:	ɒ	eə	aɪ	aʊ		
	cat	up	far	on	hair	my	cow		
CONSONANTS		p	b	t	d	tʃ	dʒ	k	g
		pea	boat	tea	dog	cheese	June	car	go
		f	v	θ	ð	s	z	ʃ	ʒ
	fly	video	think	this	see	zoo	shall	television	
	m	n	ŋ	h	l	r	w	j	
	man	now	sing	hat	love	red	wet	yes	

Picture 6: IPA- International Phonetic Alphabet

Source: *Opinions on International Phonetic Alphabet.* [online]. [2017-11-05]. Available at: <<http://www.writeopinions.com/international-phonetic-alphabet>>.

27 *Semiotika.* [online]. [2017-06-12]. Available at: <<http://hyperlexikon.sav.sk/sk/pojem/zobrazit/autor/10/semiotika>>.

28 *Natural Readers.* [online]. [2017-06-12]. Available at: <www.naturalreaders.com>.

5.2 Visualisation

May, according to Rinvolucri,²⁹ help the effort to remember difficult words (abstract words, frequently confused words, words where spelling mistakes often occur, false friends). Visualisation activities can be boosted by using a visual aid students can create themselves using the Wordle web site.³⁰



Picture 7: Wordle visualisation aid

Source: Wordle. [online]. [2017-11-05]. Available at: <<https://uwcitiescollab.wordpress.com/2012/01/19/wordle/>>.

There are a plenty of possibilities at applying the semiotic approach using media content within the communicative teaching of English language. The choice and alterations of a particular activity depend on the aim of the lesson, technical equipment of the educational institution, teachers' skills, and last but not least on students' needs and preferences. The following could be used:

1. Web sites:

- BBC Learning English;
- Edmodo;
- Google Images;
- Google Maps;
- Natural Reader;
- TED - Ideas Worth Spreading;
- Wordle;
- YouTube.

2. Mobile applications

- 4Pics 1Song;
- 4Pics 1Movie;
- Animoto;

²⁹ BAKER, J., RINVOLUCRI, M.: *Unlocking Self-expression through NLP*. Peaslake : Delta Publishing, 2005, p. 65.

³⁰ Wordle. [online]. [2017-06-12]. Available at: <www.wordle.net>.

- AR Flashcards;
- Booths (Mix Booth, Aging Booth, etc.);
- News Republic;
- Songify;
- Tellagami.

Conclusion

The relationship between media and education and its effective mastering poses a challenge people engaged in education have been facing for years. It is a task that requires a lot of effort and calls for a wide mutual cooperation between the public sector and civil society. According to Macedo,³¹ “the popular press and 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”, a fact that does not come as a surprise considering the amount of time digital natives spent online and the variety of engagements this space offers. If educators cannot keep pace with digital natives, it is crucial that they do not fall too much behind them. According to Lojová,³² 21st century teachers should continuously improve in mastering computer technology to be able to use information-communication technologies in teaching. Media cannot be taught without media. However, 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 media education as a cross-cutting topic in other compulsory subjects, English in this case. As Petranová³³ critically states, the importance of media education, teacher training and the need for development of critical thinking has been the subject of public discussion for two decades. Even though raising the competence of critical thinking is proudly claimed in both national and international documents, the practical implementation of particular methods and forms developing critical thinking in formal media education is very scarce. Such situation requires teachers to come up with an effective and responsible approach to developing students’ critical thinking. They choose topics and activities they find interesting, attractive, entertaining and appropriate for particular audience and most feasible in particular conditions of a workplace. The communicative approach is not the only recommended approach in teaching English, but it definitely provides space for interactive, creative and critical interpretation of media content. This paper’s ambition is to inspire teachers of English, and possibly other subjects, to incorporate media content into their lessons and use it as a tool that will help students activate their critical thinking in relation to media.

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POTENCIAL OF VIDEO GAMES TO TEACH AND THEIR APPLICATION IN EDUCATION

Ivan Rokošný

Abstract

Digital games are one of the fastest developing media. Their application in to the educational system has a great potential to make education much more efficient and better. From games developed exactly for the cause of teaching, to entertaining games, this new media educate all generations of players. Main goal of this article is to analyse and highlight potential of digital games as an instrument for teaching new skills, facts and information. Main part of the article is focused on games, which teach gamers unwittingly. As a conclusion article brings analyse of current state and suggestions for the future. More specifically, which methods could be used for integration games in to education.

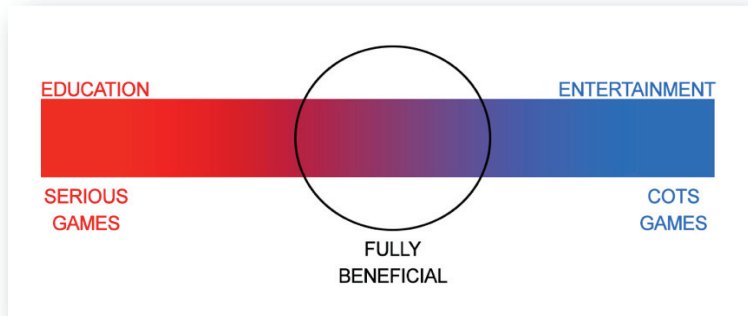
Key words:

Commercial-off-the-shelf. Digital game. Edutainment. Serious game. Tangential learning.

1 Introduction: Edutainment as a tool

Video games are one of the fastest growing media, with enormous potential to educate. Inclusion of video games in educational system is up to scientific debate but it has plenty of advantages to traditional methods. We are speaking about whole spectrum of video games. We can divide industry to two sides (as seen on picture n.1.). On one side we have serious games – specifically created for education. On the other, we have COTS (commercial-off-the-shelf), commercial games, which are created mainly for entertaining purposes. In this article we will focus on both, but mainly on commercial games and point out many ways and forms how games can improve skills and learn whole new ones. The key in the learning with new technology should be edutainment. The concept of edutainment combines learning new things with the joy of being entertained. It is a modern platform how to motivate younger generations to learn new facts differently. Not manually memorizing facts, but by putting a gaming experience in teaching. *„Computer games combine art, technology in an amazing natural and compelling way, more importantly, they combine play and learning in an amazingly natural way.“*¹ Edutainment video games are video games that have an educational goal as part of the game's mechanics, but using an entertaining form of gameplay and sometimes contains licensed characters or environment. Typical edutainment game teaches the player skills like typing, math, geography, history, but can also develop social skills like teamwork or sharing. Majority of edutainment games are aimed at younger children. Edutainment games are much less complex than COTS games, so author sees as fully beneficial state for educational purposes, when edutainment games have the budget, technology and mechanism of COTS games, so they can teach but are appealing for gamer.

1 ZHANG, X. et al.: *Entertainment for Education: Digital Techniques and System*. New York : Springer-Verlag Berlin Heidelberg, 2010, p. 361.



Picture 1: Scale of video game industry

Source: Own processing, 2017

Edutainment should be new key in finding a way to teach and educate. Digital games have overwhelming potential to learn new things not only by motivating players with prices and rewards (e.g. trivia games), but also they could teach even if it is not a main purpose of the game. „*We have commercial off-the-shelf (COTS) games, which are designed specifically for entertainment, but may also offer educational elements and [players] may learn new facts and train new skills even unwittingly.*”² Game developers don't necessary need to create educational game to educate. This article will mainly focus on the case, where game teach unwittingly. But we need to make clear what are the advantages of edutainment in its core, a part from standard teaching models.

1.1 Educational games as a key to learning

Let's start with focusing on teaching. In the traditional classroom model, it is typical for the individual teacher stand in front of the group of students and lecture them. Since students will learn at the different speed, it is possible that some students will be held back, on contrary some students will eventually get bored with the lecture, which decrease they motivation on learned subject. Classroom model is not engaging students on individual scale. On the other hand, video games tend to be much more engaging: instead of providing information over an extended class period, games provide small amount of information through difficulty stages. Many of those games provide through some quests (or sidequests) ability to put new learned data in the concrete problem, requiring active mind to solve the problem, which might not be the case of classroom model. Requiring active mind also generates difficulty scale, which can't be applied in non-individual environment (e.g. classroom model). It is traditionally considered for a game to provide play time (using learned facts in educational games) that is doable but challenging enough to be motivated getting better and master the game (in educational games – master the new field of interest). This achievement principle was well described by James Paul Gee: „*The achievement principle tells us that good video games reward all players who put in effort but reward*

2 BOWMAN, S: *The Function of Role-Playing Games – How Participants Create Community, Solve Problems and Explore Identity*. Jefferson : McFarland & Company, Inc, 2010, p. 99.

players at different skill levels differently. But there is more to this matter: Good video games give players better and deeper rewards as (and if) they continue to learn new things as they play (or replay) the game. This means that, in a good video game, the distinction between learner and master is vague (at whatever level of mastery one thinks one has arrived).⁴³ And the whole point of educational games is to master the game, therefore master the new subject (learning new language, communicative skills, etc.).

Game world also offers many platforms, on which individuals can practice real-life situations without real-life consequences. Take for example plenty of simulators. Airport tycoon, Transport tycoon, Zoo tycoon, Simcity, etc. They teach mechanism of real establishments in entertaining way. Simcity puts in the picture how is infrastructure working. The main task of Simcity game is found and develop a city from patch of green land, defining what buildings are constructed via developments zones: residential, industrial or commercial areas. With indicator of happiness of own inhabitants player needs to establish services while keeping stable budget. Simcity and other simulators teach players by fun on so many levels – architectural, economical, social, etc. More specific simulators can help also professional or students with ambitions to become professionals as managers – Zoo tycoon or Hospital tycoon. But there is more than business simulators which can help in educational system. Simulations allow doctors and nurses-in-training to perfect their diagnosis and surgery skills. As mentioned in Serious Games: Games That Educate, Train and Inform by David Michael and Sandre Chen: „Surgeons with video game experience perform thirty-seven percent better and twenty-seven percent faster at laparoscopies and suturing than surgeons who had never gamed.”⁴⁴ Gamification can and will affect a lots of aspects of future life, learning process without exception. *Gamification is basically application of game-design elements and game-design principles in non-game context.*⁴⁵ (Defining Gamificaton – A Service Marketing Perspective, Hutoari, Hamari). Edutainment and serious games are the future of learning, because they both have so many advantages over classic models of learning. But not only serious and edutainment games can teach. By using various methods even games made clearly for pleasure can teach us unwittingly.

2 Potencial of learning unwittingly

From the youngest to the oldest generation, video games can be used as a tool for learning. We firstly start with physiological level. Plenty of games, which require physical interaction can have a positive effect for the players. Games like Tetris or Ninja Reflex can massively improve reaction time of players. With the latest development of smartphone games, this is very popular type of games by users. Fast reactions on computer or smartphone are an amusing way how to increase both – computer/smartphone skills and also, they train brain. The BMC (BioMed Central) study used

3 GEE, J.: *What Video Games Have To Teach Us About Learning and Literacy*. New York : Palgrave Macmillan, 2003, p. 69.

4 MICHAEL, D., CHEN, S.: *Serious Games: Games That Educate, Train and Inform*. Boston : Cengage Learning PTR, 2005, p. 151.

5 HUOTARI, K., HAMARI, J.: *Defining Gamification – A Service Marketing Perspective*. [online]. [2017-10-29]. Available at: <<http://www.hubscher.org/roland/courses/hf765/readings/p17-huotari.pdf>>.

Tetris to monitor grey matter of adolescent girls, and tried to find out, if Tetris actually helps the brain within a 3 months of practice. The conclusion of study stated: *Using a 3 T MRI, we obtained structural and functional images in adolescent girls before and after practice on a visual-spatial problem-solving computer game, Tetris. After three months of practice, compared to the structural scans of controls, the group with Tetris practice showed thicker cortex, primarily in two areas: left BAS 6 and 22/38.*⁶ In summary, researchers found that the subject's grey matter had thickened, leading them to believe that the game is responsible for physical cognitive development. Reaction time was monitored and proposed as non-expensive way to sharpen motor skills in driving simulators. But it's not only about reactions. There are several studies how games can improve motor skills in general (e.g. for driving). The leader researcher Li Li of New York University Shanghai in China did with her team study exactly about whether is possible or not to boost your motor skills with video games. She stated: *"Our research shows that playing easily accessible action video games for as little as five hours can be a cost-effective tool to help people improve essential visuomotor-control skills used for driving."*⁷ Video games can help and improve physiologically. Gamers can have much better eye-hand coordination than non-gamers. Players who play action video games seem to learn a new sensorimotor skill more quickly than non-gamers do. A new sensorimotor skill such as riding a bike or typing, often requires a new pattern of coordination between vision and motor movement. Expert performance is defined by high level of coordination between them. As a result of successful sensorimotor learning, individual comes to perform these tasks efficiently and perhaps even without consciously thinking about them. Video games can and do for mind a lot more than pleasure. COTS games like Call of Duty can learn and improve motor, coordination or problem-solving skills a lot more than games which are specially designed for that. As stated by Jane McGonigal: *„Traditional video games are more complex and harder to master, and they require that the player learn a wider and more challenging range of skills and abilities. Therefore, if you are particularly interested in cognitive benefits, I encourage you to play ordinary video games that are challenging and new to you, and not to spend your limited game play hours on simple ,brain trainers.“*⁸

With the expansion of VR games, there is a way, where games can also helps stay active and perform physical activity (PA) more often. From WII U console with small control of playing golf or tennis, through XBOX's kinect to phenomenon from year 2016 – Pokémon GO. This game was widely accepted by public health organisations. The main reason is encouraging players to the physical activity. As stated in Journal of the American Heart Association, the conclusion of the study led by Ying Xian: *„Pokémon GO participation was associated with a significant increase in PA among young adults. Incorporating PA into gameplay may provide an alternative way to promote PA in persons who are attracted to the game.“*⁹ A part from increasing

6 HAIER, R. et al.: *MRI Assessment of Cortical Thickness and Fuctional Activity Changes in Adolescent Girls Following Three Months of Practice on a Visual-spatial Task*. [online]. [2017-11-04]. Available at: <<https://bmcrenotes.biomedcentral.com/articles/10.1186/1756-0500-2-174>>.

7 LI, L., CHEN, R., CHEN, J.: *Spending Hours Playing Video Games Really Does Improve Your Motor Skills*. [online]. [2017-11-05]. Available at: <<https://www.sciencealert.com/playing-games-can-improve-your-motor-skills-and-your-driving-says-study>>.

8 MCGONIGAL, J.: *SuperBetter: A Revolutionary Approach to Getting Stronger, Hapier, Braver and More Resilient*. New York : Penguin Press, 2015, p 182.

9 XIAN, Y. et al.: *An Initial Evaluation of the Impact of Pokémon GO on Physical Activity*. [online]. [2017-11-01]. Available at: <<http://jaha.ahajournals.org/content/6/5/e005341>>.

physiological skills, there is a potential to learn new information in games. To make it clear, the process of learning in games is social, player goes to game content not because he wants to be educated, but entertained. The gamer needs to learn and understand game mechanism. So the individual takes information and imitates own surroundings of game world or if its online game, from other players. In this process gamer learn unwittingly. This process goes through incidental learning. „It takes place when a person goes to media content for purpose of entertainment – for fun or diversion – or even to the news for information. The individuals has no intention of learning about whatever is in content and indeed has no realization that such process is taking place.“¹⁰ So while being entertained, individual unwittingly acquires new knowledge and information about the people, situations and context. We have a various examples how video games improve not only knowledge and intelligence, but social skills and helps to deal with pressure of todays society. Take for example one of the biggest online MMORPG games – World of Warcraft (WoW). In WoW player controls avatar in open-world environment, exploring landscape, fighting various monsters, completing quests, and interacting with avatars of another players. From one point of view we can talk about WoW as a new and helpful educational tool. A part from learning social skills, such as – leadership, sharing, taking responsibility for your actions (WoW is played in real time with other players), it learns how to communicate, how to work in team and also how to distinguish your role in the team. In WoW and many others MMORPG (Massivle Multi-Player Online Role-Playing Game) is almost certain, that group of players create guild – interacted group with certain skills of their avatar to contribute defeating enemies, which are undefeatable by individual. If the cooperation doesn't work, team fails. It is the same with all others multiplayer online games, where is necessary to work with the others in a team. It fits in multiplayer games in general. Another aspect is communication itself. Since, as we mentioned, WoW is played in real time, players need to adapt common language which they have to use and adapt to it fast – either from chat integrated in the game, or through the team-speak (communicating together through headset).



Picture 2: Type of chat in MMORPG game World of Warcraft

Source: *Type of Chat in MMORPG Game World of Warcraft*. [online]. [2017-11-2]. Available at: <<https://media-curse.cursecdn.com/attachments/209/268/c2173249c513f495654161128dd4cabd.jpg>>.

10 DeFLEUR, M., DeFLEUR, M.: *Mass Communication Theories: Explaining Origins, Processes and Effects*. Thames : Routledge Press, 2009, p. 75.

We might say, that every player, who is good at gaming, but bad at communication, can't reach top level and master the MMORPG game. It's not only about understanding other players, but understand the game itself. Also plenty of individuals are feeling much free speaking from their avatar, "speaking by typing" and can interact and find new social connections without feeling anxiety. Some people prefer online environment, as opposition to face-to-face communication. It allows more time to formulate their thoughts and decreasing the level of insecurity in the speech. Also repeated phrases can adapt in their speech so they are increasing vocabulary and practice own or foreign language. Specifically focused on gamers, who are not native English speakers, these games can help with improving English on so many levels. From communicating with other gamers, completing tasks and quests needed to move to the next stage of the game, to looking for answers or cheats on the internet. Even the youngest generations playing games in non-English countries could and can easily adapt words like: main menu, options, multiplayer, etc. even without any basics of English in school. That is obviously not the case of games, which have localization for the market – games are redubbed or have subtitles. Exactly media as games, movies and TV shows can teach how to use specific phrases and words to complete some task, which can be later used in future situations outside of game environment. In summary, gamers, without their notice are adapting various of those skills, which are applicable in to the real life. It also can be considered as much more effective way, than classic book learning model, because it demands much higher level of interaction between individual and text. As we speak about language learning, the gamer will put the phrases and connects them with experiences of fun, which they have by playing and enjoying the game. The same is with history learning – learning dates or important events is much more effective, if student connects them with enjoyable experience instead of memorizing the dates, which are without any pleasure motivation only numbers and dots for them. The emotion is one of the key in linking memory and new learned facts.

2.1 Tangential learning

Video games (made for pleasure, not for educate) have one great advantage in learning over classic methods. We call it tangential learning. It is the process by which people self-educate if a topic exposed to them in a context that they already enjoy. So it doesn't teach gamers on the first level, but it grabs their attention and unwittingly forces some part of audience to educate themselves in the field of study. For example, by playing music-based video games (e.g. Guitar Hero), part of the audience can grow bigger interest in playing real instrument. Or take for example historical games, which are based on real, non-fictional history events. Just by playing Age of Empires or Rome: Total War, some gamers will develop interest in real events which can lead to self-educational process of studying actual events like battle of Cartago or fall of Roman Empire. In tangential learning, everything is about motivation. How to put serious context by fun way. By referring to Shakespear or Faust works in game environment, it can encourage gamers to read the original works. It is not game designer responsibility or duty, but it is a way how to put the historical context precisely, but in entertaining way. History learning can be taught through video games – Assassin's Creed series can teach a lot about renaissance (by putting Leonardo Da Vinci in to the game many of gamers became interested in him on the deeper lever), or creating FPS (First Person Shooters) like Battlefield and Call Of Duty, which can

motivate to learn more about World War 1 or World War 2. „A simple example of tangential learning is the *God of War Trilogy (2005-2010)*. Each game takes place in the world of Greek mythology, and follows a single character's story. It creates an enjoyable and memorable experience where in the layer faces off against mythic beasts, ancient puzzles and challenges the pantheon of Greek gods. Participating in such a positive and interesting experience spurs the player into learning about Greek mythology, something that they are now passionate about, and/or emotionally involved in.“¹¹

But games don't need to be historically accurate to teach actual facts. Classic educational school model provides only facts. In games individual is part of the environment, feels the atmosphere, their actions have impact. This inversion factor is crucial, because that is catalyst of motivation to learn about what gamers play. About it's setting, timeline, consequences. Just by playing fictional story of WW2 can be motivation to read a book or watch documentary about actual events. Just by referring things, names and events can open doors to learning in any kind of topic. Naming main characters, places, artefacts as a reference to actual historical figure or events. This method can be very effective, but game designers should make a difference between actual reference and random name, which can be very easily reached by highlighting actual references (main character could be called Socrates, Platon or Nietzsche).



Picture 3: Process of tangential learning

Source: *Process of Tangential Learning*. [online]. [2017-11-1]. Available at: <<https://pathwaystrainingandelearning.wordpress.com/2015/07/01/137/>>.

Another great tangential method, or learning method in general is using loading screens to unwittingly teach something. It is a dead space between the game levels, and while gamer is waiting, this space can be used for putting a reference of the mentioned game (object, character or place) in to the context of the real events. For example, main character in fantasy game has a sword named Excalibur, loading page could put that in to context with King Arthur and this simple screen can increase interest in learning about British mythology. Tangential learning together with process of gaining new knowledge from social spectrum can be the future of educating in entertaining way. But tangential learning is not a perfect method. Most of the gamers will go straight to Wikipedia, which is powerful, but not relevant source. People on the internet generally are not used to evaluate their sources. As mentioned by Robert Rath: „*While games might inspire players to seek out information and may even model doing so in gameplay, they don't teach players how to evaluate the information they find. Though common sense dictates that the amount of dubious content on the internet would sharpen our source criticism skills, many people online cannot tell a credible source from a spurious one.*“¹² So the next question which stands

11 FERNANDO, K.: *Games for Education - Tangential Learning*. [online]. [2017-11-01]. Available at: <<https://pathwaystrainingandelearning.wordpress.com/2015/07/01/137/>>.

12 RATH, R.: *Journal of Game Criticism*. [online]. [2017-11-5]. Available at: <<http://gamescriticism.org/articles/rath-2-1/>>.

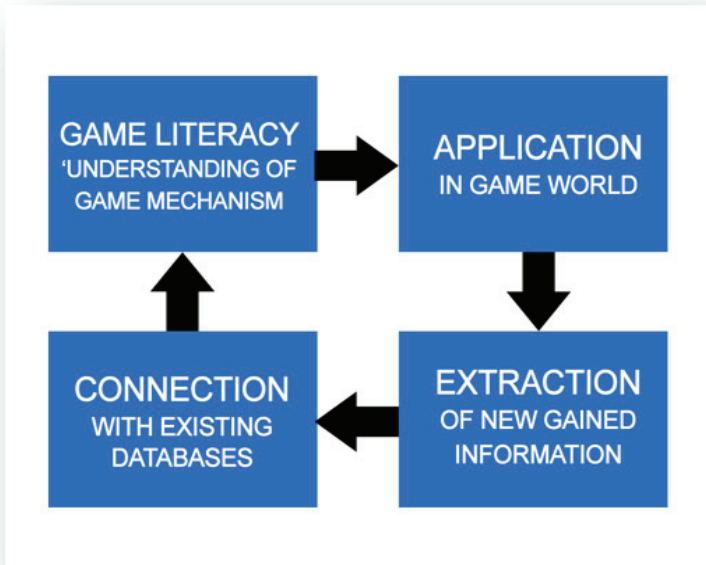
with applied tangential learning in games is, how to make gamers to check facts and evaluate them?

Conclusion

As we pointed out, there are lots of ways how to unwittingly adapt information from gaming. Serious games and edutainment should be applied in the educational system with many advantages if compared with classroom model. Also there is sometimes overlooked potential of teaching foreign language. Game developers should be creating language packs, which offers part English – part different (target) language and put them side by side to the game. This could be applied in any type of the game. Starting the game, the plot and tasks should be explained in both languages, and following the development of player in the story, it would be possibility to transform most of the important text only to English. By this method younger players wont learn the new words and phrases phonetically but also adapt the true meaning and pronunciation of the new learned text. Another form, which could be used is labelling. Labelling can be used for existing games but it should be used in the future, because right there is unused potential of games. As we mentioned, video games can teach about historical context using references. By labelling game design can be much more educative. Basically, it is about connecting dots together. Every game could have a pack for specific type of topic (biology, geography, history). In practice, in MMORPGs every gamer has spells, which gamer needs to understand to master their avatar. What labelling does is, that changes the names of the spells, but don't change the effect. So instead of using name or description of spell, which doesn't refer to anything real, names of the spells should contain at least a bit of information which can be helpful. So even by playing some online MMORPG in class (or at home), gamers would fulfil the task and unwittingly learn new facts about the subject using game model. For example, fire spells causing some damage, could be re-labelled with names of actual big historical fires or historical places that burned down. The key in the learning and in labelling itself is association.

As we pointed out, there are many potential ways how to use gaming to learn new facts. There are possibilities how to include even COTS games in education. As a first step we need to focus on game literacy. Before we use advantages of game environment for teaching new facts, we need to educate potential students in game mechanism itself. As seen on picture no.2. below, first step should be understanding the game, all its rules, setting and background. If we fulfil this task, we can applicate learned data to use the game properly. After playing the game and using mentioned methods, we can extract the new gained information (from any kind of area – history, geography, foreign language). The last step is through method of tangential learning. Some percentage of students will be motivated through positive experience of the game to learn more about new gained information by using self-education. Many of popular COTS games have their own databases of game world and this database could be prelinked or connected with popular databases (e.g. Wikipedia). Through this process, even games that are not created for educational purposes could educate and be applied in school systems. We can't forget that we need to encourage students re-check the source (Wikipedia offers quotations to another literature). Once the circle

is complete, we can go back to step one, and start the process with another or even the same game again. Games can't teach, if we don't understand them, but after this process is completed, we can extract lots of information just by playing.



Picture 4: Graph of recommended mode of application games in education

Source: Own processing, 2017

Serious games and edutainment has its place in the near-future educational structures. Video games are rapidly growing new media, and has an enormous potential for future education. But there are also so many reasons why we should integrate not only educational games, but also COTS games to the structures. This is a new and innovative way, which needs time to be properly studied and research all the aspects of application games in education. But still, games which are made for amusement and entertaining purposes only still carry a lot of information, which can be easily extracted, applied and used outside of game world.

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THE COSPLAY PHENOMENON AND ITS POSITION IN THE CURRENT DIGITAL AGE

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Abstract

The position of represented images in digital media, especially in digital games, focuses on the ideal body presentation. Cyberspace of digital media provides a possibility of free manipulating with the body in the socio-cultural reality. Influence of digital media is also manifested in the phenomenon called cosply. Cosplay is known as an avatar imitation in the real-world sphere – for example as a characteristic costume dressing. The main aim of the paper is explanation issues such as a phenomenon cosply. To achieve the goals the author uses typical logical and conceptual practices. A presence of cosplay subculture as a tool for the real human body experimentation remains a subject of discourse analysis. First of all, the author defines corresponding terminological axis within the scope of this contribution. The following sections present a specific expressions of the cosplayers´ subculture. The author clarifies an evolution and a different ways of “cosplay presence” with the special emphasis on the impact of represented digital images to its application in creating real human body. This impact is reflected precisely in a pertracted subculture.

Key words:

Body experiments. Cosplay. Cult. Cyberspace of digital media. Digital games. Fandom. Represented images. Subculture. (Virtual) body.

1 Generation of cosplayers in the era of digital media – an introduction

Digital media, which have become a specific phenomenon of the modern era, have an impact on the formation of the whole generation of young people, who are capable of acquiring principles of using new technologies quickly compared with the average population. On the other hand, we can see a substantial influence of digital media on the young people´s conduct and behaviour. They are equipped by the ability to adapt quickly to new technological conveniences, which they subsequently implement to their benefit, among other things also in constructing their own identity. For experimenting with human physical identity by implementing different “beauty supplements” based on the broadcast simulated image, or for dressing in costumes distinctive for concrete virtual character, we use an umbrella term “play of costumes”, “role play” or a coined term “cosplay”. The main aim of the article is to map the phenomenon “cosplay” and to clarify concretely the construction of human body from the perspective of the given subculture. For studying specialised literature we utilised relevant methods of logical text analyses (analysis, synthesis, induction, deduction etc.). By having based our study on theoretical concepts of several experts in this area and supplementing them by the results of the author´s own observation, specific expressions of the subculture of cosplayers are identified. The following part of this contribution analyses the influence of represented images broadcast by digital media, mainly by digital games, on the experimenting with a real human body, which is present in the discussed subculture. The final chapter is built up in the form of a short reflection on the examined subject matter. It also includes a summary of knowledge acquired in the previous parts of the text.

The introduction to the subject matter has led us to clarifying of the relevant terminological axis. The first to mention is the term “cosplay”, which was formed by

shortening of two words – “costume” and “play”. We use this word to label a person, or a whole group of people who are dressed in a costume representing living, fictional characters, or even various nonliving objects. Whether we speak about actors, their film or television roles, serial, comic or game characters, all these above mentioned characters become the means for creation of the phenomenon called “cosplay”. The principle of “play of costumes” consists in two aspects. In the first place, it is the expression of the users’ interest in the game character by “reincarnating” into its form, for which purpose the earlier mentioned costume is used. The second aspect is their membership in the community of people with similar interests. The costumes they produce are presented during fan meetings, so called “cons” (*Dragon*Con, London Expo, Burning Man* or popular *Comic Con International*), ranging from several hundreds to millions of visitors. These places also provide an opportunity to participate in numerous cosplay competitions, creative workshops or combats, for example in playing computer games. Cosplay could be thus in general defined as shared, experienced corporatized game space, by which a certain type of fandom is created. It is a community of supporters of media contents, mostly sci-fi and fantasy genres, who gather in various clubs, organisations and meet at theme festivals. Based on the above mentioned, we claim that fiction and fantasy constitute a natural and the most important element of similar “playful activities”, and that is why “cons” are so immensely attractive for the target audience. This form of performance became a part of popular culture at the beginning of the 1990s. Through interconnection with comics, anime and digital games, cosplay transformed into an exceptionally popular mainstream subculture, which calls for increased attention of the experts in this field. On the other hand, surprisingly, we speak about relatively little researched form of receiving of (trans)media content. Cosplay is, mainly in the area of game studies, often overlooked but significant category enabling us to analyse the process of construction of the body and identity in real players’ lives, the users of digital media, from a brand new perspective.

2 The subculture of cosplayers, its origin and ways of presentation

Japanese art from the beginning of the 20th century entitled “shujo art” (paintings linked with fashion design) represents one of the fundamental factors of the birth of “costume plays”. Sketches of suits, dresses and other fashion accessories refer to the roots of this phenomenon. In both cases there is an emphasis on presenting, attire and imitation.¹ The term “cosplay” itself was used the first time at the end of the 20th century, concretely in 1983, when a Japanese theoretician N. Takashi visited an event *Science Fiction Convention*, which took place as a part of *Worldcom* in Los Angeles. N. Takashi was amazed by the elaborate costumes, which he could observe at the event. After his return to Japan, he decided to inform the Japanese public about his experience through local sci-fi magazines. He created an immense interest in this form of presentation among the readers by the articles he published. This form was consequently named by the term “cosplay”. At present, Japan is still considered to be a kind of “Mecca” of cosplay and closely linked to it “anime” (animated serials, films

1 TAKAHASHI, M.: Opening the Closed World of Shojo Manga. In MAC WILLIAMS, W. M. (ed.): *Japanese Visual Culture: Explorations in the World of Manga and Anime*. Armonk, New York: M. E. Sharpe, 2008, p. 116.

done in typical Asian painting extending to fantasy, sci-fi and horror).² In the course of the following years, cosplay spread in a mass way to the rest of the world, mainly to the west, where it is used as a decoration of every larger event or a festival. Blockbuster productions from the studios of big American film, serial and game companies (e.g. *Disney Pictures*, *Marvel*, *Blizzard Entertainment* and others) became popular among cosplayers, the people participating in the building of cosplay. Although traditional Japanese art “shuho art” linked with cosplay and anime has its stable supporters in the west culture, costumes of *Superman*, *Hulk*, *Captain America*, *Lara Croft*, *Darth Vader* and other American superheroes, action characters or “villains” make up a vast majority of masks presented at “cons”.

With the growing popularity of cosplay worldwide, “play of costumes” started to have significant influence on advertising and marketing industry. Virtual characters which inspire cosplayers are usually copyrighted by media creators or distributors. Well-known professionals who have their own fan base have permission, mainly from production companies, to use these “costume symbols”, or they “have an agreement” directly with the publisher. The goal of this activity is to use cosplayers as advertising to make a given company known. It is this way that the successful marketing focused around the phenomenon entitled “cosplay” works. The subculture created around this phenomenon – youth subculture, fandom subculture or better said, subculture of cosplayers, have a substantial influence in organising various thematic events. It participates on creating film characters (so called “fan-art character” or “fan-films”) and it has great impact on current fashion trends and so on. Cosplay is becoming a hobby, lifestyle and a place, where its members can express themselves without fear and they are not judged for their behaviour. Role-playing, which helps the cosplayers to imitate the features of a simulated character (vulgar appearance, aggressive behaviour, being dressed in the clothes of the opposite sex etc.), would be condemned without the existence of this subculture. Its members are informed about this controversial aspect of cosplay and they tolerate it to a great degree. The subculture of cosplayers is perceived as a certain utopian space, in which race, sex, gender and nationality conflict is absent. As J. Smolík states, members of similar youth subcultures are mutually interconnected through various symbols, rituals and they have similar interests, lifestyles, moral values, clothing and language. It is difficult to understand them without the knowledge of these symbols.³ Due to these reasons, the subcultures of cosplayers meet, even in this advanced digital age, with misunderstanding from several individuals, who simply do not understand the symbols and rituals spread by “costume play”.

With the aim of achieving a more detailed analysis of the subculture focused around cosplay, it is necessary to differentiate between the terms “cosplay” and “costume”. “Cosplay”, often substituted by a synonym “cosplaying”, is often perceived more as a subculture, fandom, whereas a costume is denoted “only” as a certain medium, thanks to which fans can become part of a corresponding community. In other words, cosplay exceeds a simple “wearing of a costume” by imitating a concrete virtual character in real life. As an example, we offer a witch costume with a typical spiky hat, long

2 TOMEŠKOVÁ, L.: *Vznik a vývoj cosplayingu a costume artu*. [Master Thesis]. Brno : Masarykova univerzita v Brně, 2014, p. 9.

3 SMOLÍK, J.: *Subkultury mládeže – Uvedení do problematiky*. Praha : Grada, 2010, p. 20.

black coat and a broom. In case of “play of costumes”, the function “a wizard” can be assigned a particular “wizard character” (e.g. film hero *Harry Potter*, *Doctor Strange*, game avatar *Witcher* and many others). Taking into consideration the above mentioned, we claim that cosplay consists of synthesis of two elements, “costume component” and distinctive behaviour (role-playing). There is one important rule in effect. Both of these components should correspond with the visual, personal and character elements of the imitated person. Cosplayers “choose” characters with clearly defined characteristics due to easier and more effective imitation. They are above all serial and comic characters. It is much easier to impersonate a half-god *Thor* with his superhero costume (long cape, magical hammer etc.) and the corresponding character traits (power, strong-mindedness, self-confidence) than to imitate a game avatar from popular computer and console game series *Grand Theft Auto*, which does not have clearly specified outward and inner characteristics. Game heroes are simply much more demanding to portray correctly, because their behaviour is in many cases identified only by the means of several “cut scenes” (short scenes complementing the story). The development of game industry resulted in an increasing trend to organise various meetings of digital games supporters. The subculture of cosplayers is thus widened by this media domain.

As for cosplay based on “materializing” of digital games, an exceptional emphasis is given on choosing the correct costume and the overall “role-play”, just as it is for films and serials. However, cultural precedents regarding the issue of “dressing in a game” and “dressing based on a game” are studied in more detail by distinguished cultural and media anthropologists V. Turner and R. Schechner.⁴ While playing digital games, the user immerses into an unreal world. This immersion, often substituted by the term “interactivity” or “playability” (gameplay), consequently creates a desired feeling of freedom in the player. It is the playability of a digital game that constitutes an important aspect, thanks to which a game can become a part of the of cosplayers’ subculture. It is because it expresses how entertaining the game is and to what degree it can arouse the player’s feeling of happiness and satisfaction. Playability of digital games is conditioned by the corresponding genre categorisation. Although the game genres are different from the literary, journalistic or film genres in a certain way, in all these cases they emphasise the representation of a certain existing occurrence or phenomenon⁵ – literary work, journalistic text, film or presently analysed digital game. It is true also in digital games that fantasy and sci-fi belong among the most rewarding genres in creating the subculture of cosplayers. Fans “choose” characters with clearly defined characteristics to imitate. *Thrall*, *Varian Wrynn*, *Blood Elf* (*Word of Warcraft*), *Sara Ryder*, *Shepard* (*Mass Effect*), *Beastmaster*, *Legion Commander* (*Dota 2*) and many others – in all cases they are characters originating from an imaginary world of games, which enables cosplayers easier and more effective way of their presentation in the real life. At the same time, these characters belong among the most imitated characters in the area of cosplay in digital games.

4 For more information, see: SCHECHNER, R.: *Performance Studies*. Adingdon : Taylor & Francis Ltd, 2012; TURNER, V. W.: *From Ritual to Theatre: The Human Seriousness of Play*. New York : Performing Arts Journal Publications, 1982.

5 APPERLEY, H. T.: *Game and Game Studies: Toward a Critical Approach to Video Game Genres*. In *Simulation & Gaming*, 2006, Vol. 37, No. 1, p. 8.

3 The impact of digital media on experimentation with human body from the point of the subculture of cosplayers

It is generally accepted that a subculture tries to differentiate from “the others” by its own specific lifestyle, way of consumption or by expressions. Its members build their own identity this way. Similar rules are applied for creating the subculture of “cosplayers”. This community is immense and equally diversified. Only someone, who actively participates on the corresponding cultural subsystem (e.g. “play of costumes” fandom, immersion into the virtual world through an avatar, identification with other users, and active participation in creating a certain social group and so on) can become its member. The subculture of cosplayers is becoming the foundation, which we can work with and study phenomena occurring in its background. First and foremost, it is necessary to explain the process of users’ immersion, members of a certain subculture, into the virtual world of digital media, including the retroactive influence of digital media on the experimentation with their identity. J. Meyrowitz claims regarding this that as soon as a new media appears and starts to be used, it influences us by generating a certain type of reactions, which take place by means of this media.⁶ This penetrating of represented media into everyday reality causes an effect called simulacra. This means that sculptured reality can project itself in real life. S. Gálik also agrees with this statement. In his opinion, cyberspace of digital media is our new existential space, in which we live our alternative lives. For this reason it is highly probable that life in cyberspace will influence also our real life.⁷ R. M. Geraci adds in the conclusion that immersion into the virtual state and identification with the characters (such as theatrical, film, animated and game characters, (author’s note)) represent a powerful opportunity for the users to remake and reconstruct their subjective selves.⁸ It is a complex but harmless process. It is harmless only until a person “gets lost” in this attractive “world of imitations”. Members of the subculture of cosplayers find themselves in a similarly complex situation.

We distinguish several reasons for the creation and presentation of the phenomenon entitled “cosplay”. In “play of costumes” it is mostly about expressing fans’ interest in the imitated person. Cosplayers can perhaps even be in a similar life situation as their “virtual idol”, who consequently becomes a role model for their behaviour, acting or experimenting with the outward appearance. The subculture also acts as a means of faster establishing contacts, on the basis of common interests of its members. It is almost impossible to recognise a fan of a particular digital game or a film in the crowd, but this socialisation is much easier by means of “play of costumes”. Another reason to participate in the subculture of cosplayers is the desire to be seen, wanted and to be more popular. M. McIsaac conducted an interview with several members of this subculture. One of her respondents was asked to explain reasons for becoming a member of fandom cosplay and he answered that he had been considered to be an ugly oddity by his peers for years. He was not satisfied with himself until cosplay

6 MEYROWITZ, J.: *Všude a nikde. Vliv elektronických médií na sociální chování*. Praha : Nakladatelství Karolinum, 2006, p. 269.

7 GÁLIK, S.: K problému identity člověka v kyberpriestore digitálních médií. In GÁLIK, S. (ed.) et al.: *Premeny identity člověka v kyberpriestore digitálních médií*. Łódź : KSIĘŻY MŁYŃ Dom Wydawniczy Michał Koliński, 2016, p. 8-9.

8 GERACI, M. R.: *Virtually Sacred. Myth and Meaning in Word of Warcraft and Second Life*. New York : Oxford University Press, 2014, p. 68-69.

helped him to change his attitude to life. Now he has more friends, he is satisfied with his appearance and he has increased his self-confidence.⁹ N. Yee and J. Bailenson claim that if avatars really participate in improving social life and mental balance of their users, virtual environment of digital games have thus become an extraordinary therapeutic means.¹⁰ On the other hand, there are creative and inventive people, who, thanks to cosplay, put their practical experience to use without the imitated character having deeper psychological influence on their acting and behaviour. These cosplayers enjoy the creative process and pay closer attention to detail and the final finishing of the costume, which they use to participate in (and also win) various competitions. This way they fulfil their need of self-realisation, as one of the social needs, which states that creating is a necessity for an individual. It should not be interpreted only as a career growth or an exact work process. An individual is capable of creation in all aspects of life and thus also in leisure time area,¹¹ to which "play of costumes" undeniably belongs. We could say that a great number of cosplayers are exceptional in a certain way, whether they are excellent speakers, designers or promising writers. However, there is the question, whether similar abilities are conditioned by the fans' disposition towards unconventional and specific interests or whether they are similarly talented without these interests and activities.¹²

Cosplay is not based only on creativity, entertainment, expressing interest in the imitated character or on the desire to socialise. It is above all about faithful reproduction of a virtual character. It is clear from the above mentioned that the individual, whose costume and physical proportions correspond to the appearance of the original character to the greatest degree, can "expect" a major recognition from the audience. First impression is predominant and that is why cosplayers choose an object of their imitation that corresponds to their own life attitude, identity or social role. On the other hand, they are often exposed to criticism, because they do not always replicate the appearance of the imitated character completely. It mainly includes situations, in which their body size, or certain medical devices (such as glasses, dental braces) provoke negative reactions from the other members of the subculture.¹³ This "frustration caused by imperfectness" can consequently result in cosplayers' "experiments" on their own body. Whether we speak about tattoos, changes in the colour and cut of hair or plastic operations, fans make an effort to resemble their "idol" in all these cases. A controversial trend based on "costume imitation" of the opposite sex called "crossplay" is on the increase at the present time. In this case, what has already been mentioned several times applies – cosplay is perceived in general as a harmless "fan entertainment", however, until the moment, when an individual gets lost completely in this "world of imitations". The "world of imitations" is closely connected to the sphere of digital games, which participate on

9 McISAAC, M.: *What Is Cosplay and Why Do People Do It?* [online]. [2017-09-06]. Available at: <<http://ifanboy.com/articles/what-is-cosplay-and-why-do-people-do-it/>>.

10 YEE, N., BAIENSON, J.: The Proteus Effect: The Effect of Transformed Self-Representation on Behavior. In *Human Communication Research*, 2007, 33/2007, p. 286.

11 BUČKOVÁ, Z.: Historical Reflection on Game Principle Alea and Its Presence in Virtual Reality. In *Communication Today*, 2016, Vol. 7, No. 2, p. 31.

12 TOMEŠKOVÁ, L.: *Vznik a vývoj cosplayingu a costume artu*. [Master Thesis]. Brno : Masarykova univerzita v Brně, 2014, p. 19-21.

13 See: LAMERICH, N.: Stranger than Fiction: Fan Identity in Cosplay. In *Transformative Works and Cultures*, 2011, Vol. 7. [online]. [2017-10-13]. Available at: <<http://journal.transformativeworks.org/index.php/twc/article/view/246/230>>.

the creation of subculture of cosplayers more and more. Besides this, they are involved to a great degree in experimenting with the real player's – cosplayer's body. When we speak about the influence of a game avatar on the real appearance of a player, it is visible more in online games than in "offline" games. It is because online games offer stronger adaptation of the game character. In these games, players communicate with other players through avatars and the user is perceived and addressed thanks to parasocial interaction. Copying virtual physical identity is related mainly to role and simulation games, in which the players really experience "avatars" lives. Experiences through avatars subsequently transcend into real life. As an example we can mention a tattooed symbol *Horde (World of Warcraft)* or *The Amarr Empire (Eve Online)* on a part of a body. Tattoos and other ways of experimenting with the player's body (e.g. piercings, haircuts, surgeries or other appearance enhancement) created on the base of spreading represented images are mandalas, which serve their owners to fulfil their own identity. Mandalas represent a powerful opportunity to remake a reconstruct their "subjective self" and the participation on the subculture of cosplayers is one of the methods to really achieve this "subjective self". In conclusion of this part of the contribution, we would like to point out that the phenomenon entitled "cosplay" constitutes an exceptionally important place in the present-day digital age. Its scientific research is necessary and desirable. By studying this phenomenon we can acquire better understanding of the process of identity construction of the generation of cosplayers under the influence of images transmitted by digital media.

4 In place of the conclusion – reflection on position of subculture of cosplayers in the present digital age

On the ground of the conducted theoretical reflection we have discovered that the formation of an individual identity is governed by cultural and social pressures and the ideal images of people, objects and phenomena included in the media as well as in digital games only increase this pressure. If the interaction between an individual and a represented image is sufficiently intensive, the individual is capable of intervening into their own body only to be able to "merge" with this way presented image. The intensity of the relationship between the real and the media/fictional is strengthened by the existence of several specific communities. These are interpreted as societies of individuals who dispose of collective will, which is received through their individual effort. Internal communication takes place within this way created audience, which supports its cohesion. The subculture of cosplayers created on the platform of digital media belongs to this type of aggregation. We consider Fandom called "cosplay" to be an ideal example of interconnection of the real and the virtual. "Play of costumes", understood as imitation of virtual character by means of various costumes, offers the members of the analysed subculture a possibility to penetrate the "world of imitations". Thus the "level" of immersion of human beings into the virtual world moves one step higher. So called cultural dimension (examining fans as participants of the cultural production process), achievement dimension (examining key indicators of the analysed subculture, study of gender, age and sexuality and others) and social-psychological dimension (examining the impact of media images on experimenting with human identity and so on) play an important role in the study of subculture of cosplayers. Cosplay is becoming a lucrative model, thanks to which number of fans of

a particular audiovisual output is increasing. These fans subsequently interact with the producers and influence their production. The dialogue between the fans and the producers influences the interpretation of the source text with regard to its current perception by the recipients. Individual versions of the film about a superhero *Batman* change their content structure according to the viewers' current preferences. For example an animated film *The Lego Batman Movie* (2017) would never achieve such popularity twenty years ago as it has nowadays. Products of media culture simply aspire to attract everyday attention of media audiences, who are understandably time limited and linked mainly to leisure time.¹⁴

We can see that the subculture of cosplayers and the interconnected "fan culture" have impact on the creation of audiovisual contents and a similar system of production is used in the production of digital games. Acceptance of digital games by the analysed subculture indicates that game studios require a new approach in studying this area of identity construction under the influence of presented images in digital games. Cosplay is often overlooked in the area of game studies, despite the fact that its importance for the study of human identity formed by digital game is significant. At the same time, we should not overlook the fact that digital games are strengthening the position of subcultures in society and help to balance powers between the creators of a subculture and their consumers. The subculture created around the phenomenon "cosplay" is not an exception. The submitted study has introduced an issue which is necessary to be further examined. By application of methods of logical text analyses we have succeeded in answering the question about individual ways of presenting the studied fan community and we also clarified the subject matter of human body construction from the perspective of the subculture of cosplayers. We have discovered that various media contents participate on forming of human physical identity. As far as cosplay is concerned, it is mostly films, series but also digital games mostly of fantasy and sci-fi genre. Fans express their interest in virtual characters (film, serial character or game avatar) by imitating them. These characters subsequently become their role models for behaving or experimenting with the outward appearance. There is direct proportionality – the closer the likeness the greater success, which inspires a significant number of fans of "play of costumes" to conduct various "experiments" on their own bodies.

In the endeavour to imitate the unreal, however, an important fact has been forgotten. The fact that digital media compete to be the most illusionary does not mean that everything falls apart into an indistinguishable mixture of simulations. A. Rozemberg emphases by this statement that the world of images is not actually as dramatic as it seems at the first glance. What "falls apart" according to the author is our semantics, terms and their use.¹⁵ This effects also the subculture of cosplayers, whose members are mutually interconnected through various symbols and rituals, moral values and a common language. Understanding of this semantic relationships often does not take place and that is the reason why this community is often misunderstood by the general public. On the other hand, we should not forget about one important thing –

14 RADOŠINSKÁ, J.: Vývojové trendy americkej mainstreamovej filmovej produkcie. In *Communication Today*, 2014, Vol. 5, No. 1, p. 12.

15 ROZEMBERG, A.: I'm Real. In MAGÁL, S., MISTRÍK, M. (eds.): *Masmédiálna komunikácia a realita I. Masmédiá a sociálna konštrukcia reality. Masmédiá a kultúrna identita*. Trnava : FMK UCM in Trnava, 2009, p. 352.

even in this way created “world of imitations” an individual can easily “get lost”, that is why it is necessary to differentiate between the virtual and the real, the artificial and the authentic. “Play of costumes” is considered to be a legitimate entertainment but when this form of performance “grows into” and people’s everyday life, conduct and behaviour, then we already speak about hybridisation of human identity. Fans are active consumers and they use media texts as means of building their own identity. For example cosplay motivates fans to narrowly interpret existing texts, to present them and to extend their own “self” by using them. On the ground of the above mentioned, we claim that the crisis of representation is an inseparable part of the digital age. It is impossible to avoid it but we need to be able to treat it rationally.

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AN INNOVATIVE DIGITAL GAME AS A SUPPORT OF SPEECH THERAPY

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Abstract

Many years the main challenge for parents and teachers was how to keep children motivated to education. To make it fun and interesting, to make them want to educate. With development of digital technologies, education in various fields became more interesting. We present the area of language and speech therapy in this paper. As a science, the speech therapy is at the intersection of medical, linguistic, educational and psychological sciences. For kids, it represents hard work and is not usually connected with fun. But nowadays, this process could also be entertaining due to digital games. This paper introduces a unique and innovative digital game that was created by Slovak students, to help children in speech therapy. The aim of the game is to make the exercise fun.

Key words:

Digital games. Speech therapy. Speekle.

1 Introduction

The popularity of digital games, both commercial and educational, in the education field is growing. They are a favourite form of play for twenty first century students and vary in computational complexity. Digital games have many qualities that align them with cognitive development theories such as situated cognition, interactional cognitive development and schema theory. Elements of digital game design also align well with constructivism and constructionist learning theory. Digital games operate within a multimedia environment where users interact with multi-modal texts and graphics.¹ “We do not try to replace a speech therapist but we offer him a tool that can motivate the child to be treated.”² The Slovak language is very difficult not only by spelling but also by pronunciations. Up to 78% of children suffer from speech disorders. The speech disorders need to be removed at pre-school age so there are not later problems in learning or bullying at a school. An innovative software solution for children speech disorders – the Slovak start-up Speekle handily solves the problem. The company’s mission is to do speech exercises in the most convenient and funniest ways within the use of modern technologies that allow the transformation of exercises into games. Games are developed to streamline the work of speech therapist through the technologies. The software uses two innovative technologies – children can control the game with language or articulating speech sounds while practicing exactly as is needed. Subsequently Speekle evaluates their progress for parents and speech therapists. The idea was realised by a four member team consisting of fresh graduates of the Faculty of Informatics and Information of Slovak University of Technology in Bratislava bachelor’s study under the guidance of pedagogue Michal Barla.³

1 *Digital Gaming*. [online]. [2017-09-21]. Available: <http://edutechwiki.unige.ch/en/Digital_Gaming>.

2 *Slovenský startup pomôže deťom s rečovými vadami*. [online]. [2017-09-21]. Available at: <<http://www.unitedlife.sk/slovensky-startup-pomoze-detom-s-recovymi-vadami/>>.

3 *Social Impact Award*. [online]. [2017-09-21]. Available at: <<http://socialimpactaward.sk/ako-tim-sme-zacali-hladat-uplne-nieco-nove-z-it-co-by-zlepsilo-svet-stretni-startup-speekle-uz-18-februara-v-impact-hube/>>.

2 Speekle

Speekle is a software system designed to support speech therapy for children in pre-school age from 3 to 6 which complements the role of the parent, speech therapist and at the same time works with children in entertaining way. The Speekle system motivates children to perform speech exercises through games. The system consists of a TalkLand platform and a web application. Students collaborated with speech therapists during the platform development and found that several problems with pronunciation of children may be caused by flawed i.e. poorly developed musculature of the tongue. They thought about the fact how to focus on this problem in the system which subsequently resulted in their own algorithm that implements “tongue tracking” – able to capture the movements of the tongue tip.⁴

3 Company’s basic information

Speekle Ltd. was established at 1st November 2013 in Bratislava.⁵ The pathway to a great idea was not easy. The Microsoft Imagine Cup contest in March 2013 with the theme: “Using IT Technology to change the World” was the first incentive for the Speekle service creation. The STU Faculty of Informatics subsequently created a team of four members under the supervision of mentor Michal Barla. Students were asked to solve the assignment using the IT technology to improve the World. They identified different topics for review, followed the projects which were in the competition and went through various health problems because they wanted to do something to help people. At first they considered Alzheimer’s disease and diabetes. One member of the team was a guitarist who got the idea of capturing the sound. He once saw the sound of the guitar transfer to the image creating a spectrograph and a sound curve. So he decided to teach deaf people to speak with the spectrograph. The idea was to offer visual feedback to deaf people through spectrographs and curves to see how they are speaking. They could practice at home where they will not be ashamed. The idea was consulted in several specialist centres. However, the solution was too complicated and unrealistic since the prototype had to be created in three months. The target group was also small.

Afterwards professor Bieliková proposed the idea of studying problems of “ordinary” children with speech disorders what did not only lead to extension of the knowledge but also widening the target group. Gradually they established contacts with speech therapists and parents and started programming. They have learned that the main problem of speech therapy is to motivate children to do the exercises as is needed. Without the patient’s cooperation is the whole therapy useless. They discussed the solution with the target group, their mentor and members of the PeWe research group operating at FIIT. Based on the information they have learned arose today’s Speekle. STU programmers know that even the best game cannot entertain all the children

4 *Úspešné podnikateľské nápady majú mnoho tváří.* [online]. [2017-09-21]. Available at: <<https://www.podnikajte.sk/inspiracia/c/1076/category/podnikatelske-napady/article/uspensne-podnikatelske-napady.xhtml>>.

5 *Information About the Exhibitor at the Tech Inno Day 2015 Event.* [online]. [2017-09-21]. Available at: <<http://www.inqb.sk/files/articles/file/Profily%20vystavovate%C4%BEov%20TID%202015/Speekle.pdf>>.

forever, so they want to offer diversity and make the idea available to other developers as well. Games developed by other developers based on their own technology then could be distributed through the Speekle platform. This solution could bring a lot of games and children with speech disorders would be entertained. All of the games will also collect information about the child – e.g. how long it has been practicing and if it was successful. The child's results are available for a speech therapist and parents. Speekle still accentuate that the goal is not to replace speech therapists nor to cover the whole speech therapy issue but to motivate children and give a speech therapist more information.⁶

4 Principle of the games functioning

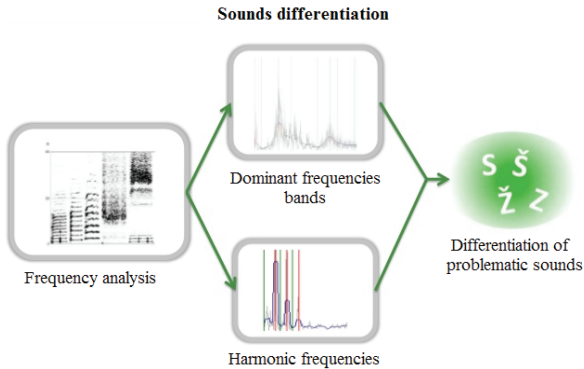
Each game focuses on a specific type of exercise which have to children do everyday with their parents. Games are designed to be real ones which give the child meaning and entertainment. For example in Goldy game the child is trying to put the dragon guarding the treasure into a sleep by saying “s” and “š” in the correct moments of the game. These sibilance evoke the children of soporific sound “shh” and so their use in the game does not seem to be unnatural. Game provides automatic feedback so the child immediately knows whether is practicing correctly or not.

4.1 Speekle's algorithm

Speekle also includes in addition to speech exercise games ***strengthening the weakened musculature of the tongue*** which is often the cause of poor pronunciation. *“We thought we would use Kinect to analyse face, recognise the movement of the tongue and transfer it to computer. We started looking for such an algorithm. Since we have not found anything, we have programmed our own. Then we just designed a simple game”*⁷ explains the co-author of the idea Veronika Štrbáková. Students have also programmed their own sound analyser. Children can play games by language or pronounce of sounds and practice exactly what they need.

6 *Ako funguje softvér od Speekle? Veronika Štrbáková o minulosti a budúcnosti startupu.* [online]. [2017-09-21]. Available at: <<http://www.3digital.sk/speekle-startup-strbakova-rozhovor/>>.

7 Kinect is a video camera capturing the space in front of the TV as a standard VGA camera as well as an infrared camera. Due to the infrared camera, the system can accurately identify the person and its movements in the space what is the basis of the entire control system (remark by the authors).



Picture 1: Principle of software functioning

Source: *Speekle*. [online]. [2017-09-25]. Available at: <<http://www.speekle.sk/>>.

The software records progress as well as potential problems. The beta version downloaded by more than 1,000 people was launched in March 2013. The prototypes were tested in the Asobi speech therapy centre. Start-up started full operation in March 2014. Candidates can currently buy three games on the website www.speekle.sk.

4.2 Gaming platform Talkland

TalkLand is a speech therapy gaming platform that allows to play various speech therapy games. It requires Windows Vista, 7, 8, XP or SP3 and the Internet. TalkLand mediates access to a set of individual speech games which can independently deal with **different types of speech exercises**:

- fixation of sounds at different levels;
- motor skills of tongue and lips;
- sounds differentiation, etc.

The TalkLand games core consists of the so-called **basic package of games** that are accessible for all clients. New game is automatically downloaded to the client and displayed in TalkLand after its complementation into the basic package.



Picture 2: Speech therapy games TalkLand

Source: *Speekle*. [online]. [2017-03-19]. Available at: <<http://www.speekle.sk/>>.

Speekle allows users to download the Beta version of TalkLand through its website www.speekle.sk. The public Beta version of Talkland contacts the authorisation service with the authorisation demand at every start-up. Based on which is possible to terminate the public beta version at any time and sent a full version availability report. The notifications on availability of a new version of TalkLand is another important feature of the service. TalkLand sends its version to the server with the random string that the server attaches to the response. The answer contains information on whether the TalkLand beta update is available and whether the beta version is still available. The answer is wrapped in a container that is signed with a private key. TalkLand verifies the authenticity of the response's signature by the public key. This prevents TalkLand from start-up by replaying the pre-recorded response of server. Authorisation service is automatically reviewed every 5 minutes by uptimerobot.com.⁸

Table 1: TalkLand games description from Speekle

<p>Goldy game</p>	<ul style="list-style-type: none"> • A dwarf Goldy to fixation of sibilance “s” and “š”. • Game for oral muscular strengthening in which child uses tongue to navigate a figure on the screen or a game in which a child put a dragon into sleep by saying “ssh” or “sss”.
<p>Squak game</p>	<ul style="list-style-type: none"> • A parrot Squak for auditory differentiation at level whether are the two spoken words the same or different. • The Squak game includes a wide library of specially selected pair of similar real and invented words used to enhance the child's hearing differentiation for a wide range of problematic sounds including vowels and consonants. • For example a child with underdeveloped differentiation may hear the words “cibuľa” and “čibuľa” but do not know which one is correct.
<p>TailTrails game</p>	<ul style="list-style-type: none"> • A TailTrails game focuses on hearing differentiations at the level of whether is the sound in the given word or not. • In the game appear various bobbles speaking to the child different words. The child must determine according to the sound whether the word contains the sound or not. The TailTrails game features a wide library of specially selected vocabularies that will help to solve the problem of child's auditory differentiation for a wide range of problematic sounds. • Good bobbles always speak word containing the favourite sound of your figure – R for the car, S for the snake etc.

Source: *Speekle*. [online]. [2017-09-25]. Available at: <<http://www.speekle.sk/>>.

8 BARLA, M. et al.: *Rečové poruchy. Dokumentácia k inžinierskemu dielu*. [online]. [2017-09-25]. Available at: <http://labss2.fit.stuba.sk/TeamProject/2013/team15is-si/dokumenty/inzinierske_dielo_zs_priebezna.pdf>.

In addition to access to games the TalkLand offers each child to individually adjust the level of individual speech skills. The difficulty of games training the skill is globally adapted to the child.⁹

4.3 Licence price

The licence for a full 1 year game package is priced at **€ 33 for the Windows operating system**. The second option is to download games for mobile phones and tablets with Android operating system at the price of € 4.90 for Squak and € 9.40 for Goldy and TailTrails games. By purchasing the current TalkLand version of €33 you get unlimited access to TalkLand and all current games. It is possible to install the gaming platform on **3 computers**. The length of the license is set only for one year so in case of platform you have to extend the license. Download of the Speekle game is conditional on **consent to the processing of personal information**. If interconnect child with a speech therapist, the consent to providing the child's personal information to speech therapist must be given.

5 Awards and achievements

As mentioned above, the selected students took part in **the Microsoft Imagine Cup 2013 contest** where their school project won the first place and the result is today's Speekle. The leadership of the team secured participation in the world finals in the Russian Saint Petersburg. In this competition they did not reach the first place but gained valuable experience in addition to a lot of experiences. They met Markus Breyer the Microsoft CEO as well as Don Grantham the president of Microsoft for Central and Eastern Europe. The competition was very strong. On the way to success the contest teams had to beat 100 teams remaining only at local level. In the fourth year at the university they won the first place in the project **Excellent young entrepreneurs** (they received € 15,000 from Hyundai for business development) and in the **Business idea of the year 2013 contest**. The project of Speekle by Veronika Štrbáková and her team won the Business idea of the year 2013 and also became overall winner. Based on the public voting Speekle also received the title of Business idea of the year 2013 with the highest potential. Together with cash they also received a large package of services from companies that helped them with marketing, business leadership and legal issues. Speekle began to develop under these conditions. The student project has thus become a prosperous business in a short time. Thanks to this success they also enjoyed working with the first league in the business and marketed their product. They are currently working hard to make

Speekle useable for customers and improve the correction of speech deficiencies – **the greatest achievement for Speekle is the success for speech therapists and children themselves who enjoy this exercises (playing)**. After the success in the Imagine Cup they learnt about the Business idea of the year. Their current goal is to prove that they are able to position themselves on the market.¹⁰ In order to get the

9 *TalkLand*. [online]. [2017-09-23]. Available at: <https://www.speekle.sk/Content/TECH_Speekle.pdf>.

10 *Zo študentského projektu sa stáva biznis a pomôcka pre logopédov*. [online]. [2017-09-

project into the society's awareness the students started working with the popularising scientist Mgr. Andrea Settey Hajdúchová who is engaged in the promotion of great people, scientists and their interesting researches. From her previous work she would have highlighted the fact that she has established intensive cooperation with several media that have scientific annexes today and inform not only the research of foreign universities but also the scientists at home, not only at the STU but also at other universities and scientific institutions. "Some themes resonated in the media so that foreign media showed interest in the report. They include some IT applications and start-ups of our students, e.g. Speekle – a tool for correct pronunciation."¹¹ Since the project beginning to the present there have been many entrepreneurs and individuals who have decided to support this innovative and in particular child friendly project. Speekle often appears in the media, articles and becomes more and more known by people and the public. Several investors who were interested in the project contacted the Speekle creators. Their impulse was that that they encountered this problem either in their lives with their children or noticed Speekle in the media.

6 Conclusion and proposals for Speekle's future development

The following table represents strengths, weaknesses, opportunities and threats for Speekle company.

Table 2: SWOT analysis of Speekle company

Strengths	Weaknesses
An innovative idea	Insufficient marketing
Reasonable price formation	Website
The use of digital technologies	Lack of finance for further development
Uniqueness in the market	Little business experiences
Collaboration with speech therapists	
Various awards	
Opportunities	Threats
Many children with speech disorders	Insufficient motivation of universities, educational centres and R&D organisations to implement support activities
Digital literacy of children	Poor support for entrepreneurs in the Slovak Republic
Possibility to expand to other countries	
Increasing pressure on the state to support start-ups	

Source: Own processing

21]. Available at: <<http://www.science.dennikn.sk/clanky-a-rozhovory/neziva-priroda/technika/3783-zo-studentskeho-projektu-sa-stava-biznis-a-pomocka-pre-logopedov>>.
 11 *Hrou k lepšej výslovnosti*. [online]. [2017-09-21]. Available at: <<http://skolskyservis.teraz.sk/vysoke-skoly/hrou-k-lepsej-vyslovnosti/5407-clanok.html>>.

Speekle has launched a unique and innovative product that can help children to eliminate speech disorders. A team of young people with less experience set up the company so there are some shortcomings. These are removable and the company has a chance to grow. In the researched areas should company Speekle consider the following options:

- Adapt the game platform for speech disorders in other world languages. Address foreign speech therapists, identify common speech disorders and customise the software. This is a great opportunity since there is no such software anywhere in the Europe. An advantage would be to increase the number of customers who are willing to pay more for the software than the Slovaks.
- Create an interesting and catchy website. Make a video demonstration with children explaining how the system works in practice and detailed tutorial on how to learn with children because we consider the attractive articles as insufficient. It is important to give an illustrative lesson with children, parents and speech therapists and promote it on the Internet and social networks. When parents see how Speekle works they will be motivated and willing to invest money in the games.
- Get as many recommendations as possible from the speech therapy chambers that will support the Speekle project.
- Invest money in conferences, videos and external programmers.

Speekle represents an innovative idea helping many children with speech disorders in the Slovak Republic. Even though it is a unique resolution the company does not utilise its full potential. The future efforts of the company should be focused on the further platform's development, the offer extension, awareness rise, the cooperation development with speech therapists, the new customers' acquisition, the old customers' retention and the marketing improvement.

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Social Imact Award. [online]. [2017-09-21]. Available at: <<http://socialimpactaward.sk/ako-tim-sme-zacali-hladat-uplne-nieco-nove-z-it-co-by-zlepsilo-svet-stretni-startup-speekle-uz-18-februara-v-impact-hube/>>.

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DIGITAL SKILLS IN PERIOD OF DIGITAL ECONOMY

Zuzana Štofková – Dagmar Hrašková

Abstract

The huge amount of scientific knowledge and the flexible development of information and communication technologies result in global changes of current world economy that creates new perspective and potential for economic growth as well as increasing labour productivity and employment in the countries since innovations and technologies stimulate the economic and social development in current period of informatisation. A strong digital economy is vital for innovation, growth, jobs and European competitiveness. The spread of digital literacy has a massive impact on the labour market and the type of skills needed in the economy and society. The survey was focused on effective utilisation of digital skills by students of various faculties in University of Žilina.

Key words:

Digital economy. Digital skills. E-learning. Skills agenda for Europe. The Digital Economy and Society Index.

1 Introduction

In global society the concept of a digital economy is discussed and several synonyms - new economy, e-economy, knowledge economy, modern or informational economy are often used. The increasing power of information radically alters the way people communicate in the digital economy, as well as the business and entrepreneurship conditions, since information is transmitted in digital form at high speed which enables real global interconnection. Innovations and technologies are a significant phenomenon in the current economy of each country because they remove barriers and support the process of globalization of the economy and international cooperation. Current information and communication technologies make the business processes more efficient by reducing the costs of business transactions, creating new business opportunities to global markets for small and medium-sized enterprises, broad and cheap access to information, increasing the share of high added value production, with new forms of work, thereby significantly increasing the competitiveness of the economy and employment in the country.

2 Digital economy

Technical progress, particularly in information and communication technologies, creates the necessary preconditions for changes in economic systems. The digital economy implies restructuring processes of customer supply chain, the customer relationship management, and maintenance and support systems. New types of companies are created with a significant share of Internet e-commerce. There is a large space for new products and services offered via Internet. Commercial transactions carried out through web pages are gradually displacing traditional business channels. In the digital economy, the decisive role of production means was replaced mainly by high quality and fast information about customers. The intellectual capital is the key to deliver the required growth of production and services in the digital economy, while prices for ICT products and services are declining and knowledge skills are

rising. In the digital economy, the customer initiates a purchase the internet allows the customer to simply compare the products offered by different companies and to easily obtain the specifications of the products and services offered on the Internet. Traditional marketing is replaced by a set of modern concepts: online marketing, reverse marketing, permission marketing, etc.¹

3 Digital single market in European Union and Slovakia

There are still many opportunities in the area of digital space however its potential is not fully used for the benefit of European citizens and businesses, because a comprehensive approach to this issue is still under-applied in some countries. The level of digital readiness of individual countries varies across the EU frontiers remain a barrier to a digital single market. **The Digital Economy and Society Index (DESI)** was proposed to measure the performance and improvement in this sphere by the European Commission in 2015. The Digital Economy and Society Index (DESI) is a composite index that summarises relevant indicators on Europe's digital performance and tracks the evolution of EU member states in digital competitiveness. The indicator comprises of five dimensions: connectivity, digital skills, use of Internet integration of digital technologies and digital public services. The indicator consists of more than 30 indicators, a specific weight is assigned to each set of indicators, with the aim to assess the level of digital performance of each country. It is an analytical tool that provides the key information needed to implement the single digital market strategy.

The extent of digital experience depends on the country in EU:

- Scandinavian countries, Benelux, the UK and Ireland have the most advanced digital economies in the EU. Romania, Bulgaria and Greece showed the lowest scores on the DESI. Slovakia reached in 2017 the 20th place in DESI.
- Digital skills vary according to the country where the people live. Most Europeans regularly use the Internet: ranging from 93% in Luxembourg to 48% in Romania. 79% of Europeans go online regularly (at least once per week) which raised by 3 percentage points compared with 2016, 75% in 2014, however, 44% of Europeans still do not have basic digital skills.
- Europeans are looking for audiovisual content: the percentage of internet users that engage in various online activities, such as reading news online (70%), using the internet to perform video or audio calls (39%), using social networks (63%), shopping online (66%) or using online banking (59%) increased slightly over the last years.
- The small and medium businesses struggle with obstacles to e-commerce: European businesses increasingly adopt digital technologies, such as the use of a business software for electronic information sharing, sending electronic invoices, or using social media to engage with customers and partners. The e-Commerce by the small and medium businesses grew slightly (from 15% in 2014 to 17% of in 2016).

1 KRAMER, W. J., JENKINS, B., KATZ, R. S.: *The Role of the Information and Communication Technology Sector in Expanding Economic Opportunity. Corporate Social Responsibility Initiative Report No. 22*. Cambridge, MA : Kennedy School of Government, Harvard University, 2017, p. 8.

- Digital public services are common in some countries, but in others are not developed: 33% of European internet users use online forms for sending information to public authorities, situation varies from country to country. In the health sector, European general practitioners (GPs) use electronic prescription, but these numbers are different, ranging from 100% in Estonia to 0% in Malta. The quality of European online public services has slightly improved.

The trend of DESI in Slovakia is increasing steadily from 2014 to 2017. In 2017 reached the indicator score 0.46, meanwhile in 2016 was the score 0.41. The Indicator is still approaching the EU average.² The Human Capital dimension measures the skills needed to take advantage of the possibilities offered by a digital society. The Use of Internet dimension by citizens accounts for the variety of activities performed by citizens already online, e.g. modern communication activities, online shopping or banking, etc.

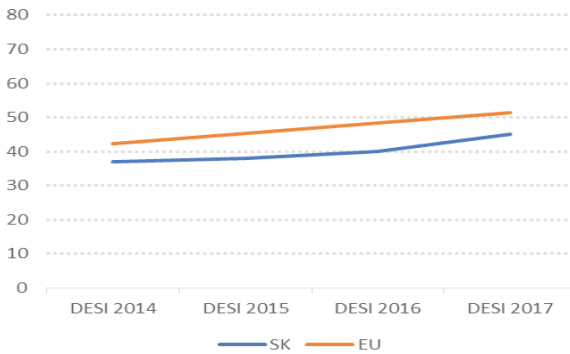


Chart 1: The digital skills evolution over time

Source: *DESI by Components*. [online]. [2017-09-21]. Available at: <[http://digital-agenda-data.eu/charts/desi-components#chart={"indicator":"DESI","breakdown-group":"DESI","unit-measure":"pc_DESI","time-period":"2016"}](http://digital-agenda-data.eu/charts/desi-components#chart={)>.

78% of all citizens of Slovakia use internet and 55% have at least basic digital skills. The progress and keeping abreast with other countries in EU is still not satisfying.

4 New Skills Agenda for Europe

The European Commission published a new Skills Agenda for Europe on 10 June 2016, working together to strengthen human capital, employability and competitiveness. It presents a number of actions and initiatives with the ambition to tackle the digital skills deficit in Europe to find quality jobs and improve the life chances for citizens in Europe. The mid-term review of the Digital Single Market strategy, published in May 2017, focuses on digital skills oriented actions, aiming to manage digital transformation of our society and economy and it leads to the need for every citizen

2 *The Digital Economy and Society Index (DESI)*. [online]. [2017-09-21]. Available at: <<https://ec.europa.eu/digital-single-market/en/desi>>.

to have at least basic digital skills in order to live, work, learn and participate in the modern society.³ The European Commission promotes various activities such as Vocational Education and Training (VET), EU Code Week aimed at increasing training in digital skills for the workforce and for consumers, modernising education across the EU; harnessing digital technologies for learning and for the recognition and validation of skills; and anticipating and analysing skills needs.⁴

5 Digital literacy

In connection with the rapid development of information technology, digital skills have immediately established with the common skills required by modern companies. The time of electronisation often limits importance only to computer literacy, which is just one of many areas. The issues of security, communication, creative and critical skills, work with digital technologies, as well as social and cultural awareness belong to the term digital literacy. In general, we can talk about the ability to correctly understand the information presented from different sources and technologies and their subsequent transformation using modern ICT for further use.⁵ The basic, advanced and specialist digital skills are recognised. The research performed by European Commission in EU countries on digital skills was performed in 2016 in all EU countries. The digital skills were investigated with aim to detect gaps across various occupations.

Skills gaps are to be interpreted as situations where “the level of skills of the existing workforce in an enterprise is less than required to perform a job adequately or to match the requirements of a job”. Chart 2 shows selected occupations according their lack of digital skills. Digital skills gaps density is around 13% for managers, and about 11% with regards to professionals in all the three categories of digital skills (basic, advanced, specialist). Technicians display a relatively much higher digital skills gap density in relation to basic digital skills (22%) than in relation to the other two categories of digital skills: 17% with regards to advanced digital skills and 16% with regards to specialist digital skills. Digital skills gaps are reported by 15% of workplaces in Slovakia. ICT for work, see in chart 2.⁶

3 *Digital Skills & Jobs*. [online]. [2017-09-21]. Available at: <<https://ec.europa.eu/digital-single-market/en/policies/digital-skills>>.

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5 VELŠIČ, M.: *Digitálna gramotnosť Slovensku 2015*. Bratislava : Inštitút pre verejnú otázku, 2015. [online]. [2017-09-21]. Available at: <http://www.ivo.sk/buxus/docs//publikacie/subory/Digitalna_gramotnost_2015.pdf>.

6 CURTARELLI, M. et al.: *Digital Skills in the Workplace*. Brusel : European Commission, 2016, p. 21, 83.

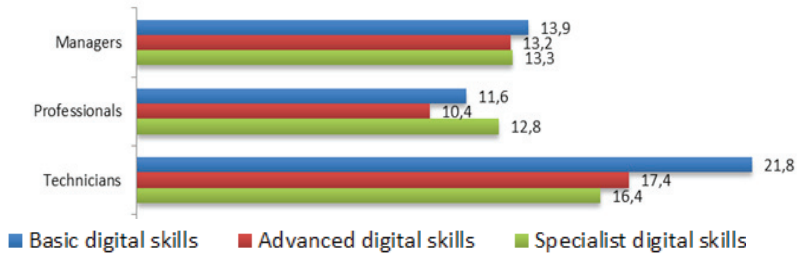


Chart 2: Digital skills gaps density by occupation and type of digital skills, EU28 (%)

Source: CURTARELLI, M. et al.: *ICT for Work: Digital Skills in the Workplace*. Brusel : European Commission, 2016, p. 85.

6 Digital innovation in education and improvement of digital skills by means of e-learning

Many of students and staff will be included in *pilot projects on learning innovation* funded by the Horizon 2020 programme, which is expected to provide valuable information on the drivers and challenges of education in the digital age. Digital innovation actions can help the students drive creativity, innovation and curiosity.⁷ E-learning represents a modern way of teaching at universities, using information and communication technologies by implementation of information technologies in education. In the broader sense, we define e-learning as the implementation of new multimedia technologies into the education in order to improve quality, better access to resources, services and more effective cooperation. E-learning can be understood also as an education supported by modern information and communication technologies and implemented via the Internet or an intranet. The system itself is uniquely linked to the relevant LMS Moodle, which is an integrated part of it. The system is divided into two circuits that are interconnected with a database. The first of the circuits presents comprehensive data on students, their study programs and results, schedules, but also links to student mail and a virtual library. Of course, there are fact sheets, exam entries, and smart card information. The second of the circuits is the Moodle LMS, which provides an enhanced environment for e-learning. The student or lecturer does not need to re-enter the LMS Moodle system since he is enrolled in e-learning that is directly linked to him.

The colleges and universities use many variants in e-learning areas. At public higher education institutions, we meet e-learning mainly in support of individual subjects. In many cases, it is mainly mediation of study materials online or in one with e-learning systems, especially Learning management systems (LMS) There are currently a large number of working Learning content management systems (LCMS) developed by professionals. Commercial systems include iTutor LCMS and Blackboard.⁸ Both

⁷ *Research and Innovation for ICT in Education*. [online]. [2017-09-11]. Available at: <<https://ec.europa.eu/digital-single-market/en/research-and-innovation-ict-education>>.

⁸ MIKUŠ, L., DROZDOVÁ, M., IVANIGA, P.: *Komunikácia znalostí prostredníctvom LMS a LCMS*.

an LMS and an LCMS manage course content and track learner performance. Both tools can manage and track content at a learning object level, too. An LMS, however, can manage and track blended courses and curriculum assembled from online content, classroom events, virtual classroom meetings and a variety of other sources. Although an LCMS doesn't manage blended learning, it does manage content at a lower level of granularity than a learning object, which allows organizations to more easily restructure and repurpose online content. In addition, advanced LCMSs can dynamically build learning objects based on user profiles and learning styles.⁹ Very interesting survey was conducted by Stofkova and Stricek.¹⁰ The survey regarding ICT skills used by students in practice was conducted on a selected sample of respondents studying at Žilina University. Respondents were students from different faculties and study programs. The tasks were oriented on utilising the LMS moodle. The one of the tasks was focused on the use of e-learning was positively answered by 79.10% of the respondents and 21.90% of the respondents expressed that they do not use e-learning tool in their education process.

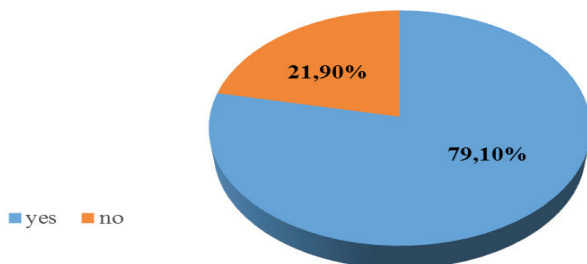


Chart 3: Do you use e-learning at Žilina University?

Source: Own processing

Another task was oriented on the use of e-learning and its positive impact on the learning outcomes. 63.2% of students enrolleds in the survey expressed that the use of e-learning has a positive impact on the study results. 36.8% respondents do not observe the impact of e-learning on their learning outcomes. The survey comprises of students from different faculties and study programs that do not have e-learning sufficiently connected with their study courses.

[online]. [2017-09-25]. Available at: <http://itlib.cvtisr.sk/archiv/2007/3/komunikacia-znalosti-prostrednictvom-lms-a-lcms.html?page_id=1350>.

9 DANESHJO, N. et al.: *Marketing and Management Information System and Research System*. San Antonio : FedEx Office Print & Ship Center, 2016, p. 126.

10 ŠTOFKOVÁ, K., STRÍČEK, I.: Survey of E-learning as a Tool for Progressive Education Form. In 6th *International Conference on Education and New Learning Technologies. Conference Proceedings*. Žilina : University of Žilina, 2014, p. 2130-2135.

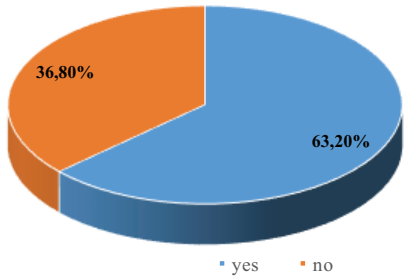


Chart 4: Do you think the use of e-learning has a positive impact on your learning outcomes?

Source: Own processing

The one of the tasks was focused on considering the advantage of e-learning at Žilina University in Žilina. The e-learning advantages perceived by the respondents were examined in the conducted survey as displayed in Chart 5.

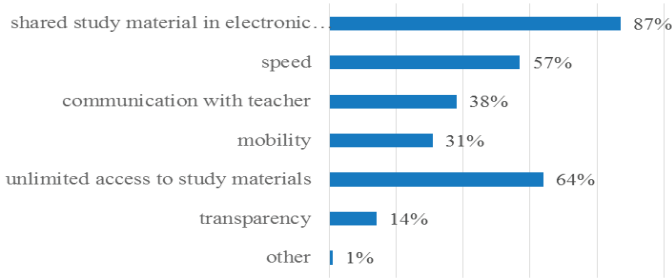


Chart 5: Advantage of e-learning method assessed by students at Žilina University

Source: Own processing

The students rated the most positively accessible study materials in electronic form (87%). The second place (64%) launched an unrestricted access to the study materials. Respondents also positively expressed to the speed rate of this method (56%), communication with teachers (38%), mobility (31%) and transparency (13%).

Conclusion

A strong digital economy is vital for innovation, growth, jobs and European competitiveness. The spread of digital literacy has a massive impact on the labour market and the type of skills needed in the economy and society. The Human Capital dimension measures the skills needed to take advantage of the possibilities offered by a digital society. The Use of Internet dimension by citizens accounts for the variety of activities performed by citizens already online. Such activities range from

consumption of online content to modern communication activities or online shopping and banking. The new agenda sets out to improve the quality and relevance of skills formation, to make skills and qualifications more visible and comparable. It will aim at making better use of the skills that are available. The as far as the digital skills are concerned 78% of citizens in Slovakia use internet and 55% have at least basic digital skills. The situation in Slovak Republic in comparison with other countries in EU is still not satisfying. In the conducted survey the digital skills were examined by means of e-learning. The tasks oriented to the students focused on the use of e-learning at Žilina University in Žilina perceived by the students were examined in the conducted survey. Respondents positively expressed to this method of learning as an effective mean of learning.

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DIGITAL GAMES AS AN INTEGRAL PART OF THE ONLINE PRESENTATION OF TV CHANNELS FOR CHILDREN AND ADOLESCENTS

Norbert Vrabec – Marija Hekelj

Abstract

The report deals with the specifics of digital games that are part of the online presentation of TV channels for children's and adolescent audience. The aim of the study is to find out the current offer of games and to categorize the acquired data from the point of view of thematic focus of games, their age suitability, language version, and the interconnection of digital games to TV shows and films that are offered by the particular TV channel. The method used in this study is a quantitative research focused on the digital games available on domestic and foreign TV channels which are available at Slovak operators of retransmission in cable distributive networks. The purpose of the report is also to present selected analytical data dealing with the conversion rate of web sites of these TV channels.

Key words:

Digital games. Kids' TV channels. Programmes for children and adolescents. Thematic focus of games.

Introduction

„Several sociological researches show that the generation born after 2000 can be described as a generation DYP, i.e. digital young people or digital children.”¹ Play is a main activity of children enabling them to learn and get to know the world around them. Through play a child learns about social relationships and principles of behaviour. Playing digital games is rapidly becoming a part of an everyday life. They are not just games in a classical meaning of the word but are also a medium of promoting different kinds of information and a place for self-expression of generations of consumers and developers – they constitute of worlds that can at first sight appear to lack a clear connection to what we perceive as real. In the true sense of the word, they are worlds as all the others, they do not exist independently of the society which has created and continues creating them due to its progress. The worlds rise and fall but the common denominator – a human being, remains. Computer games teach us about different situations that we would never experience, are fictional and interesting mainly to age categories of children and adolescents.² The main purpose of computer games is entertainment for the players as well as earnings for the developers. According to Žbirková, by a game we understand a physical or mental activity with main objective of relaxation and fun for an individual. People encounter games in every age and developmental period while their content, form and role are constantly changing. The person conducting this activity is a player.³

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- 1 LUKÁČ, M.: Museum Visitors in the Whirlpool of Social and Demographic Changes. In *Selected Problems of Demographic Trends*. Beroun : Nakladatelství Eva Rozkotová Publishing, 2016. p. 118-141.
 - 2 NEMEC, M.: *Players, Digital Games and Culture*. [online]. [2017-12-10]. Available at: <<http://gamestudies.cz/odborne/hraci-digitalne-hry-a-kultura/>>.
 - 3 ŽBIRKOVÁ, V. et al.: *Play and Its Social Context*. Nitra : FF UKF, 1999, p. 190.

1 Digital games as a part of the environment

Digital technologies and Internet have provided people with a space that they gradually started to shape – to be able to survive in it, they have brought their personal habits and experience, partially also their culture and started to create their own cultures. They are „realised on social sites.“⁴ Virtual worlds and digital games have thereby become a part of this growing environment. An American game designer Chris Crawford in his study *The Art of Computer Game Design* defines four categories of characteristic features of all digital games:

- Representation – games create a notion of a real-life situation but, in reality, are not parts of it. Games represent various levels of abstraction of a real model, therefore their representation is subjective.
- Interaction – according to Crawford, it is the key aspect of digital games. The player must be able to influence the world of the game and receive meaningful responses to feel as connected to the game and its story as possible.
- Conflict – every game has its objective which the player tries to achieve by overcoming various kinds of obstacles. The conflict can either be direct or indirect, violent or non-violent, but is always a part of every game.
- Safety – it assumes that the conflict in a game does not have the same consequences as a conflict in real world (death in a game does not mean real death). Crawford considers digital games to be a safe way of experiencing real situations. This is practically often used in training of activities that could have fatal and tragic consequences if not being handled adequately, e.g. training of a take-off or landing of a plane.

„Commercial games can serve as effective tools for learning, greatly reducing the cost of introducing educational gaming into a classroom environment. However, care needs to be taken in doing so—the potential of commercial games varies greatly according to the outcome desired, and naive game-playing will not yield good results.“⁵

2 Interconnection of television and digital games

“Cyberspace determinates contemporary education in two ways: by new understanding of information and by its new organising.“⁶ A game itself (not only a digital game) is essentially a leisure-time activity and entertainment, similarly to other free-time activities, like for example watching television or films and listening to the music. Digital games are being designed with a purpose of an effective spending of free time, relaxation and fun. Players play them voluntarily; they are consciously deciding to participate on a playing activity. Digital games often become an interest of a particular group of people and are a part of their free-time activity based on consuming of

4 IMROVIČ, M.: Participation at the Municipal Level and Social Networks. In *Slovak Journal of Public Policy and Public Administration – Slovenská revue pre verejnú politiku a verejnú správu*, 2016, Vol. 3, No. 2, p. 120.

5 PUENTEDURA, R.: I Taught It, Bought It at the Game Store: Repurposing Commercial Games for Education. In *2007 NMC Summer Conference Proceedings*. Indianapolis : Indiana University, 2007, p. 33.

6 GÁLIK, S.: Influence of Cyberspace on Changes in Contemporary Education. In *Communication Today*, 2017, Vol. 8, No. 1, p. 37.

commercial products created by the entertainment industry. “Educational games are argued to, for example, enhance learning, engage learners and provide such learning methods that correspond better with students’ requirements and habits.”⁷ Digital games are among the means of spending free time, consuming products of the entertainment industry and fun.⁸ “There are clearly many elements that games share with other representational or signifying systems. On one level, this is a well-known symptom of the ‘convergence’ that increasingly characterises contemporary media: games draw upon books and movies, and vice-versa, to the point where the identity of the ‘original’ text is often obscure.”⁹

Nowadays, the activities of watching television and playing digital games are often being combined. “There are emerging the completely new genre types – the online content and multi-platform genres. They reflect extraordinary abilities of the technical and technological realities and possibilities of the internet environment.”¹⁰ Specialized TV channels aimed at children and adults offer digital games that are connected to the content and are available on the channel in a form of an online version. Television market of children’s television networks is growing faster with a rapid growth of designated digital platforms. A recipient today is not reliant on passive reception of a limited amount of television channels. We are living at the age when TV stations are required to adapt to the demand of a spectator and he increasingly becomes an active participant of television content consumption. It is this factor that provides children with a greater possibility to choose what they want to watch. While, in the Western Europe, children’s television channels of a local leading network have a tendency to exceed the domestic ones, the most watched channels are those established in the USA. These are TV networks like Disney, Nickelodeon and Cartoon Network.¹¹

In Slovakia, popularity of foreign television production is increasing due to its availability through retransmission. Retransmission means: “reception and a simultaneous transmission of complete and unaltered original programme services or other audio, video or audio-video information from broadcasters, designed to be received by the public, carried out through telecommunication networks or devices, or through other technological system designed for reception and simultaneous transmission of programme services.”¹² In a child’s concept of a story (from age two to seventeen), two types of response to storytelling exist. These can be found in early childhood and are being developed through subsequent cognitive phases. This combination evokes a position of a double player – a child watches a cartoon in the television on a Saturday

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- 7 KIILLI, K., KETAMO, H.: Exploring the Learning Mechanism in Educational Games. In *Journal of Computing and Information Technology*, 2007, Vol. 15, No. 4, p. 319.
 - 8 FINE, G. A.: *Shared Fantasy: Role-playing Games as Social Worlds*. Chicago : University of Chicago, 1983, p. 25.
 - 9 BUCKINGHAM, D., BURN, A.: Game Literacy in Theory and Practice. In *Journal of Educational Multimedia and Hypermedia*, 2007, Vol. 16, No. 1, p. 3.
 - 10 PRAVDOVÁ, H.: The Convergence of Traditional and Internet Media – Challenges and Pitfalls. In *Marketing Identity: Brandswe love I. Conference Proceedings*. Trnava : FMK UCM in Trnava, 2016, p. 347.
 - 11 CASSI, A., KARSENTY, J.: *Eurodata TV Worldwide: International Kids’ TTrends*. [online]. [2017-04-12]. Available at: <http://www.miptv.com/RM/RM_MIPWORLD/2012/documents/white-papers/mipcom-2012-eurodata-white-paper-international-kids-tv-trends.pdf>.
 - 12 *Dictionary at the Site Mediálne.sk*. [online]. [2017-04-04]. Available at: <<https://medialne.etrend.sk/slovník/pismeno-r.html>>.

morning and subsequently has an opportunity to play videogames with the same topic.¹³

3 Specialized children's television channels available in Slovakia

These specialized children's television channels are currently available in Slovakia:

- **Rik TV** started broadcasting on 1st of January 2015. It is a channel from the group of television JOJ, intended for a spectator of the age group from 4 to 12 years. This television broadcasts foreign content dubbed into Slovak 24 hours a day. Its programme is structured into five blocks. The project of a children's television Rik TV comes from a concept of a German company Your Family Entertainment AG. The German version also offers programmes for children (often of an educational character). Its guarantee of no violence in the programmes promises the parents that children are spending their time meaningfully. Its parent company Your Family Entertainment has approximately 3 500 half-hour programmes in its library.¹⁴
- **Děčko ČT :D** is a children's television channel of the Czech Television for children from 4 to 12 years of age. The programme structure of the network is multi-genre and safe for children. The network broadcasts from 06:00 until 20:00 and offers live-action and animated films and fairy tales of an entertaining and educational character. It also offers various shows, competitions, daily news and other programmes designed for a child and adolescent spectator.
- **Disney Channel** is a world leading brand of television broadcasting for children. In Slovakia it started broadcasting on 19th of November 2009. Disney Channel Slovakia targets two different age categories: 2 to 5 years old children and children aged from 6 to 14 and their families.¹⁵
- **Duck TV** is a television transmitting cartoons, animated films and mini series that bring entertainment for the youngest television viewers. It is a holder of a certificate kidSAFE. This means that the television has been independently checked, certified and added to the list of kidSAFE products as safe and therefore approved.¹⁶
- **Baby TV** is a TV channel for toddlers, children of a pre-school age and their parents. It is distributed worldwide through FOX Network Group. It has been launched in 2003. It is broadcasting in 18 languages in over 100 countries. Baby TV is trying to offer high-quality educational programmes and inspiring television formats developing cognitive and emotional elements of child's personality.
- **Megamax** is a children's television network aimed at children, mainly boys of an age of 8 to 12. It is shared through AMC Networks International Central Europe registered in Prague. Its programme consists of adventure, action, fantasy and

13 KINDER, M.: *Playing with Power in Movies, Television, and Video Games*. Chapel Hill : University of Carolina Press, 1991, p. 7.

14 *Hospodárske noviny – Rik TV prichádza, aký program ponúkne nová televízia*. [online]. [2017-04-22]. Available at: <<http://strategie.hnonline.sk/media/780268-rik-tv-prichadza-aky-program-ponukne-nova-televizia>>.

15 *Disney*. [online]. [2017-04-22]. Available at: <<http://www.disneyinternational.com/>>.

16 *Kidsafeseal*. [online]. [2017-04-22]. Available at: <<http://www.kidsafeseal.com/certifiedproducts/ducktv.html>>.

comedy programmes, while minimum of 60% of the production comprise animated programmes.¹⁷

- **Minimax** is a central European television channel aimed at mostly animated TV series for children. It has been broadcasting in Slovakia since 2003.¹⁸
- **Nickelodeon** is a children's television network targeting older children, launched on the territory of the Slovak Republic in 2010. The network is focused on programmes for children – both live-action and animated.¹⁹
- **Nick Jr.** is a television aimed at pre-school children.²⁰
- **Disney Junior** is a TV network aiming at children of a pre-school age and younger school age. It belongs to the Disney Channels Worldwide group owned by Disney Company. It provides educational and entertaining animated programmes designed to be watched by children and their parents together.²¹

All these networks offer also online games for children, available at websites of these televisions. They are mainly connected to a theme of an animated film resulting in children's clearer understanding of the videogame rules and recognizing characters in the game. According to Švelch,²² games based on films are selling well but neither critics nor real gaming enthusiasts, except for some exceptions, take them very seriously. Immersion in the linguistic and cultural environment is clearly a very important factor in the acquisition of a second language.²³ This means that adaptation of one medium to another is a wasted effort to "get" deeper to the principles of computer games, to the roots of their aesthetics and to a dramatic development of relationships between younger and older medium. When playing the game, a player tries to form appropriate playing strategies in order to solve the problems that the game provides to him/her. In the beginning of the game the player forms a playing strategy based on his/her prior experience.²⁴

4 Objectives and methodology

This study uses a quantitative research strategy aiming at digital games available at websites of domestic and foreign television networks that could be obtained through Slovak operators of retransmission in cable distribution networks. Our objective is to determine an actual state of television networks for children and adolescents and accessibility of digital games through Slovak cable operators, to categorize obtained data in regards to thematic focus of the games, their age appropriateness, language version and interconnection of digital games to television programmes and films

17 *Megamax*. [online]. [2017-04-22]. Available at: <<http://web.archive.org/web/20130408055842/http://www.megamaxtv.cz/>>.

18 *Minimax*. [online]. [2017-04-22]. Available at: <<http://www.minimaxcz.tv/>>.

19 *Nickelodeon*. [online]. [2017-04-22]. Available at: <<http://www.nickelodeon.cz/index.php>>.

20 *Nickjr*. [online]. [2017-04-22]. Available at: <<http://www.nickjr.tv/>>.

21 *Disney Junior*. [online]. [2017-04-22]. Available at: <<https://www.disneyjunior.org>>.

22 ŠVELCH, J.: *Videogames vs. Film*. In *Labyrinth Revue*, 2009, Vol. 12, No. 23-24, p. 207-209.

23 GRANT, S.: Immersive Multi-user Virtual Environments: A New Platform for Foreign Language Teaching and Learning. In *Proceedings of the 17th Biennial Conference of the ASAA. Conference Proceedings*. Melbourne : ASAA, 2008, p. 5.

24 KILLI, K., KETAMO, H.: Exploring the Learning Mechanism in Educational Games. In *Journal of Computing and Information Technology*, 2007, Vol. 15, No. 4, p. 320.

offered by a particular TV network. The goal of this paper is also to present chosen analytical data relating to traffic of the websites provided by these television networks.

5 Results

Table 1 shows 10 specialized children’s television channels that are broadcasting through retransmission in Slovakia and are offering digital games for children and adolescents at their websites. The table shows number of online games available at the website of the network and language mutation of digital games available. By quantitative content analysis we have found out that network with the highest number of digital games is Minimax. Overall, there are as many as 96 games available to children, thematically connected to animated programmes broadcasted by this channel. Games are available in Czech language and are aimed at children and adolescents regardless of gender, ergo at both boys and girls. The provider of this television network is a Czech company AMC Networks Central Europe s.r.o. Except for the Czech language; the games are available in other languages of Central European countries – Slovene, Hungarian, Romanian and Bosnian. The games are not available in Slovak language probably due to a strong relation of Czech and Slovak languages and also due to the fact that children in Slovakia commonly watch children’s television channels in Czech language. Another interesting finding is that the only specialized TV channel broadcasting from Slovakia – Rik TV – does not offer any games to the visitors of its website. Provider of this channel is a Slovak network of commercial TV channels - JOJ Group which, in its portfolio, also has television services JOJ, Plus, Wau, JOJ Cinema and Huste.tv aimed primarily at adult viewers.

Table 1: Number of digital games at websites of children’s television channels and language mutation in Slovakia

TV channel	Number of games	Language
Rik	0	Slovak
Děčko	92	Czech
Disney Channel	11	Czech
Duck TV	6	Slovak
Megamax	24	Czech
Minimax	96	Czech
Nickelodeon	13	English
Nick Jr.	30	English
Disney Junior	38	English
Baby TV	20	English

Source: Own processing

By a quantitative content analysis of websites of the TV networks we have found out that a Czech television network Děčko has the second broadest proportion of digital games in its portfolio. It is a specialized television channel of Czech Television which is a public service broadcaster on the territory of the Czech Republic. It is, though, also possible to watch its channels in most Slovak households, as they are offered by the Slovak providers of retransmission. Děčko television, whose target groups are children and adolescents, has 92 digital games in its portfolio. Majority of them is aimed at children of age between 4 and 12. The games are of an educational and entertaining character and are all available in Czech language. Some games are related to the structure and content of regularly broadcast programmes that are a part of the programme structure of this television network. Děčko television also provides special edition games, like Christmas edition, ergo games that are being offered in pre-Christmas and Christmas time.

According to our findings, television network Disney Channel divides games into three thematic categories: games based on television programmes, games based on films and mobile applications. The last category consists of games for mobile devices, most of them paid. All the games are thematically designed on the basis of the programme content, i.e. the actual content of the children's network Disney Channel. There are 11 different games to be chosen from. They are aimed at age categories that this channel specializes in. Following a content analysis of programme structure in the period of last 6 months we have concluded that programmes and TV series offered by Disney Channel are aimed mainly for older children and adolescents. More than 70% of the programmes consist of live-action series starring older children and teenagers, i.e. protagonists of the same age group as audience targeted by this TV channel. The network is provided by global group Disney Channels Worldwide which is a part of media group of companies Disney. For younger spectators it offers a television channel Disney Junior. On the website of this television, 38 digital games are available. All games are strongly interconnected with themes from live-action and animated series broadcast by the above mentioned channel. The games are mostly of an entertainment character, some are also educational. All games are in English and target children of pre-school and younger school age.

Another television channel for children is Megamax, providing 24 videogames, all available in Czech language. These are animated games aimed primarily at boys of age 8 to 12. Themes and characters come from animated films broadcast by this television channel. Provider of this TV network is a Czech company **AMC Networks Central Europe s.r.o. A similar group of spectators is targeted by a globally operating television** Nickelodeon, its portfolio dominating programmes for an older age group of children. By a content analysis we have learned that a website of this television includes 13 basic games thematically linked to a programme structure of this television. Versions of the games are created and inspired by fairytale protagonists but also programmes broadcast by this television. The games are of an entertaining and educational character. On the TV website, applications are also available (they can be bought also in a version for mobile devices). For Slovak spectators the games are not available in Slovak language, they are available in English through Slovak providers of retransmission. Provider of this television network is Nickelodeon, a company which is a part of a global media group Viacom Media Networks. Slovak

cable operators offer also another television channel for children from this media group – Nick Jr. This TV channel provides 30 digital games on its website. All are related to topics of animated series offered by this television network. The games are of an entertaining and educational character, aimed at younger categories of children of a pre-school age. They are colourful and bright, available only in English in Slovakia. A part of the collection of television networks available through Slovak retransmission providers are also channels specializing in the youngest age category of children. By a content analysis of its production we have determined that Baby TV owned by a globally operating Fox Networks Group, provides 20 different games of exclusively educational and non-commercial character. They are divided into four groups: video games that can be played after buying a corresponding application, Interactive book, Fun games and Activity games. The television broadcasts in 100 countries and offers its programmes in 18 language mutations. In Slovakia and Czech Republic it is, however, available only in an English version of its programmes and individual digital games.

A TV channel Duck TV is designed for the youngest age group, i.e. children in a toddler age. Its programme is fully adjusted to particularities and needs of this target group. It does not contain any advertisements, violent elements or dynamic and action scenes. This internationally broadcasting television for the youngest is provided by Mega Max Media Company. On its websites we can find 6 simple games in several languages including Slovak. Duck TV also divides its games into three categories: 1. online games (this category offers 6 games of an educational character. Protagonists are connected to the heroes of the stories promoted by Duck TV network). Second category consists of a game Duck school. It is a game dedicated to older viewers. The third category comprises mobile applications available in several versions. They can be bought for a chosen time period – one month, three months or twelve months. Duck TV presents a choice of 2 possibilities of games – mobile application Duck mobile and Kiddo. Kiddo is an educational game for children up to 5 years of age which explains and familiarizes children with daily activities. An example could be a simple game called Tidying-up which aims at developing children's sense for tidiness and a systematic approach towards sorting their things. Player's assignment is to collect toys scattered around children's room and place them in a box assigned for this purpose. For every collected object a child receives a star. After completing the collection of stars a child gets a present.

Conclusion

The phenomenon of computer games has recently become a popular activity among children and adolescents. A wide variety of digital games naturally brings them positive and negative experience. In contrast, the role of context in learning games is a potential area of study that, to date, has not drawn focus, despite the fact that the game design process, and games themselves, use context to great effect (immersing players in other worlds, or in deep narratives, or realistic simulations).²⁵ Playing

25 MOSELY, A.: Learning in Context Through Games: Towards a New Typology. In *7th European Conference On Games-Based Learning. Conference Proceedings*. Porto : Instituto Superior de Engenharia do Porto, 2013, p. 409.

games can help but also can impair real relationships with other people or obstruct social and emotional development of a child. Nowadays, children meet with digital games at an early age, parents give them a mobile phone or a tablet and these give them an opportunity to own and intuitively control for a moment.

The main topic of our paper was showing the particularities of digital games that are a part of online presentation of television channels aimed at child and adolescent audience. The objective of the study was to determine a current offer of games and to categorize data obtained from the point of view of a thematic focus, age appropriateness, language version and interconnection of digital games to television programmes and films offered by individual television networks. All these networks provide online games for children available at their websites. Most of these are interlinked with a theme of an animated film which leads to children's clearer understanding of the rules of the videogame and knowing the characters of the game. Our quantitative content analysis has showed that the highest number of digital games is offered by Minimax television. Overall, children have 96 games at their disposal, thematically connected to cartoons broadcast by this television channel. The games are available in Czech language and are aimed at children and adolescents regardless of gender, i.e. girls and boys. The games are also available in some other languages of countries of Central Europe - **Slovene, Hungarian, Romanian and Bosnian**. An interesting finding is that the only specialized TV channel broadcasting in Slovakia – Rik TV – does not offer any games to visitors of its website. Television network Minimax has the most extensive representation of games at its website; the games in Slovakia are available in Czech language. Second most extensive offer of digital games can be found in a portfolio of a Czech TV channel Děčko. The games are of an educational and entertaining character and are all available in Czech language. According to our findings, a television network Disney Channel has divided its games into three thematic categories: games based on television programmes, games based on films and mobile applications. All games are thematically designed in relation to the content of the programmes, i.e. an original content of the children's television Disney Channel. Television network Megamax offers 24 videogames, all being available in Czech language. On its website, TV network Nickelodeon has 13 basic games thematically connected to the programme structure of this television. Nick.Jr, contains 30 digital games and Baby TV provides overall 30 games that are on principle of an educational character. Website of Duck TV contains 6 digital games divided into three categories, all of an educational character.

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ADVERTAINMENT – THE RELATION BETWEEN GUERRILLA MARKETING AND DIGITAL GAMES

Łukasz P. Wojciechowski – Zdenko Mago

Abstract

One of guerrilla marketing benefits, among others, is an active involvement of the advertising recipient. At the same time, the recipient participates on the dissemination and transfer of real-world experiences into the online sphere, helping to reach desired viral effect within marketing purposes. Additionally, the current interconnection with gaming sphere promoted both guerrilla marketing actions and digital games' advertising to a new level. Similar utilization of entertainment media, including digital games, to engage audience within advertising efforts is called advertainment. In this paper, we investigate the relation between guerrilla marketing and digital games within an intersection of real-world, thus offline, and online reality taking into account the aspects of games and participation of audience.

Key words:

Advertainment. Ambient media. ARGs. Digital games. Guerilla marketing.

1 Guerilla marketing: Terms, Characteristics, Pros and Cons

Many products have a problem to establish themselves on current market crowded by products and services, therefore marketers are constantly looking for new methods how to make their product visible and recognizable. This challenge is more difficult even nowadays, when digitalization and virtualization are markedly transforming the market toward sole e-commerce as well as v-commerce. The solution lies in using unconventional promotion techniques customized to a target group. Essentially, it is principle of *guerilla marketing* that is based on existing validated common marketing strategies, although supplementary, creatively and originally implemented in an adequate way. Hutter and Hoffmann¹ state a presence of benefits having their basis in a mutual beneficial relationship between promotion costs and resulting effects as a main intention why companies and organizations start to implement guerilla marketing into their marketing targets. Guerilla marketing is a competitive strategy related to offensive, even to destructive marketing that was first applied to the US market and has gradually appeared within the marketing since 1910.² The term *guerilla* has origin in military terminology and refers to methods in waging a war, guerilla forces or small organized military groups which are facing a numerous or material dominance of enemy. This marketing communication technique is particularly based on authors' energy, creativity and ideas, in conjunction with low-cost efficient marketing designated especially for small and medium size companies, although we can also often meet with initiatives of powerful, even international or global corporations and organizations.

Fundamental advantages of guerilla marketing are based particularly on better attraction of customers' attention. To achieve this goal, marketing campaigns focus on so-called surprise effect, achievable by creation of a new and unconventional

1 HUTTER, K., HOFFMANN, S.: Guerrilla Marketing: The Nature of the Concept and Propositions for Further Research. In *Asian Journal of Marketing*, 2011, No. 5, p. 43.

2 WOJCIECHOWSKI, Ł.: *Ambient marketing: + case studies in V4*. Kraków : Towarzystwo Słowaków w Polsce, 2016, p. 14.

idea.³ Idea must be communicated to as target group members as possible by using *multipliers* and subsequently by *diffuse effect*, the purpose of which is to stimulate consumers and/or media to next spreading of advertising message with low costs. It means that increasing surprise effect is aggregated by the number of target group members, while relative costs are decreasing. This intention is achievable, if we generate in consumers some emotions, will attract their attention in such way they do not often consider it as a promotion, and positively motivate them to share their own experiences with other people. Actually, it is a *word-of-mouth* communication, so consumers themselves will become so-called *buzz agents*. The strategies of *viral marketing*, *buzz marketing*⁴ and *guerilla public relations* stimulate the diffusion effect in the best way. Absurd, humorous and shock messages are principally used for those purposes. Another guerilla marketing advantage lies in a fact that it is useful in communicating of specific attitudes, lifestyles and products connected with them to people who are resistant to traditional forms of advertising, e.g. among young people. Guerilla marketing has both its positives and negatives (see Table 1), which need to be taken into consideration before its implementation.

Table 1: Guerilla marketing pros and cons

Pros of Guerrilla Marketing	Cons of Guerrilla Marketing
<i>Cheap to execute.</i> Whether using a simple stencil or a giant sticker, guerrilla marketing tends to be much cheaper than classic advertising.	<i>Mysterious messages can be misunderstood.</i> There is often an air of mystery to guerrilla marketing campaigns, and while it is this sense of mystery that can often propel a campaign's attention and notice, the lack of clarity can also skew audience interpretation. Confusion associated with guerrilla marketing campaigns can have extreme implications.
<i>Allows for creative thinking.</i> With guerrilla marketing, imagination is more important than budget.	<i>Authority intervention.</i> Some forms of guerrilla marketing, such as non-permissioned street graffiti, can result in tension with authorities.
<i>Grows with word-of-mouth.</i> Guerrilla marketing relies heavily on word-of-mouth marketing, considered by many one of the most powerful weapons in a marketer's arsenal. There is nothing better than getting people to talk about your campaign on their own accord.	<i>Unpredicted obstacles.</i> Many guerrilla marketing tactics are susceptible to bad weather, thrown timing, and other small instances that could easily threaten to undermine an entire campaign.

3 FICHNOVÁ, K.: *Psychology of Creativity for Marketing Communication*. Noailles : Association Amitié Franco-Slovaque, 2013, p. 21-39.

4 HUGHES, M.: *Buzzmarketing: Get People to Talk About You Stuff*. New York, NY : Portfolio Penguin Group, 2008, p. 2.

<i>Publicity can snowball.</i> Some especially noteworthy or unique guerrilla marketing campaigns will get picked up by local (and even national) news sources, resulting in a publicity powerhouse affect that marketers drool over.	<i>Potential backlash.</i> Savvy audiences may call out businesses who are implementing guerrilla marketing campaigns they don't approve of. This is especially true of undercover marketing campaigns – if you're caught, prepare to face the wrath.
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Source: MARRS, M.: *20+ Jaw-Dropping Guerrilla Marketing Examples*. [online]. [2017-12-12]. Available at: <<http://www.wordstream.com/blog/ws/2014/09/22/guerrilla-marketing-examples>>.

In present, companies of any size utilize guerilla marketing to promote practically any product, service, even media and media products. Particularly its relation with digital games is interesting, because they share some common features, e.g. interactivity, challenge, engaging audience. The specific usage of guerilla marketing for digital games promotion as well as their mutual using as advertising tool will be illustrated by specific campaigns in following parts.

1.1 Selected forms of guerilla marketing

Several communication techniques have been formed within the guerilla marketing which are used by companies, institutions and organizations to attract new potential customers or to deepen and cultivate the relationship with their existing customers. Following ones generally belong to the most representative, even within the relations to digital games.

1.1.1 Ambient marketing

Ambient marketing is characterized by non-standard, imaginative and innovative marketing, however the problem with its defining is influenced by a fact that it usually includes activities from the fields which have nothing in common.⁵ The common denominators of ambient marketing activities are novelty, attractiveness, diversion from a standard, drawing the attention and surprise of a recipient, what can be achieved only very hardly on a varied and strongly saturated market. Ambient marketing uses untraditional media such as shopping carts, large surfaces of the buildings, rubbish bins, lamps of the public lighting, benches (*street furniture*) etc. However, the aim of the advertisements located in untraditional place is to attract attention and address a potential recipient, the selected localization should be associated with a message of the advertisement, so the use of untraditional place would not be purposeless. The example of context utilization of location is the campaign from 2009 on the game *BioShock 2*.⁶ After official announcement about delaying game release until 2010, the BioShock 2 marketing team sent directions to game fans where and when they should be on the certain day. It included ten different beaches over the world, on which dozens of wine bottles appeared obviously washed up from sea and with paper message inside,⁷ looking like 'S.O.S.' messages. Bottle labels, Arcadia 1958, were actually referring to the game, specifically calling for help

5 WILCZEK, P., FERTAK, B.: Ambient media, media tradycyjne – konkurencja czy współpraca?. In *Brief*, 2004, No. 58, p. 7-12.

6 2K MARIN: *BioShock 2*. [Digital Game]. Novato, CA : 2K Games, 2010.

7 TOTILO, S.: *BioShock 2 Marketing Crew Wants You On A Beach Saturday*. [online]. [2017-12-14]. Available at: <<https://kotaku.com/5329058/bioshock-2-marketing-crew-wants-you-on-a-beach-saturday>>.

from the underwater city, and inserted messages were wallpapers with BioShock 2 theme. In this case, the locations – beaches – were the part of ambient installation.

In the real world, ambient marketing is often interconnected with *street art*, transforming some elements of public place into an advertising form. Among street art techniques belong e.g. *stencil*, *graffiti*, *stickering*, *reverse graffiti* (also known as clean tagging, dust tagging, grime writing, green graffiti or clean advertising). However in general, individual types of guerilla marketing as well as ambient marketing tools exist in different symbiotic correlations. It is not possible to separate individual types or tools and use them individually, because, apart from the link between them under the umbrella term of guerilla marketing, they are inseparably linked to the larger system of marketing mix. Therefore, we can speak about a certain coherence, which allows to associate these techniques with ambient forms. Considering some specific material design or implementation, many sub-types of ambient marketing can be determined: *assvertising*, *augmented reality*, *beamvertising*, *blackmailing*, *bluecasting*, *blogging*, *bloodvertising*, *buzz marketing* (often called word-of-mouth, digital storefront or interactive display window), *flashmob*, *flogo* (means flying logo), *grassroots marketing*, *mobile tagging*, *parasitic marketing*, *projection mapping*, *water projection*, *poopertising*, *publicity stunts*, *skyvertising*, *stealth marketing*, *guerilla gardening*, *urban guerilla knitting*, *wait marketing*, *animal investment*, *advertising person* and others.⁸ For example, the *icevertising* technique was used within the *Lost Planet 2*⁹ campaign, when game copies were frozen in over 1000 ice blocks and placed on public locations like bus stops throughout the US cities (see Picture 1). Passer by people could simply break the ice and take the game.



Picture 1: Icevertising campaign of digital game *Lost Planet 2*

Source: *Video Game Release Creative Guerrilla Marketing Company Example in San Francisco*. [online]. [2017-12-13]. Available at: <<http://altterrain.com/media/guerilla-marketing-agency-advertising-san-francisco.jpg>>.

1.1.2 Experiential marketing

Experiential marketing or Customer Experience-Marketing links people with products on the basis of experiences. Advertiser enables people to experience a product. Nair stated that this form of marketing enables a customer to make decision based

8 For more see: WOJCIECHOWSKI, Ł.: *Ambient marketing: + case studies in V4*. Kraków : Towarzystwo Słowaków w Polsce, 2016, p. 28-55.

9 CAPCOM: *Lost Planet 2*. [Digital Game]. Osaka : Capcom, 2010.

on information and the intelligence.¹⁰ A key element of experiential marketing is to create an occasion for a target group to take advantage of experience with brands, products/services in many various ways. Personal experiences subsequently help them to make intelligent and well-informed decisions during purchase. In this way, brands can go beyond rational connections and create permanent emotional tied on the brand. Within digital games market, experiential marketing is represented by trial versions, demos or free weekend actions (e.g. Steam is used to providing games to play free during time-limited period, usually during weekends).

1.1.3 Viral marketing

Technique works on the principle of free distribution of messages between people by e-mail, instant messaging, e.g. WhatsApp, QQ, ICQ, XMPP, iMessage or Skype, or social networks Facebook, Youtube, Google+, Vimeo and other available online channels. Information is spread without active participation of advertisers, who rely on a fact that people themselves tend to share various content with other people. Viral spreading is usually facilitated by buzz-worthy topics, which should be concise, right straight to the point and not too extensive. The most successful messages in the viral marketing are amusing and funny ones, like jokes, pranks, etc., but a shock, a fear (in sense of horror) as well as some disgusting content might reach the same results. A negative aspect of viral marketing lies in losing control after releasing the message, so the advertiser can not prevent turning the message against him in a form negative promotion.¹¹ It is necessary to mention that guerrilla marketing is closely interconnected with buzz and viral spreading, which are actually either a planned component or an accompanying effect of any guerilla campaign. Because they generate the awareness of a large number of people and media, spreading advertising messages on their own will and, what is more important, without additional costs on the side of advertiser. This process and direction of its effects depend particularly on conditions of initial implementation.

1.2 Initial implementation and buzz-effect direction

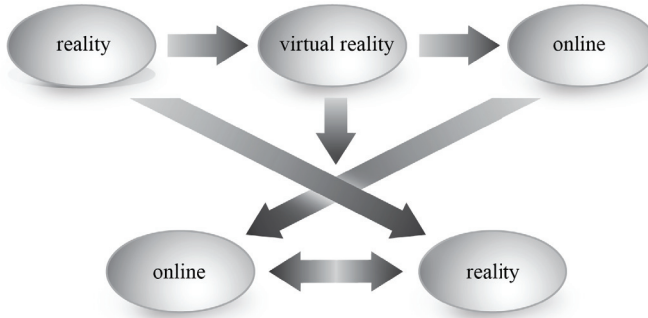
The most spectacular guerilla marketing campaigns connect marketing activities in real (offline) and virtual world, particularly on internet (online), but their initial implementation may be tied just with one environment, i.e. physical, virtual, online; and subsequently penetrate the others through buzz and viral (see Picture 2). Expected effect of physical reality tied campaign is spreading toward online space that can back influence real world. Due to importance of current informative value of online sources attributed by audience itself, guerilla campaign established in online environment as an initial point may have a significant impact on physical world as well as on next viral spreading that is considerably facilitated because campaign format does not need to be adapted for online channels. The example of such online-based guerrilla campaign was carried out in 2015 for Call of Duty: Black Ops III.¹² Fictional news network 'Current Events Aggregate' published 'Breaking news' about the terrorist attack in Singapore. The rest of the day it was bringing updated news from this crisis

10 NAIR, T.: *Types of Guerrilla Marketing To Attract Customers Unfailingly*. [online]. [2017-12-13]. Available at: <<http://www.buzzle.com/articles/types-of-guerrillamarketing.html>>.

11 FREY, P.: *Marketingová komunikace: Nové trendy 3.0*. Praha : Management Press, 2011, p. 75-80.

12 TREYARCH: *Call of Duty: Black Ops III*. [Digital Game]. Santa Monica, CA : Activision, 2015.

and all of them were shared on game series *Call of Duty* Twitter. A mystification took until 10:37 p.m., when the final news came: “This was a glimpse into the future fiction of #BlackOps3”. The campaign received a negative feedback, because those faking news could be devastating for people who were unaware about the planned gameplay situating, regarding too many similar tragedies, which happened lately.¹³



Picture 2: Potential buzz-effect directions based on the initial implementation of guerrilla campaign

Source: Own processing

Guerilla marketing can be also situated on the border of physical and digital world by combining marketing tools from both areas in one campaign. In 2015, Microsoft Xbox carried out ‘Survival Billboard’ as a part of the *Rise of the Tomb Raider*¹⁴ marketing campaign. Eight volunteers and fans of the game were strapped on the billboard with a goal to survive 24 hours, while were subjected to harsh weather conditions, changing based on online vote by the public. Winner contestant, who spent there over 20 hours, gained the *Rise of the Tomb Raider* inspired trip.¹⁵ Other border guerrilla marketing implementation includes using virtual environment that is essential part of digital games and virtual worlds. Such campaigns have much bigger repertoire of tools, consisting of virtual representations of real-existing things as well as things, created and existing only within specific virtual environment. From this border position (both mentioned cases), buzz-effect can direct and affect simultaneously both offline and online. This way of guerrilla marketing implementation has really close to so-called *advertainment*.

2 Advertainment and digital games

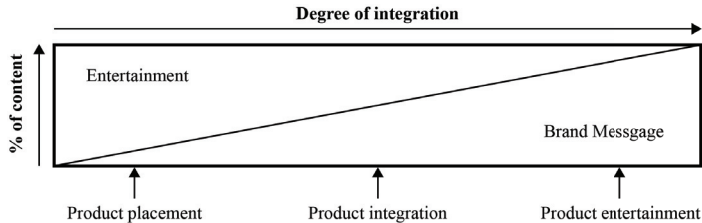
The term *advertainment* reflects the increasingly intertwined connections between advertising and entertainment to engage audience within advertising efforts. It refers to promotional practices that integrate brand communications within the content

13 CHEN, H.: *The Day Singapore Came ‘Under Attack’ in Call of Duty*. [online]. [2017-12-15]. Available at: <<http://www.bbc.com/news/world-asia-34398322>>.

14 CRYSTAL DYNAMICS: *Rise of the Tomb Raider*. [Digital Game]. Tokyo : Square Enix, 2015.

15 LUM, R.: *Xbox ‘Rise of the Tomb Raider’ Survival Stunt Tortures Fans Strapped To A Billboard*. [online]. [2017-12-15]. Available at: <<http://www.creativeguerrillamarketing.com/guerrilla-marketing/xbox-rise-of-the-tomb-raider-survival-stunt-tortures-fans-strapped-to-a-billboard/>>.

of entertainment products.¹⁶ The degree of brand integration in the entertainment content determines individual types of advertainment (see Picture 3). Nelson, Keum and Yaros¹⁷ claimed digital games as media usable within advertainment by defining advergaming and in-game advertising as its tools,¹⁸ and explicit confirmation of relation between guerilla marketing, advertainment and digital games provided Lucas and Dorrian,¹⁹ who stated in-game advertising as the guerilla marketing technique, specifically a situation placement concept and implementation.



Picture 3: Advertainment typology

Source: RUSSEL, C. A.: *Advertainment: Fusing Advertising and Entertainment*. Ann Arbor, MI : The University of Michigan, 2007, p. 5.

Another point of view on advertainment might direct outside the game as medium. In practice, it means creating wider context around digital game going beyond the game itself toward physical world with the simultaneous use of other media, including complementary games and gamification.

2.1 Alternate reality games

Alternate reality games (ARGs) are designed as transmedia games voluntarily played in the real world, combining physical and virtual space within a fictional background (e.g. narrative²⁰), like solving an online riddle through clues scattered all over the internet as well as hidden in the physical world places even involving live actors (see Table 2). Bakioğlu defines ARGs as immersive games that blur the lines between reality and fiction by conveying a hybrid gaming experience through online and offline mechanisms.²¹ According to Lang, they combine the best elements of viral marketing and role-playing games.²² Although, Rath argues that from guerrilla

16 RUSSEL, C. A.: *Advertainment: Fusing Advertising and Entertainment*. Ann Arbor, MI : The University of Michigan, 2007, p. 3.

17 NELSON, M., KEUM, H., YAROS, R.: Advertainment or Adcreep Game Players' Attitudes Toward Advertising and Product Placement in Computer Games. In *Journal of Interactive Advertising*, 2004, Vol. 5, No. 1, p. 3-7.

18 Advergaming and in-game advertising, as main practices of advergaming, are purposefully using digital games to promotion, while advertising message is an integral part of the game (for more information, see: MAGO, Z.: *World of Advergaming: Digitálne hry ako nástroje reklamy*. Trnava : FMK UCM in Trnava, 2016, p. 8).

19 LUCAS, G., DORRIAN, M.: *Guerrilla Advertising: Unconventional Brand Communication*. London : Laurence King Publishing, 2006, p. 91-93.

20 For more information, see: KIM, J. et al.: Storytelling in New Media: The Case of Alternate Reality Games, 2001-2009. In *First Monday*, 2009, Vol. 14, No. 6.

21 BAKIOĞLU, B. S.: Alternate Reality Games. In MANSELL, R., ANG, P. H. (eds.): *The International Encyclopedia of Digital Communication and Society*. Hoboken, NJ : JohnWiley & Sons, 2015, p. 1.

22 LANG, A.: *The 5 Most Insane Alternate Reality Games*. [online]. [2017-12-15]. Available at:

marketing point of view, they are losing a voluntary dimension – participants are dragged into a marketing action (game) without a choice option, thus the result is a certain inherent grey area between the truth and the fiction created by the ad.²³ Currently, ARGs are very popular among games’ fans and generates significant engagement or even active participation of them. Davies talks about the immersion in hyper-real situations, which can evoke intense reactions – some players interact on a casual basis, while others want to experience, in real time, every twist and turn in a game’s mechanic and narrative.²⁴ *I Love Bees*²⁵ for *Halo 2*²⁶ in 2004 belongs to the best-perceived ARG ever created.

Table 2: Common characteristics of ARGs

1.	use a range of media platforms and real-life spaces
2.	have a high degree of both narrative and gameplay experiences
3.	are played collaboratively, mainly through online networking
4.	respond to player activities through human intervention by “puppetmasters” (ARG designers)
5.	create an “alternate reality” where nothing is identified as being fiction
6.	are played in real time

Source: DAVIES, H.: *Towards an Ethics of Alternate Reality Games*. [online]. [2017-10-10]. Available at: <<http://doi.org/10.16995/dscn.36>>.

No Hope Left, a marketing campaign for *Resident Evil 6*,²⁷ well illustrates transmedia character of ARGs. This ARG was launched almost ten months before releasing the game by a short video – the message of Asian woman to her husband that she and their children are alright and will be safe if they stay inside.²⁸ The video also contained signs – letters ‘o’ styled as biohazard symbols that became a part of title *No Hope Left*. This inscription appeared within the graffiti around the world (see Picture 4) along with date January 19, 2012. Apocalyptic looking message actually referred to *Resident Evil* “*Fright Night*”, a 15th anniversary celebration of *Resident Evil* games taking place in San Francisco that day.

<http://www.cracked.com/article_19346_the-5-most-insane-alternate-reality-games.html>.

23 RATH, R.: *How Long until a Videogame Ad Kills Someone?* [online]. [2017-10-29]. Available at: <<http://www.zam.com/article/297/how-long-until-a-videogame-ad-kills-someone>>.

24 DAVIES, H.: *Towards an Ethics of Alternate Reality Games*. [online]. [2017-10-10]. Available at: <<http://doi.org/10.16995/dscn.36>>.

25 For details about the ARG *I Love Bees* (for more information, see: KIM, J. et al.: *Storytelling in New Media: The Case of Alternate Reality Games, 2001-2009*. In *First Monday*, 2009, Vol. 14, No. 6).

26 BUNGIE: *Halo 2*. [Digital Game]. Redmond, WA : Microsoft Game Studios, 2004.

27 CAPCOM: *Resident Evil 6*. [Digital Game]. Osaka : Capcom, 2012.

28 *No Hope Left – video*. [online]. [2017-10-10]. Available at: <<https://www.youtube.com/watch?v=p3Hs00hZuUY>>.



Picture 4: Resident Evil 6 teaser graffiti within ARG No Hope Left

Source: SEVERINO, A.: *Possible Resident Evil 6 Viral Campaign Hits Web*. [online]. [2017-12-15]. Available at: <<http://www.playstationlifestyle.net/2012/01/18/possible-resident-evil-6-viral-campaign-hits-web/>>.

The ARG itself continued with several other messages, an occurrence of which was immediately virally spreading. Website²⁹ was also a part of ARG. It assembled all viral messages and materials about the fictional crisis. One of those messages contained a mention about Raccoon City incident from 1998. In April, a giant phrase No Hope Left appeared on the a football field of Ivy University in Tall Oaks, followed by few audio clips of university members about leaving the university campus. Next events were then situated in the game itself – the university as well as the rest of the city was affected by the virus outbreak. At E3 2012, Resident Evil 6 promotion preserved its teasing character and the presentation stand consisted of fake missing person posters and man carrying No hope Left sign like lunatic apocalypse herald. In general, creating and maintaining the fear atmosphere has always been the domain of marketing communications Resident Evil games.

Conclusion

There is no doubt that guerilla marketing as highly unconventional, original and low-cost marketing strategy at the same time can provide fantastic results and allow merchandizers to apply their creativity in a unique way. In present, companies utilize guerilla marketing to promote practically any product, service, even media and media products. Particularly the relation of guerilla marketing and digital games is interesting, because they are sharing some common features, e.g. interactivity, challenge, engaging audience. Ambient, viral and experiential marketing are just a couple of more extensive techniques included in guerilla marketing, but there exists many sub-type derived from specific medium they are using like bloodvertising, icevertising etc. Buzz-effect and viral spreading are typical accompanying features of guerilla campaigns, but their effect direction and following impact depend on the campaign initial implementation tied on physical, virtual or online environment. One of the most explicit interconnection of guerilla marketing and digital game is

²⁹ See also: *No Hope Left*. [online]. [2017-10-10]. Available at: <<http://www.nohopeleft.com/>>.

described within so-called advertainment, but their other interconnection with current significant marketing potential generating great spontaneous participation represents alternate reality games.

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