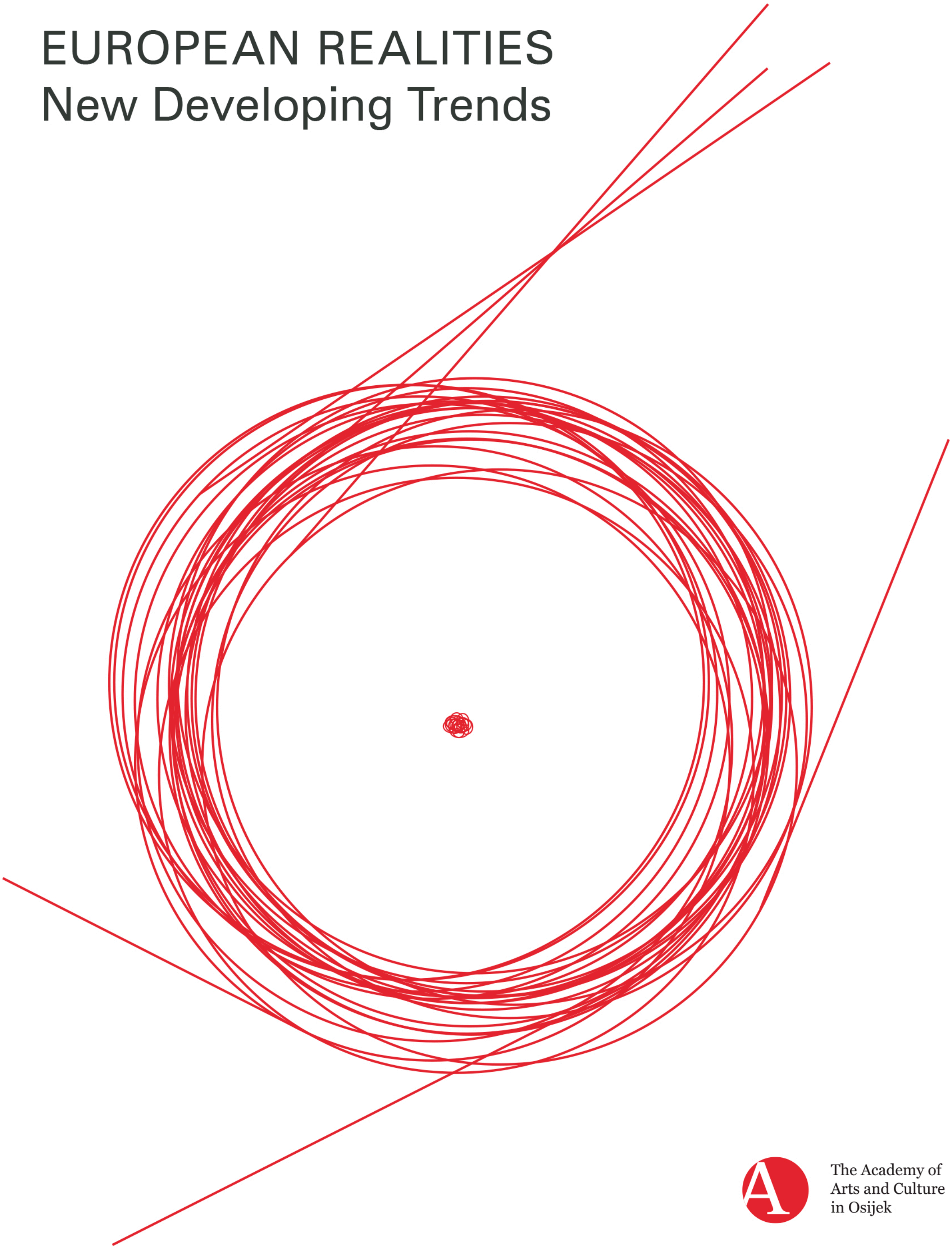
MOVEMENTS

EUROPEAN REALITIES
New Developing Trends



The Academy of
Arts and Culture
in Osijek

Movements
European Realites
New Developing Trends

MOVEMENTS
EUROPEAN REALITIES
New Developing Trends

Publisher
Academy of Arts and Culture
J. J. Strossmayer University of Osijek, Croatia

Copublishers
Croatian Academy of Sciences and Arts, The Center for Scientific Work in Vinkovci, Croatia
Faculty of Education in Osijek, Croatia
Complutense University of Madrid, Faculty of Information Sciences, Spain
Stuttgart Media University (Hochschule der Medien), Germany
Vytautas Magnus University, Academy of Education, Lithuania
Faculty of Humanities and Social Science in Osijek, Croatia
School of Education of Polytechnic of Porto, Portugal
Univerzita Sv Cyrila a Metoda Trnava, Faculty of Mass Media Communication, Slovakia

For Publisher
Helena Sablić Tomić, Academy of Arts and Culture, Osijek, Croatia

Executive Editor
Marina Đukić, Academy of Arts and Culture, Osijek, Croatia

Editors
Dubravka Oraić Tolić (Croatian Academy of Sciences and Arts), Croatia,
Ivana Bestvina Bukvić (Academy of Arts and Culture, Osijek), Croatia,
Ivana Đurđević Babić (Faculty of Education, Osijek), Croatia,
Tatjana Ileš (Academy of Arts and Culture, Osijek), Croatia,
Jacinto Gomez Lopez (Complutense University of Madrid, Faculty of Information Sciences, Madrid), Spain,
Dáša Mendelová (Univerzita Sv Cyrila a Metoda Trnava, Faculty of Mass Media Communication, Trnava), Slovakia,
Burkard Michel (Hochschule der Medien Stuttgart), Germany,
Rasa Nedzinskaite (Vytautas Magnus University, Academy of Education), Lithuania,
Maria Carmen Salgado Santamaria (Complutense University of Madrid, Faculty of Information Sciences, Madrid), Spain,
Željko Pavić (Faculty of Humanities and Social Sciences, Osijek), Croatia,
Maria Inês Ribeiro Basílio de Pinho (School of Education of Polytechnic of Porto), Portugal,
Ján Višňovský (Univerzita Sv Cyrila a Metoda Trnava, Faculty of Mass Media Communication, Trnava), Slovakia

Reviewers
Assoc. Prof. Ivan Trojan, PhD., Faculty of Humanities and Social Sciences, Osijek, Croatia
Assoc. Prof. Valentina Majdenić, PhD., Faculty of Education, Osijek, Croatia

MOVEMENTS

EUROPEAN REALITIES

New Developing Trends

4th International Science Conference “European Realities – Movements”, 12-13th December 2019, Osijek

Conference Proceedings

The Academy of
Arts and Culture
in Osijek

Osijek 2021

CONTENTS

9 FOREWORD

I. CULTURE AND CREATIVE INDUSTRIES

13 **Iva Buljubašić, Josipa Mijoč, Ivana Jobst:**
AN EMPIRICAL EXAMINATION OF PROMOTIONAL ACTIVITES IN CROATIAN THEATRES

31 **Marija Šain, Ivana Bestvina Bukvić, Maja Haršanji:**
FROM SPONSORSHIP TO CREATIVE PARTNERSHIP: LITERATURE REVIEW ON BUSINESS SECTOR INVESTMENT TRENDS

II. CULTURE AND MEDIA

51 **Marina Đukić, Dino Sić:**
REGULATION OF FAKE NEWS AND HATE SPEECH ON SOCIAL NETWORKS

74 **Željko Jozić, Borko Baraban, Lobel Filipić:**
LINGUISTIC CHANGES AND COMMUNICATION STRUCTURE UNDER THE INFLUENCE OF SOCIAL NETWORKS

96 **Paula Jurišić:**
MCMEDITERRANEAN: SICILIAN WAVESCAPES AND ANTHROPOMORPHIC CINEMA OF VISCONTI AND CRIALESE

106 **Tomislav Levak, Ines Lukač:**
ROLE OF NEW MEDIA IN INFORMATION WARFARE: EXAMPLE OF THE NEW WAVE OF MIGRANT CRISIS

129 **Juan Carlos González Pérez, Miguel Ángel Ortiz Sobrino, Jacinto Gómez López:**
DIGITAL TRANSFORMATION OF THE MUSEUMS THROUGH SOCIAL MEDIA. STRATEGY OF "CASA DE MEXICO EN ESPAÑA"

149 **Maria Inês Pinho:**
STRATEGIC ENTREPRENEURSHIP AS AN INCENTIVE FOR THE CURRENT CULTURAL MANAGEMENT

166 **Carmen Salgado Santamaría, Mercedes Zamarra López, María José Cavadas Gormaz:**
UNIVERSITY RADIOS IN SPAIN
InfoRadio: management and programming model

186 **Dejan Viduka, Jasmina Đurašković, Vladimir Kraguljac:**
REDUCING THE DIGITAL DIVIDE IN EDUCATION BY USING OPEN-SOURCE SOFTWARE

197 **Ján Višňovský, Magdaléna Ungerová, Karina Kubíková:**
HOW HAS JOURNALISTIC CONTENT BEEN CHANGING ON THE INTERNET? DIFFERENCES IN PRESENTATION OF JOURNALISTIC OUTPUTS IN THE PRESS AND ON THE WEB

III. CULTURE AND SOCIETY

215 **Darijo Čerepinko, Željka Bagarić, Lidija Dujić:**
DIGITAL VIDEO GENERATION AND THEIR VIEWING HABITS: CONTENT AND GENDER IDENTITY

229 **Marina Kotrla Topić:**
READING HABITS AND DIGITAL MEDIA USE AMONG CROATIAN STUDENTS AND ITS RELATION TO LONELINESS AND PREFFERED SOLITUDE

241 **Željko Pavić, Juraj Jurlina, Ljiljana Pintarić:**
THE IMPACT OF EDUCATIONAL AND MEDIA CULTURAL CAPITAL ON ETHNOCENTRISM

255 **Magdaléna Švecová, Anna Kačincová Predmerská, Nikola Kaňuková:**
DIGITAL SKILLS OF SENIORS AND THEIR EDUCATION IN THE AREA OF TRNAVA CITY

268 **Melita Aleksa Varga, Aderemi Raji-Oyelade:**
PROVERBS ACROSS CULTURES: ENGAGING WITH ANTI-PROVERBS AND POSTPROVERBIALS IN EUROPEAN AND AFRICAN PROVERB STUDIES IN THE DIGITAL AGE

283 **Anamarija Lukić, Ivana Jurčević:**
THE RECOGNITION OF THE BLACK SLAVONIAN PIG AS A GASTRONOMIC BRAND ON CROATIAN WEB PORTALS

FOREWORD

In this Conference Proceedings, we bring papers from the International Scientific Conference *European Realities* – Movements, the fourth one in continuation that started in 2013. The conference is engaged in interdisciplinary research and analysis of cultural, educational, artistic and scientific policies in the European environment, as well as their consequences on specific aspects of contemporary social and cultural context. The theme of this year's meeting organized by the Academy of Arts and Culture in Osijek is **MOVEMENTS**, in a broadest sense, and related to inevitable adjustments of culture, management, creative industries, media and public communications in general to digital environment.

In other words, the questions that were tried to be answered at the conference were no longer whether we would adapt to new cultural, media and economic trends, but what is the mode of this adjustment and with which far-reaching consequences. Digital revolution, social media, fake news, cultural production as a supplier led process and many other current social and cultural phenomena must also encourage academic community to take a scientific and analytical approach to face the growth of so called influencer-driven culture and the omnipresent "University of YouTube"; denouncing and calling to the responsibility of social media and broader, internet platforms where they have to prove they care about the truth and serious journalism, or will be properly forced to do so by European regulation. Art, science and culture also need adjustments to new ways of closing the loop of artist, audience, people and place, respecting at the same time the creative processes and the need to understand the market forces that are leading it. The rise of self-employed workers in cultural and creative industries, especially in the design and media industries needs to be mentioned as well as the fact that their career raise is not led by money but rather by its impact on the world.

The answers to questions how to adjust depend on a collaborative and flexible approach, but also on the emerging new collaborative spaces. In this sense, it is precisely the **movements** in new directions, innovative and attractive solutions and more provocative reflections that will strengthen the synergy between activities in culture, economy, especially cultural and creative industries and public communications, enabling the establishment of a stimulating research platform to be summarized in the fundamental goals of our gathering which were also achieved by publishing papers in this Proceedings. There are three sections within this edition:

1. Culture and Creative Industries
2. Culture and Media
3. Culture and Society

in which we make significant and, above all, current contributions to some future cultural, communication and economic movements in the society that we live in.

The Conference was attended by more than 130 participants from ten different countries (Bosnia and Herzegovina, Croatia, Hungary, Italy, Nigeria, Portugal, Serbia, Slovakia, South Korea, Spain) and altogether 42 paper is accepted for publication.

The interest for the conference by researchers coming from other countries indicate that the overall topic and research stimulation in order to strengthen the synergy between activities in culture, economy, especially cultural and creative industries and public communications is highly relevant and should be continued as a conference theme.

At this point it should be mentioned that a second volume of Conference Proceedings written in Croatian – Movements 2020 – that has been published, also brings the works of participants of the International Scientific Conference European Realities – Movements. These proceedings, we dare to say, complement each other perfectly and make a valuable contribution to the scientific reflections of the extremely dynamic changes in the fields of culture, media and management that we witness every day.

We would like to once again thank the members of the organizing and program committee, the editorial board and reviewers who have worked very hard in reviewing papers and making valuable suggestions for the authors to improve their work. We also would like to express our gratitude to all authors and colleagues for contributing their research results to the Conference and this Proceedings.

Marina Đukić, PhD, Assistant Professor
Executive Editor

Osijek, December 2020

I. Culture and Creative Industries

Iva Buljubašić[1]
Josipa Mijoč[2]
Ivana Jobst[3]

AN EMPIRICAL EXAMINATION OF PROMOTIONAL ACTIVITES IN CROATIAN THEATRES

Original scientific paper

Abstract

Today, theatres are testing numerous ways to attract audiences, especially among younger age groups. The lack of funding for promotional activities often requires theatres to use unconventional marketing methods whose effects, and ultimately the need for them, are not sufficiently explored. The aim of the paper is to examine the potential and role of unconventional theatre activities in attracting younger age groups as audiences, identifying the reasons for vising the theatre, as well as defining socio-demographic characteristics related to younger people's decision to visit theatres.

The conducted empirical research was aimed at young individuals, undergraduate and graduate university students. The data were collected at three Croatian universities using the "pen-and-paper" method in 2019 (n = 616). Descriptive and bivariate statistics were used to analyse collected data. The research findings revealed that younger age groups are aware of the potential of unconventional marketing, especially those who visit theatres ($p < 0.001$). The paper also analyses the factors that affect theatre attendance of young people. It was also confirmed that certain socio-demographic characteristics (the use of social networks, volunteering and parents' experience in attending theatres) can be a determining factor in young people's decision to visit theatres.

Keywords: creative industries, cultural activities, statistical analysis, theatres, unconventional marketing

1 Academy of Arts and Culture in Osijek, Josip Juraj Strossmayer University of Osijek; buljubasic.unios@gmail.com.

2 Faculty of Economics in Osijek, Josip Juraj Strossmayer University of Osijek; josipa.mijoc@efos.hr.

3 Andizet – Institute for Science and Art Research in the Creative Industry; ivana.jobst@gmail.com.

Introduction

Creative industries are a measure of the development and innovation of a society based on knowledge, project work and the ability to be the source of prototypes protected by copyright (Horvat and Mijoč, 2020). Creative industries emerged at the end of the last millennium, and its institutionalization soon came to fruition in developed countries, where its economic and social role was reaffirmed. The European Union sees the creative industries as one industry composed of cultural and creative sectors such as design, architecture, computer games, marketing communication, publishing, and ultimately, performing arts, or theatre. According to Horvat et al. (2018), creative industries contribute to the development of economy as a whole, have export potential, and are based on innovation and talent development. An insight into the current state of Croatian creative industries was made in 2015 (Rašić Bakarić et al.), as well as a suggestion for future organization of creative industries, based on twelve sectors. New business concepts and projects are creating conditions for self-employment in the growing project industry, which is currently in the formative phase in the Republic of Croatia (Jobst, 2018).

This paper examines young people's views on cultural activities, commitment to theatre events, and describes the socio-demographic characteristics of respondents. The research focus of the paper was on examining the potential and role of unconventional theatre activities in attracting young people as audiences, identifying reasons for (not) attending theatre, and determining which socio-demographic characteristics affect the decision of young people to visit theatres.

Pine and Gilmore (1998) admonish that the economy is constantly developing and moving forward towards a modern and technological economy, i.e. in the direction of experience-based economy. Consequently, this paper emphasizes the importance of creative industries in the new millennium, since creative industries are largely made up of domestic products, and production is based on unlimited resources of individual creation, scientific and technological innovation, and in the end, national cultural heritage will be crucial.

Theoretical Background

According to Brown (2001, 13) and Abfalter (2008, 91), the words theatre and drama have Greek origin. In the theatrical lexicon written by Brauneck and Schneilin (1992, 950), multiple definitions of the word theatre can be found:

- In terms of the building or house where performances take place,
- In terms of artistic practice, artistic conception, staging and representation of characters through artists,
- In terms of theatre operating system with all aspects, forms and subsystems.

The above definitions cannot be viewed separately, they have to be viewed together to get the picture that theatre is a complex and artistic institution that interconnects aspects of operational and artistic work. According to theatrologist and author Batušić (1991, 13), a theatre can be:

- Any kind of building, that is, a specially marked place for the performance of representative arts (drama, opera, operetta, ballet, events, etc.). Accordingly, the theatre space becomes any locality that is activated as a stage by the simultaneous participation of performers and spectators, i.e. the audience in it (street, square, garden, church, feudal castle, civic house, etc.),
- An institution, body or artistic organization which, regardless of social, legal, educational or financial status, prepares, organizes and performs theatre performances.

If we analyse all the above characteristics, it can be concluded that theatre has a great social and cultural significance in society because it provides space for artistic expression as an institution and a building. Schmidt (2012, 18) claims that theatres are cultural enterprises that are required to show performances like acting, opera, operetta, musicals, concerts, dance or ballet. According to Balme (2011, 11), theatre has conceptual multidimensionality: as a building, as an activity from the viewer's or artist's point of view, as an institution, and as an area of aesthetics. Also, according to Chytkova et al. (2012), theatre has a very important role in tradition.

2.1. Defining Unconventional Marketing

With the release of the book "Guerrilla Marketing" in 1983 by Jay Conrad Levinson, the "father" of guerrilla marketing, the public was introduced to a new revolution in marketing, a revolution that presented two ideas: a) marketing does not have to be expensive to be successful, and b) selling is the easiest job in the world. Today, guerrilla marketing is the subject of interest for many scientists (and practitioners such as entrepreneurs, managers, etc.), but Kuttelwascher (2006) finds that it has not yet been sufficiently scientifically analysed. According to Anlager et al. (2013) and Baack et al. (2008), guerrilla marketing is a synonym for unconventional marketing.

Nowadays, guerrilla marketing is also considered to be an art and it is not only based on a grand idea, but also on the fact that it is capable of connecting with a well-defined target market. Guerrilla marketing is based on creative marketing, and the key to creative marketing is an intelligent and cunning strategy (Levinson, 2008).

Typical guerrilla marketing strategies are provocative (Hutter and Hoffmann, 2011), unexpected (Schwarzbauer, 2009), catchy (Huber et al., 2009), rebellious (Meier, 2014), untraditional (Sandber et al., 2006), and unusual. They cause surprise in unexpected situations and in unexpected places to impressively create interest in the surroundings. Bruhn et al. (2009), Bartizan (2009), Omar et al. (2009), Prevot (2009), Emsdetlener (2001), Andrews (2011), and Serazio (2009) also put emphasis on the surprise effect.

Table 1. Overview of guerrilla marketing definitions
Source: Buljubašić et al. (2016)

Year	Authors	Definition
1984	Levinson, J. C.	Guerilla marketing is a method for small businesses, based on human psychology rather than on prejudice and bargaining. Primary investment in marketing should be time, energy and imagination. At the end of the month, companies no longer count the number of sold products or services, but rather the obtained number of connections in business. Guerilla marketing is based on the energy managed by intelligence and it focuses on the essence of an idea. Guerrilla marketing is an unconventional way of achieving conventional goals.
2004	Gallagher	Guerilla marketing is a method by which one company wants to differentiate from other companies in the market. Guerilla marketing aims to help a particular entity to be different from others in the market because, according to guerrilla marketing, that is the way to success.
2004	Kaikati and Kaikati	Guerilla marketing is an alternative to conventional methods of advertising and it is more personalized. Guerilla marketing targets smaller groups of consumers and its message is not aimed at the masses, but rather at a target group. Guerilla marketing can be only an alternative, but in some companies (and even in some cultural institutions) guerilla marketing is becoming the "common" way of thinking.
2006	Kaden, R. J.	Guerrilla marketing is an unconventional way of achieving conventional goals.
2008	Levinson and Burkow	Guerilla marketing is a method that provides additional profit using unconventional methods.
2012	Ali and Goripath	Guerilla marketing is a state of mind and a different way of thinking by which a company increases its competitiveness in the market and reaches a target group easier.
2013	Adeniyi and Ige	Guerilla marketing is like love, it will find you at the moment when you least expect it, and you will not be able to stop thinking about what you have seen or experienced.
2014	Fong and Yazdanifard	Guerilla marketing is a technique by which companies increase their value and fulfill their mission.

According to all the definitions provided above, it can be concluded that guerrilla marketing is a different and alternative way of thinking or a technique used for reaching conventional goals with unconventional methods. Prior to a large budget comes a large amount of energy and imagination.

Generation Y – Definition and Characteristics

Generation Y comes after Generation X, and names Millennials, Next Generation and Google Generation are used in the Anglo-Saxon area, while Internet Generation, Net Generation and Generation Y are more used in Croatia. This generation was born between the early eighties (around 1983) and mid-nineties (around 1996).

Authors Lammiman and Syret (2005, 7) say that Generation Y is the first generation to grow up with the most important technological advancements after the Industrial Revolution, and that its members have mastered their use. Don Tapscott, the most prominent guru of the digital age, stated in 2000: "For the first time in the history of humanity, children are better able to cope, know more and are better versed in the most important innovation of modern society – the Internet." Tulgan (2009) states that Generation Y members have embraced a free-thinking mindset that evolved as a result of their experience with the Baby Boomer Generation. Although they possess exceptional technical skills, a strong desire to learn, and a high degree of confidence and ambition, they lack the sense of vulnerability and uncertainty that characterizes the reality of the new economy (Lammiman and Syret, 2005, 18).

Jovanovski (2012, 123) describes Generation Y as smart, creative, optimistic, achievement-oriented and technologically aware. This young generation, as the author goes on to say, seeks creative challenges, personal growth and meaningful careers. They are looking for supervisors and mentors who are engaged in their professional development. They are excellent multitaskers and prefer email and SMS communication more than face-to-face interaction.

When it comes to the connection between Generation Y and guerrilla marketing, according to authors Dinh and Mai (2015) and Tam and Khoung (2015), Generation Y is affected by guerrilla marketing in advertising.

Research Methodology

The conducted survey focused on assessing the perception and efficacy of specific promotional activities that can be related to the theatre. The student population was asked to evaluate the effects of theatre promotional activities. Data were collected in three Croatian university cities (Osijek, Varaždin and Rijeka) using the “pen-and-paper” method in January and February of 2019 (n = 616). The data collection instrument used for the purposes of this survey was a highly structured questionnaire. The questionnaire represents a useful data collection method when a researcher is oriented towards a large number of respondents (Horvat, 2011). The questionnaire comprised the following five sections: 1) Evaluation of cultural events – 37 items; 2) Getting informed about cultural events – 2 items; 3) Theatre events – 39 items; 4) Unconventional theatre marketing – 18 items; 5) Lifestyle and socio-demographic characteristics – 18 items.

The purpose of this research was to examine promotional activities in Croatian theatres from the perspective of young people. Based on previous research and the developed research process, three hypotheses were formulated:

H1: Unconventional marketing is suitable for attracting a young audience.

H2: There is a statistically significant difference in reasons for visiting the theatre among younger age groups.

H3: Socio-demographic characteristics can be a determining factor in young people’s decision to visit theatres.

The respondents were undergraduate and graduate university students (n = 616) and sample characteristics are presented in Table 2.

Table 2. Sample description

Variable		N	%
Gender	Male	166	27.9
	Female	429	72.1
Student status	Full-time student	382	64.7
	Part-time student	208	35.3
One's own income	Yes	259	44.3
	No	325	55.7
Educational background	Humanities	498	80.8
	Arts	118	19.2
Year of study	First, undergraduate level	265	44.7
	Second, undergraduate level	45	7.6
	Third, undergraduate level	51	8.6
	First, graduate level	193	32.5
	Second, graduate level	39	6.6
In the last year, I visited…		N	% of Yes
	Cinema	532	86.4
	Concert	440	71.5
	Sports event	406	66.0
	Historical monument/building	360	58.5
	Theatre	344	55.9
	Reading a book	331	53.8
	Watching/listening to a cultural radio/TV programme	326	53.0
	Public library	314	51.1
	Museum or gallery	310	50.4
	Festival	245	39.8
	Ballet, dance or opera performance	221	35.9
	Book presentation	216	35.1

The majority of the sample consisted of women (72.1%) with an educational background in humanities (80.8%) and without their own income (55.7%). The average respondent age is 23.62 (std. deviation = 4.430). By analysing the attendance of individual cultural events that were attended by the respondents in the last year, it can be seen that attending cinemas (86.4%) and concerts (71.5%) is emphasized, while 55.9% of our respondents visited theatres in the last year.

Since the paper explores the visibility of promotional activities of theatres among the young population, it is necessary to analyse a variable that deals with the use of social networks (multiple response variable).

Table 3. Social networks
Dichotomy group tabulated at value 1.

Social networka	Responses		Percent of Cases
	n	%	
Facebook	564	31.8%	92.5%
Instagram	465	26.2%	76.2%
LinkedIn	33	1.9%	5.4%
Twitter	58	3.3%	9.5%
Snapchat	139	7.8%	22.8%
YouTube	471	26.6%	77.2%
Others	40	2.3%	6.6%
None	4	0.2%	0.7%
Total	1774	100.0%	290.8%

Almost all respondents use the social network Facebook (92.5%). According to frequency of use, YouTube (77.2%) and Instagram (76.2%) are the next two most used social networks, while the percentage of use of other networks is less than 10%.

Table 4. Degree of satisfaction with the offer in my town/village

	N	Mean	Std. deviation
Theatre performances	609	3.21	1.085
Cultural events	608	3.17	1.088

Table 4 shows that respondents gave neutral answers (average score of approximately 3) to both questions. It can be seen that they are almost equally (dis)satisfied with the cultural content of the city they come from. Therefore, results indicate the potential and possibility of future improvement of cultural offer if appropriate promotional activities are applied towards the target group of young individuals.

Data were analysed using the IBM SPSS Statistics 23. Descriptive and bivariate statistical analyses were used to examine and describe the data. Specifically, independent sample t-tests were used to determine the significance of difference in mean scores of each construct regarding the respondent's answer to *visited theatre within last 12 months*. Spearman's correlation coefficient was used to determine the relationship between the level of interest in visiting the theatre and the reasons for using social networks. Finally, nonparametric statistical procedure chi-square test examines dependence between the selected socio-demographic variables and the decision to visit or not to visit the theatre.

Results and Discussion

The respondents' interests in cultural events were measured on a 5-point Likert scale. The Likert scale is used to measure viewpoint, satisfaction, intentions, biases and other related research concepts in social and humanistic research (Horvat and Mijoč, 2019). Respondents expressed the highest rate of interest in cinema (Mean = 4.53), concerts (Mean = 4.37), sport events (Mean = 4.09), theatres (Mean = 3.78), and festivals (Mean = 3.74). Respondents expressed a somewhat lower interest in events such as visiting public libraries (Mean = 3.19), ballet, dance or opera performance (Mean = 3.01), and book presentations (Mean = 2.96). Looking at cultural interests as a whole, theatre attendance is in fourth place, and the following section of the paper will summarise elements that influence the change in interest in attending theatre events, as well as examine the potential of different marketing methods among a young audience.

Ten items in rotated factor matrix (the Varimax method using Kaiser's criterion) are classified into three dimensions with a total variance explanation of 62.886%. The three dimensions are related to the following approaches towards marketing activity in theatre: *no need for marketing* (e.g. item: promotion is not important if theatres have a high level of service quality), *unconventional marketing* (e.g. item: creativity and innovation are the future of theatre marketing) and *conventional marketing* (e.g. item: a large budget is required for a successful marketing campaign). Independent samples t-test was employed in order to test H1, and respondents are divided into those who have (1) and who have not visited (2) the theatre in the past 12 months.

Table 5. Testing difference in assessment of unconventional approach in promoting theatre events

	Visiting theatres	N	Mean	Std. deviation	Independent samples t-test statistics
No need for marketing	Yes	340	2.738	1.023	$t = 1.266$, $df = 606$, $p > 0.05$
	No	268	2.633	.992	
Unconventional marketing	Yes	339	3.934	.651	$t = 4.036$, $df = 605$, $p < 0.001$
	No	268	3.707	.733	
Conventional marketing	Yes	340	3.586	.734	$t = 1.063$, $df = 607$, $p > 0.05$
	No	269	3.523	.726	

According to the results given in Table 5, it can be seen that there is a statistically significant difference ($p < 0.001$) in the average assessment of unconventional approach in promoting theatre events relating to those who have visited the theatre (Mean = 3.934) compared with those who have not visited the theatre (Mean = 3.707). For the other two dimensions, there is no statistically significant difference between those attending or not attending the theatre ($p > 0.05$). For the purpose of presenting additional evidence in testing the H1 hypothesis, the independent samples t-test was performed, in which statements describing attitudes towards unconventional marketing in theatres were used as dependent variables (Table 6).

Table 6. Testing difference in assessment of attitudes towards unconventional marketing in theatres

Unconventional theatre marketing	Visiting theatres	N	Mean	Std. deviation	Independent Samples t-test statistics
…is necessary	Yes	338	4.32	.814	$t = 4.786$, $df = 478.88$, $p < 0.001$
	No	267	3.94	1.090	
…is more efficient than conventional marketing	Yes	339	3.94	.900	$t = 3.764$, $df = 525.02$, $p < 0.001$
	No	266	3.64	1.042	
…contributes to increasing the number of visitors	Yes	338	4.16	.905	$t = 4.722$, $df = 602$, $p < 0.001$
	No	266	3.80	.972	

…contributes to greater visibility	Yes	339	4.19	.896	t = 5.444, df = 603, p < 0.001
	No	266	3.77	.999	
… is not used enough	Yes	339	4.12	1.042	t = 4.359, df = 602, p < 0.001
	No	265	3.75	1.070	
…contributes to increasing the theatre profit	Yes	339	4.01	.877	t = 3.716, df = 527.31, p < 0.001
	No	266	3.72	1.008	

Respondents who have visited the theatre in the last year recognize and emphasize the importance of applying unconventional marketing in theatres since all the statements reveal a statistically significant difference ($p < 0.001$) between those who have and who have not visited the theatre in the past 12 months. Furthermore, respondents who have visited the theatre indicate statistically significant higher scores in statements about appropriate unconventional activities. According to these results (Table 5 and 6), H1 was supported by the finding that unconventional marketing is suitable for attracting a young audience. Based on the results, it can be concluded that unconventional marketing has greater potential than other marketing methods.

In order to get to know those young individuals who have not visited the theatre, the difference between the two groups of young people was tested considering the reasons for going to the theatre (Yes/No).

Table 7. Testing difference in assessment of reasons for going to the theatre

Reasons for going to the theatre	Visiting theatres	N	Mean	Std. deviation	Independent Samples t-test statistics
Expecting an unforgettable experience.	Yes	342	4.00	.917	t = 2.789, df = 475.84, p < 0.01
	No	268	3.75	1.243	
Meeting with close people.	Yes	342	3.79	1.069	t = -0.717, df = 608, p > 0.05
	No	268	3.85	1.132	
Improving your own knowledge.	Yes	342	4.04	.986	t = 3.702, df = 514.20, p < 0.001
	No	267	3.71	1.185	
Recommendation from others.	Yes	342	4.04	.916	t = 4.614, df = 490.05, p < 0.001
	No	268	3.64	1.190	
Curiosity.	Yes	340	4.19	1.965	t = 2.600, df = 604, p = 0.01
	No	266	3.84	1.153	

I enjoy cultural events.	Yes	342	3.99	1.069	t = 7.917, df = 512.77, p < 0.001
	No	267	3.21	1.290	
Changing your daily routine.	Yes	341	3.57	1.165	t = 2.743, df = 527.70, p < 0.01
	No	265	3.28	1.328	
Theatre play is an opportunity to see famous people.	Yes	340	2.66	1.408	t = -1.952, df = 605, p > 0.05
	No	267	2.88	1.370	
Production of theatre play.	Yes	341	3.43	1.185	t = 3.442, df = 606, p < 0.01
	No	267	3.09	1.218	
Mood enhancement.	Yes	341	4.04	1.029	t = 3.038, df = 511.03, p < 0.01
	No	267	3.76	1.249	

The above table shows that there are statistically significant differences in reasons for visiting the theatre, given the two observed groups of respondents. In eight of the ten observed statements, statistically significant (p < 0.01) higher average ratings were found in the group of those who have visited the theatre compared to the group of those who have not. As the main reason for visiting the theatre, respondents point out curiosity (4.19 vs 3.84, p = 0.01), mood enhancement (4.04 vs 3.76, p < 0.01), expecting an unforgettable experience (4.00 vs 3.75, p < 0.01), improving knowledge (4.04 vs 3.71, p < 0.001), enjoyment in cultural events (3.99 vs 3.21, p < 0.001) but also changing their daily routine (4.57 vs 3.28, p < 0.01). In addition to these reasons, it is important to point out the key role of oral recommendations that young individuals receive from others, since this is one of the statements with the greatest statistically significant difference between the two groups (Mean difference = 0.449). Based on these results, the hypothesis H2 was therefore supported. It can be concluded that there is a difference in the reasons for visiting the theatre among young individuals.

In addition, certain socio-demographic characteristics specific to the target group and the theatre phenomenon are analysed. Social networks are a tool that strongly describes young individuals (Table 3), they often use them (only 0.7% of respondents do not use any social network), and usually more than one (Mean is approximately 3). Therefore, correlation analysis (Spearman's correlation coefficient) was used to examine the relationship between the level of interest in visiting the theatre and the respondents' purposes of using social networks.

Table 8. Spearman's correlation analysis

Use social networks for		Level of interest in visiting the theatre	(1)	(2)	(3)	(4)	(5)
(1) Fun	Correlation Coefficient	-.125**					
	Sig. (2-tailed)	.002					
	N	583					
(2) Socializing with friends	Correlation Coefficient	-.117**	.420**				
	Sig. (2-tailed)	.005	.000				
	N	583	597				
(3) Sharing my point of view	Correlation Coefficient	.076	.139**	.175**			
	Sig. (2-tailed)	.065	.001	.000			
	N	584	597	597			
4) Promotion (self-promotion)	Correlation Coefficient	.129**	.096*	.079	.496**		
	Sig. (2-tailed)	.002	.019	.055	.000		
	N	582	595	595	596		
(5) Informing	Correlation Coefficient	.038	.306**	.248**	.022	.082*	
	Sig. (2-tailed)	.359	.000	.000	.592	.046	
	N	584	597	597	598	596	
(6) Informing about cultural events	Correlation Coefficient	.315**	-.041	.068	.218**	.197**	.339**
	Sig. (2-tailed)	.000	.311	.095	.000	.000	.000
	N	584	597	597	598	596	598

According to the results, those respondents who have used social networks to inform themselves about cultural events ($r = 0.315$, $p < 0.001$) and for promotion ($r = 0.129$, $p < 0.01$) could be correlated to greater interest in going to the theatre. On the other hand, a statistically significant, but a negative relationship, between using social networks for fun ($r = -0.125$, $p < 0.01$) and socializing with friends ($r = -0.117$, $p < 0.01$) was observed concerning the level of interest in visiting the theatre.

Pearson Chi-Square was conducted to test dependence between the variable *Parents visit the theatre* and *Respondents visit the theatre.* According to data from Pearson Chi-Square test, the existence of a statistically significant dependence ($\chi^2 = 33.348$, df = 1 $p < 0.001$) between the tested variables is evident. In other words, those respondents who have visited the theatre come from families where parents have attended the theatre to a greater extent (Yes 44.7% vs. No 55.3%) than those who have not attended the theatre (Yes 21.7% vs. No 78.3%). Furthermore, Pearson

Chi-Square was used to test the relationship between volunteering at cultural events and attending the theatre. Pearson Chi-Square test has indicated a statistically significant relationship ($\chi^2 = 15.138$, df = 1 $p < 0.001$) between the tested variables. It can be said that those respondents who volunteer at cultural events have visited the theatre to a greater extent (Yes 24.3% vs. No 11.7%). According to all of the results provided above, the hypothesis H3 is supported by the finding that certain socio-demographic characteristics can be a determining factor in young people's decision to visit theatres.

Conclusion

Cultural institutions are one of the cornerstones of identity and economic development in the society. According to the attendance figures for cultural institutions (DZS, 2019), events in theatres are distinguished as the most visited. However, Croatia is at the rear of the European Union rankings for attendance of events in theatres, since only 26.3% of citizens have attended a live performance in a theatre in the last year. Therefore, the research focus was aimed at studying attendance of theatre events by youth. However, promotional activities are what directs theatre projects and brings visibility to theatrical events, and therefore examination of promotional activities in Croatian theatres from the youth perspective was conducted in the paper. The survey included graduate and undergraduate students from three Croatian universities. Data were collected using a highly structured questionnaire (n = 616).

Inferential statistics was used to test the hypotheses. Respondents who visit the theatre gave statistically significant higher scores to the need for unconventional marketing methods in promoting theatrical events ($p < 0.001$). The paper highlights statistically significant reasons that influence theatre attendance by younger audiences. Those who visit the theatre point out the importance of elements that are positively related to the theatre experience: curiosity, mood enhancement, unforgettable experience, knowledge, changing daily routine. The conducted statistical analysis also confirmed that socio-demographic characteristics, such as use of social networks, volunteering and parents' experience in attending the theatre were related to young people's decision to visit the theatre.

This study has several limitations. The study was conducted only at three universities and it is recommended to replicate the study at other universities in the Republic of Croatia. In addition, the authors of the paper recommend that future researchers expand the survey design to include high school populations and young people who have completed their formal degrees. For future research, we propose implementation of a qualitative study that would test specific unconventional marketing campaigns against respondents' decision (not to) attend a theatre event. Additionally, motivations and personality traits could be exploited as possible factors that influence the quality of the theatre experience.

Acknowledgement: This paper is the result of the scientific project *"Study of the impact of promotional activities on the development of Generation Y national and city theatre audience in the Republic of Croatia"*, which is supported by Josip Juraj Strossmayer University of Osijek (project UNIOS-ZUP 2018 – 100).

References

Abfalter, D. (2008). *Das Unmessbare messen? – Die Konstruktion von Erfolg im Musiktheater*. Innsbruck: Universität Innsbruck, 91.

Adeniyi, A., and Ige, F. L. (2013). Guerrilla Marketing: A Sustainable Tool for Entrepreneurs and Marketing Practitioners. *Journal of Science and Science Education*, 4(1), 44-54.

Ali, M., Goriparthi, K. R. (2012). Guerrilla Marketing – Reaching the Customer in an Untraditional Way. *Asia Pacific Journal of Marketing and Management Review*, 1(3), 144-150.

Anlager, R., Engel, A. W. (2013). *Trojanisches marketing II – Mit unkonventionellen Methoden und kleinen Budgets zum Erfolg*. Freiburg: Hauffe Gruppe.

Baack, D. W., Wilson, R. T., Till, B. D. (2008). Creativity and Memory Effects: Recall, Recognition, and Exploration of Non-traditional Media. *Journal of Advertising*, 37(4), 85-94.

Balme, C. (2001). *Einführung in die Theaterwissenschaft*. Berlin: Erich Schmidt Verlag.

Batušić, N. (1991). *Uvod u teatrologiju*. Zagreb: Grafički zavod Hrvatske.

Brauneck, M., Schneilin, G. (1992). *Theaterlexikon – Begriffe und Epochen*. Hamburg: Bühnen und Ensemblen.

Brown, R. J. (2001). *The Oxford Illustrated History of Theatre*. Oxford: Oxford University Press.

Buljubašić, Iva; Ham, Marija; Pap, Ana (2016). Factors Influencing the Implementation of Unconventional Marketing in Cultural Institutions – Evidence from Croatia. *Scientific Annals of Economics and Business*, 63(2), 247-272.

Chytkova, Z., Cerna, J., Karlíček, M. (2012). Segmenting the Performing Arts Markets: The Case of Czech National Theater Attenders' Motivations. *Journal of Competitiveness*, 4 (3), 92-104.

Dinh, D. T., Mai, N. K. (2015). Guerrilla marketing's effects on Gen Y's word-of-mouth intention – a mediation of credibility. *Asia Pacific Journal of Marketing and Logistics*, 28(1), 4-22.

Fong, K., Yazdanifard, R. (2014). The Review of Two Latest Marketing Techniques; Viral Marketing and Guerrilla Marketing which Influence Online Consumers Behavior. *Global Journal of Management and Business Research,* 14(2), 1-4.

Gallagher, B. (2004). *Guerilla marketing and Branding*. CA: Marketing Turkiye.

Horvat, J. (2011). Questionnaire. In: M. Lovrić (Ed.), *International Encyclopedia of Statistical Science* (pp. 1154-1156). Berlin: Springer Berlin Heidelberg.

Horvat, J., Mijoč, J. (2020). Kružna kreativnost budućnost kreativne industrije. URL: https://dnevnik.hr/vijesti/gospodarstvo/kruzna-kreativnost-buducnost-kreativne-industrije---603566.html [accessed: 30th April 2020]

Horvat, J., Mijoč, J. (2019). *Istraživački SPaSS*. Zagreb: Naklada Ljevak.

Horvat, J., Mijoč, J., Zrnić, A. (2018). *Ars Andizetum*. Osijek: Andizet – Institut za znanstvena i umjetnička istraživanja u kreativnoj industriji.

Huber., F., Meyer, F., Nachtigall, C. (2009). *Guerilla-Marketing als kreative Werbeform: Eine empirische Analyse am Beispiel der Marke Mini*. Siegburg: Josef Eul Verlag.

Hutter, K., Hoffmann, S. (2011). Guerilla – Marketing – eine nüchterne Bechtrachtung einer viel diskutierten Werbeform. *International Journal of Marketing*, 50(2), 121-135.

Jobst, I. (2018). Kreativna riznica umrežila sektore kreativne industrije. *Ekonomski vjesnik: Review of Contemporary Entrepreneurship, Business, and Economic Issues*, 31(2), 451-455.

Jovanovski, V. (2012). Razvoj poduzetničkih vještina i karijere Generacije Y. *Učenje za poduzetništvo*, 2(1), 121-128.

Kaden, R., J. (2006). *Guerrilla Marketing Research: Marketing Research Techniques That Can Help Any Business Make More Money*. London: Kogan Page.

Kaikati, A. M., Kaikati J. G. (2004). Stealth Marketing: How to Reach Consumer Surreptitiously, *California Management Review*, 46(4), 6-22.

Kuttelwascher, F. (2006). Mao für Kapitalisten. *Zeitschrift für Marketing*, 49(7), 30-34.

Lammiman, J., Syrett, M. (2005). *Cool generacija: nova poslovna filozofija*. Zagreb: Naklada Ljevak.

Levinson, C. J., Burkow, S. (2008). *Guerrilla Profits: 10 Powerful Strategies to Increase Cashflow, Boost Earning and Get More Business*. New York: Morgan James Publishing.

Levinson, C. J. (2008). *Gerilski marketing*. Zagreb: Algoritam.

Levinson, C. J. (1984). *Guerrilla Marketing: Secrets of Making Big Profit from Your Small Business*. Boston: HMC.

Meier, N. C. (2014). *Eine Prazisierung des Begriffs Guerrilla Marketing mit besonderem Fokus auf Sensation Marketing*. Joanneum: University of Applied Science Joanneum.

Pine, B., Gilmore, J. (1998). Welcome to the Experience Economy. *Harvard Business Re-view Press Journal*, 76(4), 97-105.

Postolov, K., Magdinceva Sopova, M., Janeska Iliev, A. (2017). E-learning in the Hands of Generation Y and Z. *Poslovna izvrsnost*, 11(2), 107-120.

Rašić Bakarić, I., Bačić, K., Božić, Lj. (2015). *Mapiranje kreativnih i kulturnih industrija u Republici Hrvatskoj*. Zagreb: Ekonomski institut.

Sandber, P., Stierna, H. (2006). *Guerrilla Marketing – Reaching the Customer in an Untraditional Way*. Jönköping: International Business School, Jönköping University.

Schmidt, T. (2012). *Theatremanagement – Eine Einführung*. Wiesbaden: Springer.

Schwarzbauer, F. (2009). *Modernes Marketing für das Bankgeschäft: Mit Kreativität und kleinem Budget zu mehr Verkaufserfolg*. Wiesbaden: Gabler Verlag.

Tam, D. D., Khuong, M. N. (2015). The Effects of Guerilla Marketing on Gen Y's Purchase Intention — A Study in Ho Chi Minh City, Vietnam, *International Journal of Trade, Economics and Finance*, Vol. 6, No. 4, 2015., 1 – 8.

Tulgan, B. (2009). *Not Everyone Gets A Trophy: How to Manage Generation Y*. San Francisco: Jossey Bass.

Marija Šain[4]
Ivana Bestvina Bukvić[5]
Maja Haršanji[6]

FROM SPONSORSHIP TO CREATIVE PARTNERSHIP: LITERATURE REVIEW ON BUSINESS SECTOR INVESTMENT TRENDS

Original scientific paper

Abstract

Globalization and socio-economic development consequently affect rapid changes in the business environment. Therefore, the existing business models inevitably have to adapt to the new reality. This would, among other things, imply incorporating creativity and innovation into business processes that are seen as drivers of economic development and competitive advantage. At the same time, many artistic and cultural organizations are facing a reduction in financial support that is affecting their prospects of survival and development. Therefore, they are faced with a need to introduce market-oriented management and apply financial management principles. Accordingly, both the business and cultural sector face business challenges and seek effective way to respond to global changes. The business sector investments in culture and the are most often manifested in a form of donations and sponsorships, which is considered an obsolete principle. A new trend that has emerged is the establishment of creative partnerships, which manifests either as the development of innovative approaches in business organizations or as the development of joint cultural and artistic projects, which are financially and otherwise supported by business partners.

The paper analyzes and compares the concepts of sponsorship and creative partnership, and discusses the benefits and changes that arise from these collaborations, both at the organizational and individual level, and it provides an overview of recent literature review, thus revealing the emerging concept of creative partnerships. The results indicate the importance of creative partnerships for the development of both coop-

4 Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek, mmihalje1@aukos.hr

5 Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek, ibbukvic@aukos.hr

6 Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek, majam@unios.hr

erating sectors (business sector and arts and culture sector). Likewise, it emphasizes inevitability of the creative partnerships in the new global economy where creative parthersships are becoming an essential element of economic and social development.

Keywords: business sector, creative partnership, financing, innovation, sponsorship

Introduction

Today, companies operate in an uncertain business environment characterized by sudden and profound changes and uncertain future. Success in such an environment is achieved only by those companies that adapt faster and more effectively to new market conditions. "As adaptability and flexibility have become the synonyms of a modern organization" (Boltanski and Chiapello, 2007, according to Lewandowska, 2015, 34), research has shown that those companies that do not change and do not adapt – disappear. (Trbušić et al., 2019).

Totterdill and Exton (2014) argue that all organizations require new and innovative solutions in the workplace for gaining competitive advantages as they affect business and national economy performance. Schiumia and Lero, (2017), Rodriguez (2016), Mikić (2014), and the European Union through its EU 2020 Strategy, the objectives of which are directed towards achieving smart, sustainable and inclusive growth by ensuring economic competitiveness, primarily through innovation, confirm the previous statement. (OMC, 2014). Berthoin Antal and Strauß (2013) emphasize that innovation is essential for the European economy. Although creativity and innovation were primarily associated with the creative industries, they are now applied in all sectors and all types of organizations. For this purpose, the business sector uses the potential of artistic interventions by introducing artists, their expressions and products into their organizations to improve business and adapt to new market conditions. The art-based methods that are being developed encourage innovation in business organizations, influence strategic change, and the organizational culture of a company (Berthoin Antal, 2009; Schiuma, 2009; Boyle and Ottensmeyer 2005). It confirms the claim that "business has much to learn from the arts" (Berthoin Antal, 2015, 1; Adler, 2006, 487) and that "the economy of the future will be about creating value and appropriate forms, and no one knows more about the processes for doing that than artists" (Schiuma, 2009, 6).

Although in the 21st century creativity and innovation are seen as drivers of development in an increasingly complex world, on the other hand, it is ironic that funding of culture and arts, which are sources of creativity and innovation, is declining. "Currently the emergent challenge for many arts and cultural organisations around Europe is: how to survive, get financial sustainability and develop effective business models without compromising artistic integrity, mission and values." (TEH – Trans Europe Halles, 2015; Thorsby, 2008, according to Carlucci, 2018, 15).

The traditional concept of the business-art relationship is generaly one-sided and is based on the belief that organizations can support, finance, or publish art, but that art has nothing to offer from a business perspective (Comunian, 2009). However, the concept of "creative economy" promotes the belief that even in all other sectors, artistically rooted creativity can be disseminated and used, thus fostering their transformation (Gibb 2004; Nissley 2010; Schiuma 2011, according to Lewandwska 2015, 34). On the other hand, due to the expected lack of public funding cultural and arts institutions are expected to become more efficient and market-oriented (McGuigan 2004, 41-50; Thomas et al. 2009, according to Lewanowska 2015, 36), which forces them to identify new ways of managing and funding their activities (Šain et al., 2020; Bestvina Bukvić et al. 2016). Since it was found that new challenges emerge and are set in front of both sectors, the research question posed by the authors seeks to examine the ways and the level of adjustment of their business models, as well as to analyze the development of their cooperation.

This paper emphasizes the importance of innovation and creativity in business and the conditionality of the survival of business entities. The aim of this paper is to identify the importance of the partnership between the cultural and business sectors, which are fundamentally different, but can develop cooperation where these differences complement the shortcomings of the other partner and thus respond to changes in the environment. Apart from the fact that such cooperation is mutually beneficial, it is also important for the overall economic development and concreteness because it provides a certain added economic value. McNichoas (2004) describes such collaboration as a state-of-the-art innovation system and a dynamic complex system of adaptive relationships, offering unique opportunities and strong economic benefits to business and the community in the 21st century.

From Sponsorship to Creative Partnership

"Arts and business relations has been traditionally characterised by the binary classification that centers around two notions: sponsorship and philanthropy. This classification derives from the analysis of business motivations. On the one hand, motivations such as enlightened self-interest, improving employee morale and the business' relationship with the community are generally correlated with philantropic activities. On the other hand, promotion of brand or image are deemed to be related with sponsorship." (Lewandowska, 2015, 35). Given that fact, the goal of sponsorship is primarily marketing, interchangeable with other marketing communication tools (Anastazio, 2018). In addition, sponsorship in the arts is not as successful as, for example, sponsorship in sports (Toscani and Prendergast, 2019), and the biggest reason for this is that it is less profitable compared to the return on investment (Quester and Thompson 2001; Rowley and Williams, 2008, according to Lewandowska 2015, 35). Consumers are also much more sensitive towards promotional exploitation of arts sponsorship and do not respond positively to intensive logo display at arts events (Lewandowska, 2016, 110). Furthermore, it was difficult for the arts and culture sector to obtain sponsorship, as the share of funding of cultural institutions through these funds is low and does not allow their financial sustainability as public, budgetary funds do (Bestvina et al., 2016; Mihaljević, 2015).

The most common mistake in raising financial support and gaining sponsorships is that the cultural and artistic sector are regarded as the weaker party, that is, as the "praying" party rather than a partner offering concrete assistance to the business sector (Lukić, 2010). Kaiser and Egan (2013) state that a different way of thinking is needed on the part of the cultural and artistic sector, that is, the perception of these two relations; sponsors have funding resources and culture and arts have a tool, a project, an idea, a cultural concept. Therefore, there is a need for cultural organizations to be self-confident, and not to sell what they offer cheaply under the wrong assumption that they are looking for a "charitable contribution".

Although thus far most papers have emphasized the importance of fundraising and sponsorship for the survival of cultural and artistic organizations (Bestvina Bukvić et al., 2016; Mihaljević, 2015), the concept of partnership is now increasingly being promoted as a new perspective in business and artistic relations (McNicholas, 2004; Mikić, 2015) moving away from usual donor-recipient arrangements (Lund and Greyser, 2015). Namely, unlike sponsorship, where the sponsor provides funding resources and in return receives the right to advertise himself and his offer, partnership does not exclusively have economic goals, but also represents a long-term link between organizations that simultaneously learn.

Research on the impact of sponsorship and partnership in arts-business relations, conducted by Lewandowska (2015), shows that partnerships are in many ways more important than sponsorships. For example, unlike sponsorship, a partnership influences building of a positive (external and internal) relationships, as well as creativity and learning within the organization. Accordingly, the author believes that there has been a change in the understanding of the arts-business relationship, with an emphasis on how artists can help the business sector, not just how the business sector helps the arts and cultural sector. Given this paradigm, the focus is on "how" instead of "why" companies achieve collaboration with the arts and cultural sector. At the same time, creative partnership also has a positive impact on artists from all disciplines. This way of cooperation allows them to work in different conditions, which can contribute to their development in the artistic and business sense – in the form of financial and logistical support (Berthoin Antal and Strauß, 2013).

Since a creative partnership is formed by people with different skills, views and perceptions, its establishment is not easy. It is most often a previously long-term sponsorship that grows into a partnership (Preece, 2010), which means that a sponsorship relationship between the business and cultural sector can be a good foundation for developing a partnership between the two parties (Anastazio, 2018; Mihaljević, 2015). "Successful collaboration with business partners should focus on creating partnerships rather than commercially oriented goals and should point to "learning, not logos"" as the primary good that an arts organization can offer." (Sands 2011; Rowntree 2001, according to Lewandowska, 2015, 36).

Creative Partnership

Partnership is defined as a "relationship that implies the combination of resources in order to maximise outcomes, knowledge sharing, and, as a result, competency development and more innovative ways of working" (Fonfara 1999, according to Lewandowska 2015, 37) to enhance the competitive advantage of both agents (Lewandowska, 2016). There is no "weaker" party in this type of cooperation. On the contrary, it is based on mutual benefit and equal relations. Partnerships that work with the arts and culture sector to engage them in the process of organizational change to improve them are called creative partners.

The European Commission claims that the creative partnership refers to connecting the world of art, artists, creators, and artistic or cultural institutions with sectors with which they are not traditionally related, "such as education, training, business, management, research, agriculture, social sector, public sector, etc. which explicitly aim at transferring creative skills by bringing together new perceptions and resources, and introducing a new way of working" (OMC, 2014, 5). Accordingly, all partnerships with the cultural and/or artistic sector are called creative partnerships. "There is no sector, in my opinion, that will not benefit from an association with the arts." (Anmon Vellani, according to Laaksonen, 2012, 3). Nissley (2010) agrees and adds that innovations and skills that are part of the arts and cultural sector are extremely important for business progress in the context of globalization. The author also states that creative skills should be included in business school programs. Mikić (2016) places more emphasis on the benefits of creative partnerships. The author defines creative partnership as the development of a particular idea, creative project or activity that manifests itself in the form of knowledge transfer between the corporate and arts and cultural sectors. Also, she emphasizes that these partherships contribute to raising public awareness of the importance and value of culture and cultural heritage. "Creative partnerships aim to: enhance innovation; offer new points of view; create contexts in which problems can be tackled; stimulate and express creativity; develop professional and personal skills; break down barriers between different communities or fields; achieve mutual 'cross-pollination' between sectors." (OMC, 2014, 13). Moreover, creative partherships imply the transfer of creative skills to business organizations, whereby people, products or practices from the arts and cultural sector enter organizations. Creative partnerships come in various forms and are sometimes referred to as: arts-based initiatives, arts-based learning, arts-based interventions, and arts-based methods. Table 1 shows the distribution of different classifications of creative partnerships.

Table 1. Forms of classification of creative partnerships

art-based initiatives	Robbins, 2020; Maleško and Tjurdju, 2016; Biehl-Missal and Berthoin Antal, 2011; Schiuma, 2009.
arts-based interventions/ artistic interventions	Berthoin Antal, 2015; Schnugg, 2014; Berthoin Antal and Strauß, 2013; Laaksonen, 2012; Berthoin Antal, 2009.
arts-based learning	Wilson, 2012; Nissley, 2010; Comunian, 2008; Boyle and Ottensmeyer 2005; Darso, 2004; Eriksson 2009.
arts-based methods	Lewandowska 2016.

Many companies (Berthoin Antal, 2014) use these forms in different ways. For some, it is a short-term activity (for example, through workshops, in order to get a new idea or to improve employee performance), while for the others it is a long-term activity (several months or years), and it is built into the programs and processes in the organization in order to achieve its permanent change.[7]

McNicholas (2004) suggested the following key success factors for effectively exploiting the potential of a partnership between the cultural and the business sector:

- "Strategic matching of core values, image and target audiences, and sometimes key goals,
- Relationships – the development of two-way, interactive relationship, effective communication and compatibility between the parties on this personal and operational level,
- Longevity of commitment – building of relationships and associations over time; this conveys sincerity and authenticity, and

7 There are many ways in which artists can get involved and improve a business organization, for more see: Schnugg, 2014.

enables the development of customized approaches and activities, through development of security in the relationship and gradual intermeshing of business and customer knowledge,

- Creativity and customization – in terms of approach, management, the relationship and activities and material; this includes sensitivity to each other's values and business." McNicholas (2004, 63). Customization is based on individualization or personalization, which is a trend in postmodern culture, and places emphasis on authenticity, sincerity and commitment. Customization is a key factor in a successful arts/culture and business relationship and partnership in the 21st century.

These factors indicate that the partnership requires the recognition of mutual interests for such a form of cooperation, while at the same time understanding each other, which implies mutual work and responsibilities.

The Importance of Creative Partnership for the Business Sector and Economic Development

Research to date has confirmed many benefits of collaboration between the business and creative sector. The basic assumption is that the introduction of skills from other industries and sectors, such as culture and the arts, in the workplace improves work performance by encouraging a new way of thinking and acting in relation to previous routine behavior. (Darsø 2004; Eriksson 2009).

Darso (2004, 14) lists the additional advantages that creative partnerships bring to a business entity:

"1. Business uses the arts for decoration.

2. Business uses the arts for entertainment, either by giving the employees benefits such as tickets for selected shows, performances and art exhibitions in their leisure time, or they invite artists into the company for performances at annual meetings, customer events or special occasions.

3. Business applies the arts as instruments for team building, communication training, leadership development, problem solving and innovation processes.

4. Business integrates the arts in a strategic process of transformation, involving personal development and leadership, culture and identity, creativity and innovation, as well as customer relations and marketing." (Darso, 2004, 14)

Some studies have focused on the impact of creative partnership as a strategy for entering international markets (Lund and Greyser, 2015), thus enabling the development of new audiences and business networks for the business sector, as well as for the cultural sector.

Business investment in the arts, according to Communian (2008), should be viewed as any other business investments (such as purchasing new premises, recruiting new staff, etc.) that a company undertakes with the aim of improving its business. The ultimate goal of all these investments is gaining competitive advantage. Competitive advantage is defined as having a more favorable position compared to others, something that sets a company apart from the competition in the eyes of its consumers, that is, it is based on a company's ability to provide value-added products and services (Porter and Kramer, 2002). According to Mikić (2014), investing in creativity and art projects can increase the aesthetic capacity of companies, create a platform for innovative content and creative ideas, increase reputational capital, innovative capacity of companies, value of intangible assets, intellectual capital, and competitiveness of production and corporate brand. The most famous example of using art to increase a business organization's competitive advantage is Unilever (Boyle and Ottensmeyer, 2005), whose sales began to decrease. Therefore, they recognized that their overall competitiveness has to be increased. They used arts organizations and processes to tackle employee involvement, conduct changes and provide tools and techniques to change their business and improve the level of "creativity, consumer insight, communication, winning mindsets, behavioral change, and personal expression" (Boyle and Ottensmeyer, 2005, 15).

In addition to the success of the company, creative partnership also affects the national economic competitiveness.[8] More specifically, Totterdill and Exton (2014) argue that innovations in the workplace affect the success of companies, and at the same time national economic competitiveness. Namely, in addition to increasing quality and productivity, innovations

8 Study of the Impact of Creative Partnerships on the Cultural and Creative Economy: Report of Findings (2006). Burns Owens Partnership Ltd.

also affect the learning and development of employees, as well as their health and well-being. Creative partnerships can also help in other public sectors, such as education reform and environmental protection (OMC, 2014). According to Communian (2008), an important part of economic success and competitiveness lies in the ability of countries to take advantage of the economic added value that comes from culture and creativity.

Advantages of Creative Partnership for Individuals and Organizations in Business and Cultural and Arts Sector

A creative partnership that represents a win-win situation for all participants can be successful through the process and/or through the final result. Its impact is evident at the following levels:

- "personal impacts (e.g. making people more conscious and empowered);
- social impacts (e.g. alleviating integration problems, enhancing cohesion, creating new networks, promoting sustainability, etc.);
- economic impacts (e.g. cooperation with artists within a creative partnership, allowing businesses to change and grow by improving product quality, developing new products, or even changing business models and creating new jobs);
- professional development (e.g. development of new skills)." (OMC, 2014, 50)

These influences are interconnected and affect each other, thus achieving a spillover effect. Accordingly, research shows that creative partnership brings benefits at several levels in the business entity: at the level of the employee and at the level of the entire organization, but also at the level of the individual artist or his organization.

The most important "asset" of a company are its employees. Advantages of creative partnership at the employee level such as the development of technical skills (communication; self-presentation; writing; 'aesthetic competence'); better understanding of one-self and colleagues; improved intrinsic motivation and commitment; greater "passion"; more energy; and enhanced creativity (Stockil 2004, Styhre and Eriksson 2008, Nissley 2010, Biehl-Missal 2011, Schiuma, 2011, according to Biehl-Missal and

Berthoin Antal, 2011); can “enhance employee motivation and quality of working life, playing a particularly important role in reducing employee stress, enhancing job satisfaction and mental health and improving retention” (Totterdill and Extonn, 2014, 5).

Benefits at the employee group level are the following: creative partnership changes social interactions in companies, allowing people to connect in their workplace, thus enabling improved and different communication inside and outside the company, understanding of different jobs and interconnection of the departments (Biehl-Missal and Berthoin Antal, 2011), bonding between employees, and strengthening the company identity (Bérubé and Demers, 2019; Maleško and Tjurdju, 2016).

In collaboration with artists within a creative partnership, the company’s strengths at the organizational level are reflected in the improvement of tangible and intangible assets of the company (Biehl-Missal and Berthoin Antal, 2011). In the case of tangible assets, a creative partnership may be appropriate for office space design; information and communication technological infrastructure; and other artful products such as the art collection. It allows companies to develop new or improve existing products and change business models (Robbins, 2020); to collaborate with brands and raise media attention (Michel and Willing, 2020; Smagina and Lindemanis, 2012), as well as to use art in solving business challenges (Boyle and Ottensmeyer, 2005). Schiuma (2009) confirms that companies are increasingly using creative partnerships to ensure new products and consumers, but also to optimize their resources in terms of cost and efficiency (MacCormack in his research found that companies using innovation partnerships have reduced R&D costs by 10-30%).

The improvement of intangible assets is manifested through development and advancement of organizational culture, reputation, knowledge, skills, and attitudes (Biehl-Missal and Berthoin Antal, 2011; Schiuma, 2009; Darsø, 2004); which certainly contributes to the aforementioned claims that creative partnership improves interpersonal relationships in the organization through communication, creates a sense of connectedness in the company, and increases the motivation and self-confidence of employees. All of the above contributes to organizational, but also economic success and development. Namely, Eriksson (2009) states that these positive outcomes have reduced the employees' level of stress, which in turn leads to a reduction in the employees' sick leaves.

Although most studies focus on the benefits that business organizations derive from a creative partnership, art organizations and artists also benefit a lot. Artists primarily expect financial benefit (compensation; new sources of funding), but also artistic inspiration since they find business organizations a place for their own creative production, as well as an opportunity to give their contribution to the economy and society (Biehl-Missal and Berthoin Antal, 2011). In addition, according to Smagina and Lindemanis (2012), cooperation with business people brings a "commercial" air to the artistic organization, and in this way new business skills are acquired that could be useful to them in the future. "For artists who have worked in creative partnerships, the experience brought benefits in term of the development of their art, and of their social and communication skills." (OMC, 2014, 7). Business organizations can help artists "listen" to the market, i.e. work according to their requirements and expectations, and also use business strategies and improve efficiency, thus ensuring their development, new income and independence (Smagina, and Lindemanis, 2012). Mikić (2014) agrees and claims that "inclusive and sustainable partnerships with the corporate sector will open new perspectives for audience development, improving business performance and economic sustainability of cultural institutions and strengthening the dignity of the cultural sector" (Mikić, 2014, 9). Laarkanson (2012) in his research lists the advantages of such cooperation for the entire cultural and artistic sector:

- "Increased visibility for the arts and culture
- Improved access for artists to special resources (national parks, science and technology laboratories)
- Improvement of community ownership of cultural projects
- New professional networks
- Increased visibility and transversality of culture in social policies
- Technical skills and understanding (for example, of new technologies)
- Innovation in practice and business models
- Common learning (intersectional skills and methods)
- Social power of programmes that extend beyond the traditional arts sector

- Stronger connections of artists with the societies in which they live, the stimulation of critical thought about those societies, and the exploration of new avenues of collaborative creation and fields of knowledge
- Employment opportunities
- At the governmental level, the culture sector has been identified as a new productive sector to be enhanced (i.e. the promotion of cultural industries)." (Laarkanson, 2012, 24)

The following figure shows the pre-processed levels and the impact of a creative partnership on organizations and individuals.

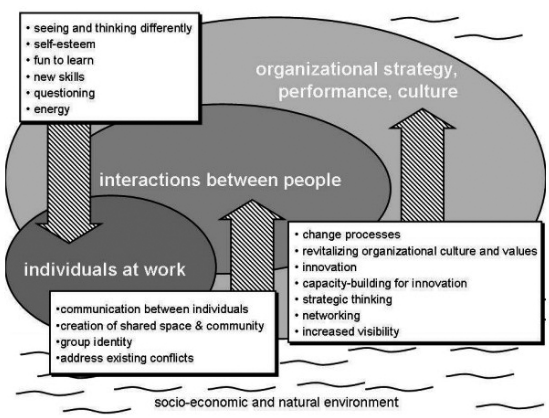


Figure 1. Benefits from creative partnerships at levels in the business sector
Source: Berthoin Antal, 2009, 45.

In addition to its impact on business sector, creative partnerships also affect the public/community. Lee et al. (2020) emphasize the importance of collaboration with art since art can engage the community in imaginative ways which create a space for dialogue on different issues and expand the horizons of possible solutions. The following figure completes the previously conducted benefit analysis.

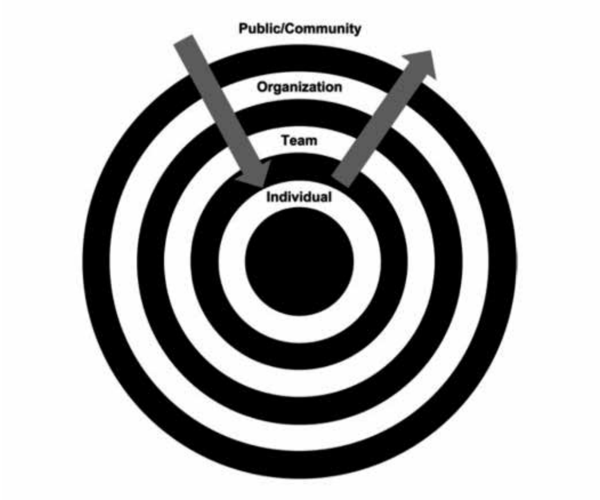


Figure 2. The beneficiaries of creative partnership
Source: Robbins, 2020, pp. 169.

As shown by previous figure, the cause-and-effect relationship and influences between individual-team-organizations and public/community are clear. Robbins (2020), Mikić (2016) and Maleško and Tjurdju (2016) emphasize a spill-over effect where innovations and knowledge of individuals contribute to new business models, initiate social change and become a source of new ideas, thus increasing countries' innovation capital and enabling secondary expansion in other industries.

Business sector and arts and cultural sector can achieve mutual benefit by synergizing their activities. It is a partnership which involves a combination of resources that help transfer new knowledge and skills for more efficient management. In this way, they achieve maximum results, develop competencies and innovative ways of working (Lund and Greyser, 2015). Encouraging the creation of a partnership between the arts and business addresses a dual goal. On the one hand, the way of doing business in business organizations is transferred to art in order to maintain the development of art organizations by applying business principles. On the other hand, the adoption of art in business as a tool which helps organizations face management challenges is advocated and facilitated (Schiumia and Lero, 2017). Therefore, the future development and success of these sectors implies certain changes in terms of "more art in business" and "more business in art and culture" (McNicholas, 2004.). Besides, according to the above, creative partnership is an interesting gathering that contributes to prosperous economic and social development (Bigelow et al., 1996, according to Bežovan, 2002, 20), and brings economic growth, jobs, innovation and social cohesion (Robbins, 2020; Mikić, 2016; Laarkonsen, 2012).

Conclusion

This paper analyzes the trend of business investments in culture. Cooperation between the business and cultural sectors usually takes place through donations and sponsorships. Unlike a donation that has no mutual benefit, sponsorship enables the promotion of the sponsor in return for investing cash or other funds. The cultural and arts sector is facing a reduction in financial resources, which is why market-oriented management in such organizations is necessary. Given the increasingly competitive market, where innovation and creativity have become a source of competitive advantage, an increasing number of business organizations are opting for creative partnerships, i.e. partnerships with the cultural and artistic sectors as sources of creativity and innovation. Unlike sponsorship, where the business sector achieves marketing promotion of its organization and products, a creative partnership focuses on the transmission of creative skills from the cultural and artistic to the business sector, but also on the transfer of business management principles to the cultural and artistic sector. Accordingly, a creative partnership develops and rests on mutual learning rather than on a purely commercial relationship such as sponsorship.

The paper presents the benefits that a creative partnership brings for artists, as well as for a business organization and its employees. The contribution of creative partnership is manifested in the increase of tangible and intangible values of the company. Through such partnership, the arts and culture sector receive financial and logistical support in the knowledge needed to function in the new challenges. Besides, research showed that creative partnerships are examples of how the cultural and creative sectors can contribute to society, and also to economic development. Creative partnerships should therefore be relevant at the level of the European

Union as it shows how such cooperation contributes to achieving the EU's strategic goals. The fact is, the future lies in the closer connections between the culture and the economy.

This paper presented the results of the literature review analysis, thus revealing the new and developing concepts identified by the other authors. On the other hand, it does not include the primary research of the economic results of the creative partnership concept. Recommendations for future research stem from the aforementioned stated limitations. The future research should explore the results of the concept of creative partnership and examine in which ways state supports such partnerships.

References

Anastasio, A. R. (2018). *Understanding sponsorship involvement outcomes in partnership models*. Unpublished PhD Thesis, Leiden: Leiden University.

Berthoin Antal, A. (2015). Artistic interventions in organizations: beyond the fad. In: A. Örtenblad, (Ed.), *Handbook of research on management ideas and panaceas: adaptation and context* (pp. 320-337). Cheltenham-Northampton: Edward Elgar.

Berthoin Antal, A. (2014). When arts enter organizational spaces: implications for organizational learning, In: A. Berthoin Antal, P. Meusburger and L. Suarsana (Eds.), *Learning organiz ations: extending the field* (pp. 177-201). Dordrecht: Springer Verlag.

Berthoin Antal, A. and Strauß, A. (2013). *Artistic interventions in organisations: Finding evidence of values-added*. Creative Clash Report. Berlin: WZB.

Berthoin Antal, A. (2009). *Research Framework for Evaluating the Effects of Artistic Interventions in Organizations*, *Transforming organisations with the arts*. Research Report TILLT Europe PROJECT.

Bérubé, J. and Demers, C. (2019). Creative organizations: when management fosters creative work. *Creative Industries Journal*, 3, 314-340.

Bestvina Bukvić, I., Mihaljević, M**.,** Tokić, I. (2016). Financing the Theatre: The Role of Management and The State. *ECONVIEWS, Review of Contemporary Business, Entrepreneurship and Economic Issues*, 1, 125-142.

Bežovan, G. (2002). Socijalna odgovornost gospodarstva i iskustva u Hrvatskoj. *Revija za sociologiju*, 1-2, 17-32.

Biehl-Missal, B. and Berthoin Antal, A. (2011). The impact of arts-based initiatives on people and organizations: research findings, challenges for evaluation and research, and caveats, *Creative Partnerships – Culture in Business and Business in Culture,* Narodowe Centrum Kultury, KEA – European Affairs, in Partnership with British Council: Giełda Papierów Wartościowych Warsaw Stock Exchange, Warsaw, Poland.

Boyle, M. and Ottensmeyer, E. (2005) Solving business problems through the creative power of the arts: catalyzing change at Unilever. *Journal of Business Strategy*, 5, 14-21.

Carlucci, D. (2018). Fostering excellence in business model management in arts and cultural organisations: insights from focus group research across Europe. *Measuring Business Excellence*, 1, 14-30.

Comunian, R. (2009). Toward a New Conceptual Framework for Business Investments in the Arts: Some Examples from Italy. *The Journal of Arts Management, Law, and Society*, 3, 200-220.

Comunian, R. (2008). Culture Italian style: business and the arts. *Journal of Business Strategy*, 3, 37-44.

Darso, L. (2004). *Artful Creation. Learning-Tales of Arts-In-Business*. UK: Samfundslitteratur.

Eriksson, M. (2009). *Expanding your Comfort Zone – The Effects of Artistic and Cultural Intervention on the Workplace*. Göteborg: Institute for Management of Innovation and Technology.

Kaiser, M. and Egan, B. (2013). *The Cycle: A Practical Approach to Managing Arts Organizations*, Massachusetts: Brandeis University Press.

Laaksonen, A. (2012). *Creative Intersections: Partnerships between the arts, culture and other sectors*. International Federation of Arts Councils and Culture Agencies, Sydney.

Lee, J. Lim, A., Liang, S. J., Zainuddin S., Devadas, D. (2020) *The Unique Value of the Arts in Community Development.* Singapore: National University of Singapore.

Lewandowska, K. (2016). It's not all about the profit: an analysis of changes in arts and business relations. *Economics and Business Review*, 1, 107–126.

Lewandowska, K. (2015). From sponsorship to partnership in arts and business relations. *The Journal of Arts Management, Law, and Society,* 45, 33-50.

Lukić, D. (2010). *Produkcija i marketing scenskih umjetnosti*, Zagreb: Hrvatski centar ITI.

Lund R. and Greyser, S. A. (2015). *Corporate Sponsorship in Culture – A Case of Partnership in Relationship Building and Collaborative Marketing by a Global Financial Institution and a Major Art Museum*. Working Paper, Harvard Business School.

Maleško, J. and Tjurdju, O. (2016). Arts based initiatives as a holistic solution in business education. CBU International Conference on innovations in science and education, 346-359.

McNicholas, B. (2004). Arts, Culture and Business: A Relationship Transformation, a Nascent Field. *International Journal of Arts Management*, 1, 57–69.

Michel, G. and Willing, R. (2020) *The Art of Successful Brand Collaborations: Partnerships with Artists, Designers, Museums, Territories, Sports, Celebrities, Science, Good Causes… and More*. New York: Routledge.

Mihaljević, M. (2015). Pokroviteljstvo u kulturi – od pojedinca do poduzeća (nekad i danas). In: I. Žužul (Ed.) *Znanstvene, Kulturne, Obrazovne i Umjetničke politike – Europski realiteti (200. obljetnica rođenja Josipa Jurja Strossmayera)* (pp. 318-333). Osijek: Sveučilište Josipa Jurja Strossmayera u Osijeku, Odjel za kulturologiju.

Mikić, H. (2016). *Biz&ART2: priručnik za finansiranje kulturnog nasleđa iz korporacijskih izvora*. Beograd: Grupa za kreativnu ekonomiju.

Mikić, H. (2014). *Biz&ART: ka održivim partnerstvima privrede i kulture*. Beograd: Grupa za kreativnu ekonomiju.

Nissley, N. (2010). Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business. *Journal of Business Strategy*, 4, 8-20.

Open Method of Coordination (OMC), (2014). *Policy Handbook on Promotion of Creative Partnerships*, European Agenda for Culture, Work Plan for Culture 2011-2014.

Porter, M. and Kramer, M. (2002). The Competitive Advantage of Corporate Philantropy. *Harvard Business Review*, 12, 56-68.

Preece, S. B. (2010). Building an Arts-Business Partnership: The Case of Aeroplan and Tapestry New Opera. *International Journal of Arts Management*, 2, 49- 58.

Robbins, P. (2020). How Businesses Can Benefit from Collaborating with the Arts. In: P. Formica and J. Edmondson (Ed.) *Innovation and the Arts: The Value of Humanities Studies for Business* (pp. 163-186). USA: Emerald Publishing Limited.

Rodriguez, J. (2016). *To Sell or Not to Sell? An Introduction to Business Models (Innovation) for Arts and Culture Organisations*. Brussels: IETM.

Schiuma, G.and Lerro, A. (2017). The business model prism: managing and innovating business models of arts and cultural organisations. *Journal of Open Innovation: Technology, Market, and Complexity*, 13.

Schiuma, G. (2009). *The Value of Arts-Based Initiatives, Mapping Arts-Based Initiatives*. London: Arts & Business.

Schnugg, C. (2014). The organisation as artist's palette: arts-based interventions. *Journal of Business Strategy,* 5, 31-37.

Smagina, A. and Lindemanis, A. (2012). What Creative Industries Have to Offer to Business? Creative Partnerships and Mutual Benefits. *International Journal of Industrial and Systems Engineering*, 11, 3280- 3285.

Study of the Impact of Creative Partnerships on the Cultural and Creative Economy: Report of Findings (2006). UK: Burns Owens Partnership Ltd.

Šain, M., Haršanji, M., Borić Cvenić, M. (2020). Fundraising within The Cycle Model for successful business in arts and cultural organizations. In: D. Barković (Ed.), *Interdisciplinary Management Research XVI* (71-88). Opatija: Josip Juraj Strossmayer University of Osijek, Faculty of Economics in Osijek.

Toscani G. and Prendergast, G. (2019). Arts Sponsorship Versus Sports Sponsorship: Which Is Better for Marketing Strategy?. *Journal of Nonprofit & Public Sector Marketing*, 4, 428-450.

Totterdill, P. and Extonn, R. (2014). Work and organisations in 2020, The future we want?. *Strategic Direction*, 9, 4-7.

Trbušić, D., Maleš, D., Labaš, D., (2019). Društvena odgovornost trgovačkih lanaca. Studija slučaja: suradnja *Kauflanda* i *Lidla* s *Caritasom* Zagrebačke nadbiskupije. South Eastern European Journal of communication, 2, 49-57.

Wilson, J. (2012). Arts based learning within an arts organization. *Strategic HR Review*, 5, 259-264.

II. Culture and Media

Marina Đukić[9]
Dino Sić[10]

REGULATION OF FAKE NEWS AND HATE SPEECH ON SOCIAL NETWORKS

Original scientific paper

Abstract

The fight against the dissemination of fake news and hate speech on social media over the past three years has become a major topic in European media policy. Bearing in mind the newly developed European regulatory framework, this paper considers the responsibility and the task of trying to regulate such content, and finding the best suitable way of regulation – the one by the state through the law or the one by the global private companies who own those platforms through self-regulation? The main objective of the paper is to give an overview of the efforts made so far to combat fake news and hate speech on social networks in terms of setting legal frameworks and self-regulatory measures.

The paper first reviews the part of the world and regional legislation that recognizes, prohibits, and punishes every form of misinformation and hate speech, and then provides an overview of self-regulatory measures and activities implemented by Facebook, Twitter, and YouTube as the most popular social networks. The seven most commonly used measures and activities were selected based on an analysis of the official blogs of the three social networks listed: removal of contentious profiles and/or harmful content, use and development of artificial intelligence, encouraging users to take action, informing users about the context of the content, reducing the visibility of the content in question, removing financial motives for creating and disseminating harmful content, and blocking certain content territorially. Comparing the legislative framework and self-regulatory efforts, it has been shown that both ways of regulation have their advantages and disadvantages, and that neither the state nor the social networks can deal with the harmful content in question alone. Legislation is not absolute, representing in most cases only the foundation and guidelines, while self-regulation tries to adhere to them in practice and take its own steps accordingly.

9 Academy of Arts and Culture in Osijek, Josip Juraj Strossmayer University of Osijek, mdjukic@aukos.hr

10 Postgraduate Student of Doctoral School, Josip Juraj Strossmayer University of Osijek, dsic124@gmail.com

The solution lies in their close collaboration to minimize false information and hate speech.

Keywords: fake news, hate speech, misinformation, online platforms, social networks.

Old Practice or New Challenge?

The freedom of expression as a general principle on which every pluralist democracy rests is necessary for a complete and vibrant democracy formation. The importance of the freedom of expression and its value in the development of the society is undeniable because it provides a fruitful atmosphere for critical debate and diverse opinion (Gagliardone et al., 2014, 13). Therefore, the rise and dissemination of fake news will be reviewed from the perspective of the international commitment to the freedom of expression and freedom of speech.

False news and hate speech are nothing more than the result of contemporary media concepts and market models based on neoliberal media politics. While liberal-pluralist politics is dominated by public services, diversity and competitiveness, the neoliberal model refers to a market-oriented commercial media system that reduces the state's influence on the media sector (Freedman, 2008). In contemporary media environment based on sensationalism and profit, commercial websites (including social networks) and tabloids that contain fake news are at the center of a growing controversy over misinformation on the Internet, as they are often deliberately designed so that commercial ads appear alongside fake news headlines as a form of click bait (Visentin et al., 2019, 99). Nevertheless, that does not mean that fake news is a new phenomenon. It has been sweeping through society since the introduction of newspaper and journalistic reporting, however, the unregulated profit-driven media market has further emphasized and deepened its reach and detrimental effect. Still, some believe it is an old media practice of disseminating "false information" that has been in existence since the media was established and journalism became a profession (Parkinskon, 2016 in Richter, 2018-2019, 2). Others see it as a brand-new threat and challenge to democracy and international order (Richter, 2018-2019). Such complex and different views on the same phenomenon create difficulties in its definitions. McGonagle (2017, 203) argues that it is a piece of information deliberately fabricated and disseminated with a tendency to deceive others; it is a form of disinformation presented as news. Baade (2018, 6) distinguishes fake news, which is tendentiously fabricated regardless of its author's final intention, and distorted news, which signifies a subtle modification of true informations in such a way as to draw a reader's false conclusion, thereby affecting their behavior. Egelhofer and Lecheler (2019, 97) believe that fake news represents a fundamental shift in political and public attitudes towards what journalism and news represent, and how facts and information can be obtained in the digital world, while for Waldman (2018) fake news is the price we have to pay for a free society.

Reasons for creating and disseminating fake news are either financial in nature, where misleading articles that go viral on social networks can very easily generate significant advertising revenue when users click on the original site; or ideologically motivated, which becomes apparent during the race for leadership roles when fake news becomes a weapon that favors one side and discredits the other (Allcott and Gentzkow, 2017, 217). The latter came into focus in 2016, when fake news that favored Trump spread on Facebook and often generated more audience than true news, creating the assumption that the situation may have affected the outcome of the elections (Bakir and McStay, 2018, 155). There are many political consequences of fake news, from misinformed citizens who, if nothing is done, will be emotionally antagonized or outraged considering the affective and provocative nature of most fake news (Bakir and McStay, 2018, 159), through endangered democratic debate (McGonagle, 2017, 203), to the resource misallocation during terrorist attacks and natural disasters, business investments mismatches, and making choices based on misinformation (Vosoughi et al., 2018, 1150).

Unlimited growth of online media, development of new media platforms, and new ways of communication created a new situation "when legitimate expressions of personal views are merged with false or doctored information, hate campaigns against individuals, often in a political context, with the objective of sewing insecurity and fear that result in harming democratic political processes" (Richter, 2018-2019, 2). Both fake news and hate speech can be considered as old media practices, but in a new and innovative packaging. Just as fake news, hate speech has numerous definitions and different viewpoints. Older definitions are more general, where

Walker (1994) regards it as a speech that traditionally embraces any form of expression that is considered offensive to any racial, religious, ethnic or national group, while Coliver (1992) sees it as an expression that is derogatory, offensive, intimidating, harassing, and/or inciting violence, hatred or discrimination. Newer definitions do not limit hate speech only to verbal expression but also include the verbalization of negative emotions of destructive character and the instinctive need of people stimulated by external factors (Klein, 2003, 191). Such a way of expression is not limited to words, although it is the most common form, but can also take the form of symbols, images, gestures and music (Herceg Pakšić, 2017, 230). More importantly, it is necessary to distinguish the expression of one's opinion from that of speech that incites hatred towards others. Hate speech does not in any way include criticisms of the authorities, government policies or practices, and such criticisms may also be shocking, offensive or disturbing (Alaburić, 2003, 5).

Unlike fake news, the reason for disseminating hate speech does not have to be financial or political. Its content is based on the dissemination of hate ideas towards a specific object and on a specific basis. Although hate speech, as an old media practice, usually used various dissemination channels such as television, radio, newspaper, film, book, poster, brochure, etc., today, in a connected society, the Internet offers new forms of distribution. From hate webpages, through which individuals or different groups seek to gain new followers and obtain financial assistance (Alaburić, 2003, 8), to social networks, which became not only a fertile ground for spreading hate ideas, but also for encouraging people to take real-life actions that can have serious consequences, as volatile, short-term outbursts of emotions have a significant impact on people's behavior, and these outbreaks take place on social networks that play a role in their propagation (Müller and Schwarz, 2018). The analysis of Facebook page "Alternative für Deutschland" of a relatively new right-wing, anti-refugee, and anti-immigration party, with more than 300,000 users and more followers than any other German party on Facebook suggests that in the absence of anti-refugee posts on the AfD Facebook page, 9% fewer refugee incidents would occur (Müller and Schwarz, 2018, 33). Mondal et al. (2017) randomly selected English-language posts from Twitter and Whisper (an anonymous social network founded in 2012 as a mobile app) and identified 20,305 tweets and 7,604 whispers that contained hate speech.

The main targets were African Americans, “fake” people, whites, obese, and insane individuals, namely the posts were based on race, behavior, physical appearance, sexual orientation, and class, and nearly half of these posts were made on anonymous profiles (2017, 88-89). Palazzetti (2017) showed the connection between online hate speech and migrant-refugee situations in Italy. The research, which was focused on users’ comments on official Facebook and Twitter profiles of the three online Italian media outlets during the 2016 earthquake, showed that catastrophic events such as earthquakes that impair the livelihood and security of citizens can reinforce and emphasize hate speech on the Internet and the animosity between different groups (2017, 35).

Today’s fake news rise occurs due to technology that has enabled a wide range of actors to create content in a variety of formats and distribute it quickly and globally (McGonagle, 2017, 206). Internet providers (owners of web browsers and social networks) determine the availability, access, and prominence of content, and thus have enormous power in spreading fake news, which certainly explains why their role comes under increased scrutiny (McGonagle, 2017, 206). The Internet represents a new level of struggle against harmful forms of messages and information because anonymity gives people false security and freedom, and Internet structure itself makes it more widely available. That is especially true when it comes to social networks, where the cost of creating and sharing content is extremely low, and the media content format itself makes it difficult to judge the article veracity since it is a small snippet of information (Allcott and Gentzkow, 2017, 221).

The transformational potential of social networks has brought many challenges, and the best example is to maintain the complex balance between freedom of expression and the defense of human dignity, as these systems open space to discourses that can be detrimental to particular groups of people (Leandro, 2016, 687). Social networks act as a bridge between online hate speech and actual incidents in form of a catalyst (Müller and Schwarz, 2018, 1). Hate propagators were among the first Internet users to use this new medium as a powerful tool for reaching out to new audiences, recruiting new members, and building communities, as well as spreading racist propaganda and inciting offline violence (Ben-David and Matamoros-Fernández, 2016, 1168).

The global social networking industry, including Facebook and Alphabet (owned by Google), was hit by the collapse of its own business model in the first half of 2017 when it faced a boycott of advertisers and huge financial losses as major global brands like Pepsi Cola and Walmart discovered their ads on websites closely related to terrorist, racist, homophobic and sexist messages (Jakubowicz, 2017, 42). Over the course of several weeks, algorithms that produced billions of dollars in profit for the brands in question by finding the consumers whose profiles on social networks best matched their products, began destroying the value of those brands by associating their names with hate speech until the employees of Facebook and Google have not succeeded in correcting their algorithms (Jakubowicz, 2017, 42). This is an indication that their algorithms, which are yet to be discussed, are far from completely replacing already trained employees.

Unlike traditional journalism, where editors and journalists are subject to sanctions, in the age of new media and social networks, anyone can be a public communicator and participate in public discourse without taking responsibility, which raises the question of regulating such communication.

The Internet is largely beyond all control, because as a global medium, where messages can reach worldwide, it transcends traditional boundaries of jurisdiction and regulation, and creates global communities regardless of geographical boundaries; however, this does not in any way mean that it is not subject to the local jurisdiction, but rather that it raises issues of international cooperation in combating crime on the Internet (Roels, 2017, 8). The general norm on the Internet is minimal intervention and, accordingly, governments and authorities most often delegate the control of users' online content to the Internet service providers, but their terms of service are generally more flexible than those established by law, which in turn allows users to express themselves more freely without excessive concern for consequences (Ben-David and Matamoros-Fernández, 2016, 1169). However, certain legal measures, guidelines, and regulation practices are being sought to be introduced both in individual national markets and at the European and the world levels.

Overview of Different Regulatory Arrangements for Fake News and Hate Speech

While the regulation of hate speech is, for the most part, clearly and precisely defined, the regulation of fake news is only emerging, and in some cases still exclusively non-legislative in nature, but each country has certain specificities. For example, the US Constitution First Amendment refuses to differentiate true from false ideas within public discourse, considering that all ideas are equal because they reflect citizens' equality and independence, which shows that at the heart of this broad freedom of expression protection is a deep distrust of the government's ability to draw the correct line between truth and lie (Katsirea, 2018, 184). False expression in the form of fake news could only be sanctioned if there was evidence of legally demonstrable harm, while in other cases the consensus was that faith should be placed on more truthful expressions to counteract falsehoods and prevail in the marketplace of ideas, taking speech as a cure and not forced silence (Katsirea, 2019, 186). A similar situation occurs with the hate speech regulation, which can be protected for the sake of the fundamental right to freedom of expression (Roels, 2017, 11).

A complete contradiction to the US is Germany, which in 2017 enacted the Act to Improve Enforcement of The Law in Social Networks that is aimed at combating fake news and hate crimes on social networks. It requires platforms to promptly remove or block illegal online content after a complaint has been made, or, otherwise, they could be fined up to €50 million (Funke and Flamini, 2019). Given the harsher punishments, in 2012, Twitter, Facebook, and YouTube removed material from neo-Nazi groups and blocked access to such content for users in Germany to avoid sanctions (Ring, 2013, 59-62).

Although the European Union (EU) has not yet adopted legally binding measures in the field of fake news control, an overview of all solutions in the form of guidelines, instructions, and non-legislative measures (for more see Đukić, 2019), shows efforts to counter this problem at European level. With the emerging regulatory framework (Đukić, 2019), the focus in this paper is on activities of a practical nature. These have been emphasized in the Action Plan against Disinformation in order to strengthen efforts in combating the fake news dissemination in Europe and beyond. They focus on building and enhancing cooperation between the Member

States by improving discovery, analysis, and exposure to misinformation, jointly responding to threats, enhancing collaboration with online platforms to combat misinformation, and raising awareness and improving social resilience (European Commission, 2018a). The European Commission also adopts a Code of Practice against misinformation. This is the world's first self-regulatory set of anti-misinformation standards voluntarily signed by social networks, advertisers, and the advertising industry (2018b). The Code signatories unveiled a detailed action plan aimed at disrupting advertising revenue from certain misinformation profiles and websites, more transparent political advertising, tackling false profiles and Internet bots, enabling consumers to report misinformation and access various news sources while improving visibility and availability of authoritative content, and empowering the research community to monitor online disinformation through access to platform data (European Commission, 2018b). In addition to these activities, a High-Level Expert Group on Fake News and Online Disinformation was formed. The reason for its emergence lies in the lack of effectiveness of previous regulatory solutions to remove disinformation and illegal content from Internet companies, as well as in new circumstances in which citizens access the vastness of the Internet (Đukić, 2019, 29).

Solutions that the EU uses against hate speech on the Internet are reflected in documents such as the Charter of Fundamental Rights of the European Union (2007), which prohibits discrimination on any basis. The Council of Europe, which issued the Recommendation No. R (1997) on hate speech, and the European Convention for the Protection of Human Rights and Fundamental Freedoms (1997), made a significant contribution to the creation of national laws of individual Member States concerning the prohibition of hate speech invoked by the European Court of Human Rights (Herceg Pakšić, 2017, 231). To prevent the misuse of new means of communication for the purpose of spreading racial and xenophobic publicity, the Council of Europe adopted in 2001 the Convention on Cybercrime, and in 2003 the Additional Protocol to the Convention on Cybercrime, concerning the criminalization of acts of a racist and xenophobic nature committed through computer systems. The Additional Protocol requires member states to criminalize the spread of racist and xenophobic content through computer systems, as well as racist and xenophobic insults and threats, as well as denying the Holocaust and other genocides (Vojković and Štambuk-Sunjić, 2006, 126). In 2016, the European Commission and social networks such as Facebook, Twitter, and YouTube signed a document to combat the spread of illegal hate speech and, as a result, adopted a Code of Practice to combat illegal hate speech on the Internet. It states that these companies, along with all other related platforms and companies, have a collective responsibility to promote and facilitate freedom of expression throughout the Internet (Roels, 2017, 15). While this may be considered a voluntary effort by social networks to harmonize their terms of service, the role of regional organizations must be enhanced and harmonized (Gelashvili, 2018, 74).

Overview of Social Media Self-Regulatory Framework for Fake News and Hate Speech

Social networks have taken several self-regulatory measures and activities in recent years to suppress and remove fake news and hate speech from their platforms. However, not all platforms have the same criteria, nor do they make the same effort. Lead by the Top 15 Best Social Networking Sites and APPS derived from eBizMBA Rank (2020), in this paper we analyzed self-regulatory measures of the three most popular ones – Facebook, Twitter, and YouTube. The popularity is gauged by the overall user base, the trend is derived from monitoring their growth curve, and the influence measures a brand's importance in their field (The E Business Guide, 2020). By browsing the official blog archives of the three social networks (newsroom.fb.com, blog.twitter.com, and youtube.googleblog.com) using the key terms "fake news" and "hate speech", the blog posts that contained at least one of the terms and were related to their regulation were then highlighted. A review of the featured posts identified seven commonly used measures and activities to combat fake news and hate speech, as follows:

1. Removing disputed profiles and/or harmful content
2. Use and development of algorithms, i.e. artificial intelligence
3. Encouraging users to act
4. Informing users about the context of the content
5. Reducing the visibility of the content in question

6. Removing financial incentives for creating and disseminating harmful content

7. Territorial blocking of certain contents

The starting points for the analysis of self-regulatory measures and activities of observed social networks is that Facebook, as the largest global social network, takes the greatest number of measures to combat misinformation and the spread of hate content; that all three social networks are equally focused on both fake news and hate speech regulation; and that the activities and measures used by these platforms are constantly being improved and changed. By identifying most common self-regulatory measures and activities that social networks use along with earlier analyzed normative framework will contribute to the debate on the best way to regulate fake news and hate speech on social networks – the normative one through the law or the self-regulation by the global private companies that own those platforms.

The analysis of social media self-regulatory measures and activities

1. The first measure relates to the removal of content (text, photos, videos, etc.) from platforms and suspension of profiles.

Facebook is removing profiles and content that violate the agreed rules of truthfulness in cooperation with a growing number of certified fact-checking organizations from countries around the world (Facebook, 2018), most recently including Croatia (Facebook, 2019a). The problems that arise are the lack of such organizations in all countries, different standards of journalism and press freedom in different countries, and the lack of enough actors to review all potentially false claims on the Internet given the lengthiness of the process itself and the spread of false claims to other websites (Facebook, 2018). In terms of hate speech, Facebook states in its Terms of Service that users may not post content that is threatening or pornographic, incites violence, contains nudity, or graphic or gratuitous violence (Facebook, 2019b). It also distinguishes humorous speech from hate speech, and advocates freedom of expression and expression of ideas, opinions, and views. Still, the critics protest about the lack of transparency in Facebook's content removal policy. Namely, Facebook encourages its users to report content they believe is harmful, and the platform then uses a set of internal rules to determine whether the content reported violates community standards or not, but the decision to remove or retain reported content is not explained to end-users (Ben-David and Matamoros-Fernández, 2016, 1170).

Twitter states that its open nature is a powerful antidote to all kinds of false information, and adds that, as a company, it should not be an arbiter of truth (Crowell, 2017). Such an imprecise claim can be viewed in two ways. It may be a defense of true freedom of speech and opinion, but it can also be a way of denying its responsibility, shifting it to other actors, especially end-users and authorities. Unlike Facebook, Twitter does not explicitly mention a ban on hate speech in its terms but warns users that they may be exposed to content that may be offensive, harmful, inaccurate, or otherwise inappropriate (Gagliardone et al., 2015, 29). Twitter adds that the company will under no circumstances be liable in any way for any content, including any errors, or omissions, or any loss, or damage of any kind incurred as a result of the posted content, transmitted, or otherwise made available via Twitter (Gagliardone et al., 2015, 29). Nonetheless, Twitter works to detect unwanted behavior such as mass-distribution of harmful tweets or attempts to manipulate popular topics, takes action against applications that misuse the public API (application programming interface) to automate Twitter activity, and removes content that is in dispute, suspending the accounts that originally shared it (Crowell, 2017). There are also instances of action outside the legal framework, such as the removal of the tweets from Alternative für Deutschland politicians Beatrix von Storch and Alice Weidel that may have been considered controversial, but also the deletion of the tweet from German satirical magazine Titanic that ridiculed the aforementioned tweets (Spencer-Smith, 2018, 8). When the magazine repeated its tweet, Twitter suspended its account for 48 hours to avoid potential lawsuits (Spencer-Smith, 2018, 8), despite that being a violation of the freedom of expression.

YouTube has earmarked $25 million to fight fake news, but it does not point out that it eliminates harmful content (YouTube Official Blog, 2018). Ring (2013, 7-8) notes that YouTube is struggling the most to create and implement an effective policy to remove hate speech content and commentary, estimating that 13 hours of content are uploaded to the platform every minute, making YouTube a fertile ground for videos that express anti-Semitism, misogyny, and homophobia. YouTube contains a variety of channels dedicated to sharing racist, misogynistic, and xenophobic ideas where some of them are affiliated with a specific group, while others act as a virtual hate base where an individual can upload and share such content. YouTube has a community-based system that enables the users to mark potentially inappropriate content (Ring, 2013, 13). If the reported content is found to have violated basic principles, it is removed, and its author receives a warning, or his channel is deleted in case of a third violation (Support.Google.com).

2. The second measure involves the development and use of artificial intelligence, i.e. algorithms for detecting fake news and hate speech.

Facebook relies on its own algorithms that are constantly evolving, but there are some drawbacks. Specifically, algorithms fail to detect ideologically generated fake news whose goal is power, not money, and do not remove the financial motive of social networks to continue spreading false information, which, unlike hate speech or harassing content that has a negative effect, generates clicks, sharing, and the social engagements that platforms can use to monetize political advertising during campaigns and to promote brands and luxury goods (Waldman, 2018, 858). The judgment about the truthfulness of an information should not be made solely by the software, as it could impair the freedom of speech, taking into account posts that are humorous or sarcastic, or that merely express opinions about someone or something, even if it is based solely on personal conviction (Figueira and Oliveira, 2017, 822). Moreover, leaving human reasoning to the computer is not something that should be easily decided, given the accompanying moral, ethical, and political issue, and the fact that artificial intelligence is as biased as the people who created it (Waldman, 2018, 859). In order to detect hate speech, Facebook has also developed an algorithm that it constantly refines (Allan, 2017), but its effectiveness is questionable, as is the ability to replace the human factor, especially because Facebook does not publish research and performance statistics.

Twitter also uses artificial intelligence to combat fake news, which is why it has acquired a London-based Fabula AI company that uses algorithms and machine learning to identify fake news, which should improve the quality of communication on the platform (Agrawal, 2019). For hate speech, Twitter uses algorithms to help detect other types of spam and violations (Hicks, 2019).

Unlike Twitter and Facebook, YouTube uses a combination of artificial intelligence and human factor to address the continuing challenges of controversial content on its platform, developing and implementing advanced machine learning technology designed to help identify and eliminate violent extremism and terrorism-related content (YouTube Official Blog, 2017). Regarding fake news, however, it does not state whether it uses algorithms but rather focuses on providing users with context (more in Measure 4).

3. The third measure involves encouraging users to engage in any type of activity for combating harmful content.

Facebook introduced the possibility for users who flagged inappropriate content to monitor the status of their submission until the issue has been resolved with the ability to privately notify the author of the inappropriate content prior to a formal removal request (Gagliardone et al., 2015, 31). However, the drawback is the opportunity for its abuse, and such was the case with the suspension of the Egyptian activists when a group of users reported their content as hate speech despite the fact that it did not violate any rules or had relation to hate speech, just to achieve their political goal and eliminate competition (Spencer-Smith, 2018, 9).

Although Twitter initially acted only upon user-reported content, over time, the policy has changed, and it is now emphasized that users are not required to assist in the suppression of any harmful content, nor should they (Hicks, 2019). YouTube, however, has a community-based system that allows users to flag and report potentially inappropriate content (Ring, 2013, 13).

4. The fourth measure provides users with additional information (context) so that they could judge for themselves whether some content is potentially inappropriate.

Facebook rolled out several activities in this regard, such as a feature to give people more information about the publishers and articles they see; related articles which display articles on the same topic vetted by third-party fact-checkers below the story, and if a fact-checker has rated a story as false, Facebook lets people who try to share that story know that it is fake (Lyons, 2018b). Regarding hate speech, Facebook connects people who search for terms associated with white supremacy to resources focused on helping people leave hate groups, educational resources, and support groups (Facebook Newsroom, 2019a).

Twitter does not indicate on its official site whether it is undertaking any activities that could be classified under this measure.

YouTube believes that users should be able to choose and make their own judgments about the information they consume along with context to inform their judgments. That is why they cooperate with global news organizations and media experts in order to build better reporting experience on its platform by giving users more sources of information on topical searches and on those topics that have often been subject to misinformation (YouTube Official Blog, 2018). Although YouTube also engages YouTube stars who teach children and young adults how to recognize fake news, it does not state what activities it undertakes regarding hate speech.

> *5. The fifth measure focuses on reducing the visibility and reach of the content characterized as disinformation or hate speech so that it would reach as few users as possible.*

Facebook reduces the reach of posts, articles, entire Facebook pages and groups, and related websites that repeatedly spread fake news (Lyons, 2018b). A similar situation is noticeable with hate speech, where it seeks to reduce the distribution of hate ideas and activities (Facebook Newsroom, 2019b).

Twitter lowers the visibility of potentially unwanted tweets and profiles while an investigation is ongoing and, if a breach of its rules does occur, it suspends the accounts in question (Crowell, 2017).

YouTube also takes various activities to minimize the reach and distribution of disinformation (YouTube Official Blog, 2019a) and hate and supremacists' content (YouTube Official Blog, 2019b).

> *6. The sixth measure eliminates the financial motives and reasons for producing and spreading false news and hate ideas, most often in the form of advertising regulation.*

Facebook recognizes that disinformation is often created and disseminated for financial reasons, so it focuses on penalizing entities that make money from harmful content and forbids them from creating ads, as well as using other monetization services (Lyons, 2018a), which also applies to ads that contain some form of hate speech and incitement to violence (Facebook.com, 2019c).

Twitter has been updating its advertiser policies during the elections to tighten requirements for who can create such ads, limit the ability to target the desired audience, order that those advertisers who are also candidates must identify as such, and impose stronger penalties for policy-violating advertisers (Falk, 2017). The promotion of hate ideas on any basis is also forbidden (Twitter for Business).

YouTube is working on the implementation of the YouTube Partner Program, which emphasizes the prohibition of hate speech, discrimination, and violence, and stresses that every partner who repeatedly violates the rules will be suspended and will no longer be able to monetize their videos (YouTube Official Blog, 2019b). Although it does not explicitly mention fake news, YouTube has increased the number of followers necessary to monetize channels to detect fake channels that have been created for financial gain (YouTube Creator Blog, 2017), which can sometimes be achieved by spreading disinformation.

7. The seventh measure blocks the visibility of predefined content (mostly hate speech) depending on the location of the end-users.

Facebook uses a special blocking system that complies with the laws of each country to remove unwanted pages. For example, Nazi content is banned in Germany, but allowed in the US (Ben-David and Matamoros-Fernández, 2016, 1170). It is commendable that Facebook strives to respect and cooperate with the countries in which it operates, but harmful content such as the Nazi one must be banned globally, not just locally.

Faced with the particularly restrictive laws such as the French and German ones that ban Nazi content, Twitter has also introduced a measure to reactively block content in certain countries while maintaining the same content in the rest of the world (Twitter Inc., 2012).

YouTube does not indicate whether it uses territorial video blocking but emphasizes the efforts it makes to remove Nazi and other contentious content from its platform (see Measure 1). (YouTube Official Blog, 2019b)

Table 1: Overview of the self-regulatory measures and activities for combating fake news and hate speech
Source: Research done by authors

Measures and activities	Facebook		Twitter		YouTube	
	Fake news	*Hate speech*	*Fake news*	*Hate speech*	*Fake news*	*Hate speech*
Removing profiles/content	+	+	+	+	—	+
Algorithms	+	+	+	+	—	+
Encouraging users to take action	+	+	+	+	+	+
Informing users about the context	+	+	—	—	+	—
Reducing the visibility of the content in question	+	+	+	+	+	+
Removing financial incentives	+	+	+	+	+	+
Territorial blocking	+	+	+	+	—	—

Previous analysis of the self-regulatory measures and activities regarding the fight against fake news and hate speech (Table 1) indicates that:

- Facebook is indeed making the most effort to combat disinformation and the spread of hateful content, which is understandable given that it is the largest global social network, the so-called forerunner of today's social platforms, which is why it is faced with higher expectations and responsibilities. But neither Twitter nor YouTube are far behind.
- All analyzed social networks focus equally on fake news and hate speech, but it seems that fake news is receiving a bit more attention, which can likely be attributed to the actuality of disinformation in the public and the media. The activities and measures used by the platforms are constantly being improved and changed.

Instead of Conclusion: Normative Measures or Self-Regulatory Approach?

The difference between traditional and modern speech regulations is that the former are mainly aimed at content creators, while new speech regulations focus on the digital infrastructure that has allowed content to become public (Gelashvili, 2018, 68). Traditional techniques have included imposing sanctions on those who produced the content, such as newspapers; however, under current regulation, the responsibility has shifted to social networks, which are now primarily responsible for the content produced by their users (Gelashvili, 2018, 68).

It is difficult for countries to regulate online content because individuals can post anonymous messages, fall outside their jurisdiction, and may not be persons at all but artificial intelligence, while social network entities, on the other hand, are large corporations with an appropriate digital infrastructure to regulate speech through blocking, filtering, and removing content (Gelashvili, 2018, 69). Some lawyers believe that the rules of digital mega-corporations, such as Google and Facebook, conflict with state laws, because, while the government bodies do have an influence on issues related to Internet access, it is up to the media companies to decide which content will be removed from their sites and which will not (Ring, 2013, 89). Given that the Internet uses public infrastructure, the public has the right to demand that Internet companies, and especially social network owners, act in their best interest in exchange for the privilege of using streets, sidewalks, and water lines to deploy their fiber optic cables (Ring, 2013, 96). The issue of online fake news and hate speech is only a part of a much broader discussion about the nature of the relationship between social networks, authorities, and users, i.e. citizens. The authorities should get up to speed and respond better to the consequences of technology development, demand greater public awareness of their rights and responsibilities online, and invest in educating citizens about digital innovations and possibilities, which should be taught in school (Spencer-Smith, 2018, 11). Educating, sensitizing, and informing the public, especially children and young people, about respect for human rights and the harmful effects of fake news and hate speech is of paramount importance and should be at the core of any preventive action program.

As the overview of self-regulatory measures has shown, Internet providers are increasingly working in close collaboration with various organizations to provide swift and effective replies to harmful content on their platforms, but also respect the complaints of individuals themselves. In relation to government intervention in terms of the law, Internet companies can develop and implement terms of service, community standards, and codes of conduct for their users, and train specialized teams of employees to quickly moderate or make quick judgments about content that may be contrary to relevant standards (Brown, 2018, 308). Because Internet companies act as self-regulators, they do not have to seek guidance or permission from legislators and legal experts regarding the content in question, or their judgments about applicable standards and codes (Brown, 2018, 308). Nevertheless, the process itself is extremely complicated because there are many difficulties in detecting prohibited content, such as the linguistic factor and the context, and the very nature of social networks provides virtually endless possibilities for manipulating the content, which only exacerbates the problem of identification (Gelashvili, 2018, 55-56). Although the self-regulatory mechanism has the advantage over the traditional model that stems from its ability to keep up with the rapid technological progress, the question of the responsibility of private companies in the form of their competence arises (Gelashvili, 2018, 51). Significant shifts do exist, however. Facebook, for example, states that it has detected and removed more than 26 million pieces of content related to global terrorist groups through machine learning, over 99% of which it had identified before it was even reported (Facebook Newsroom, 2019a). Twitter points out that it has reduced the concentration of the so-called trolls by 4% in search and 8% in conversations using the combination of artificial intelligence and human factor (Harvey and Gasco, 2018), while YouTube displays the success of its machine learning by citing the 75% of the extremist content it has removed without the help of its users (YouTube Official Blog, 2017).

The legislation presents the foundation and guidelines, while self-regulation relies on it and puts it into practice. For the enforcement to be as effective as possible, it is first and foremost necessary to establish a universal definition of fake news and hate speech on social networks to minimize the risk of misinterpretation by both states and private corporations. Having a globally recognized definition would certainly help in making and implementing laws and recommendations. Furthermore, the continuous upgrade of the legal framework and self-regulatory measures should go in the direction of maintaining a balance between the removal of fake news and hate speech and respect for individual rights, since private companies are not compelled to safeguard the rights of their users, while the law is not sufficiently strong to influence them. In addition, legal regulation fails to control each user who commits a crime on social networks, whereas the social networks themselves cannot prosecute them. Therefore, although there is no single solution to the fight against fake news and hate speech on social networks, both parties need to play a primary role in regulating them – the state through the law, with more immediate creation of the regulatory framework, but also the private companies that own the platforms through self-regulatory measures and activities. As the overview of the self-regulation presented in this paper reflects only the current state of affairs and does not cover all existing social networks nor all self-regulatory measures and activities, it would be interesting to conduct a more comprehensive analysis as well as to continue to monitor the development of the situation, focusing on the effects of co-operation between legislation and self-regulation.

References

Agrawal, P. (2019). *Twitter acquires Fabula AI to strengthen its machine learning expertise,* blog.twitter.com. URL: https://blog.twitter.com/en_us/topics/company/2019/Twitter-acquires-Fabula-AI.html [accessed: 22nd September 2019]

Alaburić, V. (2013). Ograničavanje "govora mržnje" u demokratskome društvu – teorijski, zakonodavni i praktički aspekti – I. dio. *Hrvatska pravna revija,* 3(1).

Allcott, H. and Gentzkow, M. (2017). Social Media and Fake News in the 2016 Election. *Journal of Economic Perspectives,* 31(2), 211-236.

Baade, B. (2018). Fake News and International Law. *KFG Working Paper Series,* 10(18), 3-21.

Bakir, V. and McStay, A. (2018). Fake News and the Economy of Emotions: Problems, Causes, Solutions. *Digital Journalism,* 6(2), 154-175.

Ben-David, A. and Matamoros-Fernández, A. (2016). Hate Speech and Covert Discrimination on Social Media: Monitoring the Facebook Pages of Extreme-Right Political Parties in Spain. *International Journal of Communication,* 10(1), 1167–1193.

Brown, A. (2018). What is so special about online (as compared to offline) hate speech?. *Ethnicities,* 18(3), 297-326.

Coliver, S. (1992). *Striking a Balance – Hate Speech, Freedom of Expression and Non-discrimination*. Colchester: University of Essex.

Crowell, C. (2017). *Our approach to bots and misinformation*, blog.twitter.com, URL: https://blog.twitter.com/en_us/topics/company/2017/Our-Approach-Bots-Misinformation.html [accessed: 22nd September 2019]

Đukić, M. (2019). Odgovor Europske unije na problem lažnih vijesti – regulativni okvir u nastanku. In: Z. Hrnjić Kuduzović, M. Kulić and J. Jurišić (Ed.) *Vjerodostojnost medija: doba lažnih informacija: zbornik radova Devete regionalne* *naučne konferencije Vjerodostojnost medija* (pp. 19-37). Tuzla: Filozofski fakultet Univerziteta u Tuzli.

Egelhofer, J. L. and Lecheler, S. (2019). Fake news as a two-dimensional phenomenon: a framework and research agenda. *Annals of the International Communication Association,* 43(2), 97-116.

European Commision (2018a). *Action Plan against Disinformation,* URL: https://ec.europa.eu/newsroom/dae/document.cfm?doc_id=56166 [accessed: 22nd September 2019]

European Commision (2018b). *EU Code of Practice on Disinformation,* URL: https://ec.europa.eu/newsroom/dae/document.cfm?doc_id=54454 [accessed: 22nd September 2019]

Facebook.com (2019a). *Fact-Checking on Facebook: What Publishers Should Know,* URL: https://www.facebook.com/help/publisher/182222309230722 [accessed: 22nd September 2019]

Facebook.com (2019b). *Community Standards*, URL: https://www.facebook.com/communitystandards/ [accessed: 22nd September 2019]

Facebook.com (2019c). *Facebook Advertising Policies*, URL: https://facebook.com/policies/ads/prohibited_content/discriminatory_practices [accessed: 22nd September 2019]

Facebook Newsroom (2019a). *Combating Hate and Extremism,* URL: https://newsroom.fb.com/news/2019/09/combating-hate-and-extremism/ [accessed: 22nd September 2019]

Facebook Newsroom (2019b). *Understanding Social Media and Conflict,* URL: https://newsroom.fb.com/news/2019/06/social-media-and-conflict/ [accessed: 22nd September 2019]

Falk, B. (2017). *New transparency for ads on Twitter*, URL: https://blog.twitter.com/en_us/topics/product/2017/New-Transparency-For-Ads-on-Twitter.html [accessed: 22nd September 2019]

Figueira, Á. and Oliveira, L. (2017). The current state of fake news: challenges and opportunities. *Procedia Computer Science,* 121, 817–825.

Freedman, D. (2008). *The Politics of Media Policy.* Malden: Polity Press.

Funke, D. and Flamini, D. (2019). *A guide to anti-misinformation actions around the world.* The Poynter Institute. URL: https://www.poynter.org/ifcn/anti-misinformation-actions/ [accessed: 22nd September 2019]

Gagliardone, I., Gal, D., Alves, T. and Martinez, G. (2015). Countering Online Hate Speech: *UNESCO Series on Internet Freedom.* UNESCO Publishing.

Gagliardone, I., Patel, A. and Pohjonen, M. (2014). *Mapping and Analysing Hate Speech Online: Opportunities and Challenges for Ethiopia.* Oxford, Helsinki and Addis Ababa.

Gelashvili, T. (2018). *Hate Speech on Social Media: Implications of Private Regulation and Governance Gaps*. Master's Thesis. Lund: Lund University.

Harvey, D. and Gasca, D. (2018). *Serving healthy conversation,* URL: https://blog.twitter.com/en_us/topics/product/2018/Serving_Healthy_Conversation.html# [accessed: 22nd September 2019]

Herceg Pakšić, B. (2017). Tvorba novih standarda u slučajevima teških oblika govora mržnje: negiranje genocida pred europskim sudom za ljudska prava. *Zbornik Pravnog fakulteta u Zagrebu,* 67(2), 229-253.

Hicks, D. (2019). *A healthier Twitter: Progress and more to do,* URL: https://blog.twitter.com/en_us/topics/company/2019/health-update.html

Jakubowicz, A. (2017). Alt_Right White Lite: Trolling, Hate Speech and Cyber Racism on Social Media. *Cosmopolitan Civil Societies: An Interdisciplinary Journal,* 9(3), 41-60.

Katsirea, I. (2018). "Fake news": reconsidering the value of untruthful expression in the face of regulatory uncertainty. *Journal of Media Law,* 10(2), 159-188.

Klein, E. (2003). Psihoanalitičko razumijevanje govora mržnje. *Govor,* 20(1-2), 191-204.

Lyons, T. (2018a) *Hard Questions: How Is Facebook's Fact-Checking Program Working?,* URL: https://newsroom.fb.com/news/2018/06/hard-questions-fact-checking/ [accessed: 22nd September 2019]

Lyons, T. (2018b) *Hard Questions: What's Facebook's Strategy for Stopping False News?,* URL: https://newsroom.fb.com/news/2018/05/hard-questions-false-news/ [accessed: 22nd September 2019]

McGonagle, T. (2017). "Fake News": False fears or real concerns?. *Netherlands Quarterly of Human Rights,* 35(4), 203-209.

Mondal, M., Araújo Silva, L. and Benevenuto, F. (2017). A Measurement Study of Hate Speech in Social Media. In: *Proceedings of the 28th ACM Conference on Hypertext and Social Media,* (pp. 85-94). Prag, New York: ACM.

Müller, K. and Schwarz, C. (2018). Fanning the Flames of Hate: Social Media and Hate Crime. *CAGE Online Working Paper Series,* Competitive Advantage in the Global Economy (CAGE). University of Warwick, Coventry.

Palazzetti, C., Liuti, S., Ferilli, G. and Zavarrone, E. (2017). Media Content Analysis on Online Hate Speech. *Coalition of Positive Messengers to Counter Online Hate Speech Project.* Perugia, 1-37.

Richter, A. (2018-2019). Fake News and Freedom of the Media. *Journal of International Media & Entertainment Law International Comparative Local*, 8 (1), 1-34.

Ring, Caitlin Elizabeth (2013). Hate Speech in Social Media: An Exploration of the Problem and Its Proposed Solutions. *Journalism & Mass Communication Graduate Theses & Dissertations.* Boulder: University of Colorado Boulder.

Roels, J. (2017). The Battle against Hate Speech and Freedom of Expression Online. *Prague Law Working Papers Series.* Prague: Charles University in Prague Faculty of Law.

Spencer-Smith, C. (2018). *Dealing with Hate Speech on Social Media.* Policy Briefing, TalkPolitics.

Support.google.com, *Hate speech policy,* support.google.com, URL:

https://support.google.com/youtube/answer/2801939?hl=en [accessed: 22nd September 2019]

The E Business Guide (2020). "Top 15 Best Social Networking Sites & APPs | February 2020", URL: http://www.ebizmba.com/articles/social-networking-websites [accessed: 26th February 2020]

Twitter for Business, *Hateful Content,* URL: https://business.twitter.com/en/help/ads-policies/prohibited-content-policies/hate-content.html [accessed: 22nd September 2019]

Twitter Inc. (2012). *Tweets still must flow,* URL: https://blog.twitter.com/official/en_us/a/2012/tweets-still-must-flow.html [accessed: 22nd September 2019]

Visentin, M., Pizzi, G. and Pichierri, M. (2019). Fake News, Real Problems for Brands: The Impact of Content Truthfulness and Source Credibility on consumers' Behavioral Intentions toward the Advertised Brands. *Journal of Interactive Marketing,* 33(45), 99–112.

Vojković, G. and Štambuk-Sunjić, M. (2006). Konvencija o kibernetičkom kriminalu i kazneni zakon Republike Hrvatske, *Zbornik radova Pravnog fakulteta u Splitu,* 43(1), 123-136.

Vosoughi, S., Roy, D. and Aral, S. (2018). The Spread of True and False News Online, *Science,* 359(6380), 1146-1151.

Waldman, A. E. (2018). The Marketplace of Fake News. *Journal of Constitutional Law,* 20(4), 845-870.

Walker, S. (1994). *Hate Speech: The History of an American Controversy*. Lincoln: University of Nebraska Press.

YouTube Creator Blog (2017). *Introducing Expanded YouTube Partner Program Safeguards to Protect Creators,* URL: https://youtube-creators.googleblog.com/2017/04/introducing-expanded-youtube-partner.html [accessed: 22nd September 2019]

YouTube Official Blog (2017). *An update on our commitment to fight terror content online,* URL: https://youtube.googleblog.com/2017/08/an-update-on-our-commitment-to-fight.html [accessed: 22nd September 2019]

YouTube Official Blog (2018). *Building a better news experience on YouTube, together,* URL: https://youtube.googleblog.com/2018/07/building-better-news-experience-on.html [accessed: 22nd September 2019]

YouTube Official Blog (2019a). *Continuing our work to improve recommendations on YouTube,* URL: https://youtube.googleblog.com/2019/01/continuing-our-work-to-improve.html [accessed: 22nd September 2019]

YouTube Official Blog (2019b). *Our ongoing work to tackle hate,* URL: https://youtube.googleblog.com/2019/06/our-ongoing-work-to-tackle-hate.html [accessed: 22nd September 2019]

Željko Jozić[11]
Borko Baraban[12]
Lobel Filipić[13]

LINGUISTIC CHANGES AND COMMUNICATION STRUCTURE UNDER THE INFLUENCE OF SOCIAL NETWORKS

Original scientific paper

Abstract

This paper deals with linguistic changes and communication structure influenced by social networks. Based on the relevant linguistic theory, the aim is to prove that social media posts are a new structural communication unit, that they do fit into the theoretical framework and that they practically complement it as a new phenomenon. The methodological framework for the elaboration and postulations on structural linguistic communication change is the scientific framework of text linguistics, i.e. the theory of text types. According to this theory, social media posts have been proven to be a new text type, thus confirming the thesis that new communication structures develop under the influence of social networks. The study was conducted on the most used social networks, Facebook, Twitter and Instagram. With their graphic design, short information format, default algorithms, social networks form structural communication units, i.e. posts. They are defined by the rules of the social network, which are created in response to the civilizational need to exchange information quickly, the general availability of the Internet, which is the infrastructure for the development of this type of communication. One's inherent need for self-promotion is more evident in this form than in other texts. Structural changes are reflected in the transfer of communication to the network platform, the limitation of message length, the default graphic form, the fact that the reactions to the message become a part of the message, which makes a communication unit not only the sender's message, but also the recipient's feedback on the message. One of the most important structural changes is the relation towards image material in the message. The image material is not an addition to the text and a visual presentation of the written text,

11 Institute of Croatian Language and Linguistics, zjozic@ihjj.hr

12 Academy of Arts and Culture in Osijek, Josip Juraj Strossmayer University of Osijek, bbaraban@aukos.hr

13 Institute of Croatian Language and Linguistics, lfilipic@ihjj.hr

but it has largely become the main holder of the information, and the written text is merely an addition. This takes place in accordance with today's need for a short message in which an image conveys much more content than a written text can convey in such a short format.

Keywords: communication structure, context, photo as text element, social networks, text

Introduction

The modern civilisation lives in the age of technology. Everyday life depends on the accessibility of electricity, Internet connection and various devices. Human activities have changed and adapted to technological development. They have enabled the presence of the individual in a particular place or among a particular group regardless of their actual physical presence. The devices enable real-time information exchange, communication is fast and independent of spatial distance. It was communication as a basic human activity that has contributed to such a great and fast development of civilisation. The ability to use tools has been an important prerequisite for human development in the history of evolution. There has been another, perhaps even more important one – the development of speech. Speech as a purely human characteristic makes humans significantly different from all the other species. Although animal species communicate as well, humans have perfected speech and adapted it to different forms, everyday, professional, emotional and neutral one. Speech enables the verbalization of thoughts, creation and transmission of content, learning and teaching of advanced content, i.e. the transfer of knowledge. This allows a person to rely on the knowledge of others and build his own experience based on it. Since its inception, speech has changed and improved significantly. Every interaction used to be face to face, between the speakers in physical proximity and the direct air stream was a medium which transmitted sound waves. Technological advancement has enabled long-distance communication. It led to mass communication and quantitative explosion. Technology has enabled the emergence of social networks as a platform for long-distance communication. Permanent availability, a large number of communication directions and physical distance from the other speaker are some of the elements that sociologically, psychologically and linguistically influence modern civilisation.

This paper will describe linguistic changes in communication, i.e. changes in the linguistic pattern in everyday speech caused by social networks, as well as the adaptation of language to the new means of communication. Apart from the influence on spelling and grammar, other changes have occurred that have affected the structure of communication. Until now, the communication structure was based on a written or spoken word, but a shift from words to other communication elements has been detected, so that pictures and videos have become the building blocks of communication through which content is transmitted. These phenomena have been prompted by the tendency of modern civilisation to exchange content concisely and quickly, i.e. it is necessary to transfer as much information as quickly as possible. In order to meet these needs, communication has shifted to visual content that is easy to notice and process. That is why a word is often replaced with a photograph. Due to a tendency to make communication fast and brief, content becomes devoid of lengthy explanations. Thus, a broader context is not created within the communication itself, but has to be attained from reality and referred to in additional and new ways.

Therefore, the aims of this paper are to examine how communication is changing due to social networks, to prove that changes have occurred, to incorporate the social media communication into the scientific and theoretical framework and to describe its practical use. Consequently, specific changes in grammatical and orthographical frameworks will be listed and the newly emerged system of signs which influences both one's cognitive framework as well as the perception of reality and everyday life will be described. Analyses will be conducted and conclusions will be reached on how visual and video content fit into communication in the Croatian language and whether it is a part of the main message. Furthermore, this paper will look at the relationship of written text to video material and explore whether photographs are only a complement to a written text and its visual representation, or whether they are new independent information that the text did not provide. Photographs and the videos will be interpreted within the framework of the message context in short posts on social networks.

Communication on Social Networks Within Text Linguistics

Social networks are the reality of the modern world. As recent statistics have shown, 2.8 billion people used them in 2016 and it is estimated that 3.1 billion will be using online platforms in 2021 (statista.com). Taking the overall number of people on the planet into account, almost half of the world's population will soon have virtual profiles. Communication via networks is displacing the traditional communication and is becoming interesting as a research subject. Apart from being interesting as a scientific phenomenon, it has become inevitable in everyday life. That is why it is necessary to study this phenomenon which occurs spontaneously and influences people's habits and linguistic patterns significantly. Social networks are defined as the theoretical construct of a social structure which is determined by relations and interrelations among individuals or groups (Croatian Special Language Terminology). A distinctive feature of social networks that are the subject of this paper is the fact that they are exclusively digital, the profiles on them are virtual, communication does not occur live but is mediated by devices and limited by the possibilities and rules of a particular social network. Communication on them can take place either in real time or it can be postponed. Currently, there are many networks with different designs, approaches to communication, target users and purpose. Written content can prevail on some of them and visual content can prevail on others. Networks as media are easily accessible and have changed the way organisations, society and individuals communicate (Simonovski, 2012). Any networking with a specific and common aim which is systemized by the abilities of a computer tool is called a social network. This paper has considered only those networks which are the most popular, i.e. which have the most members: Facebook, Twitter and Instagram. Each of them has its specific features and contributes to the communication system in its own way, but what they all have in common is the virtual environment they operate in. Their influence lies not only the large number of members, but also in their ability to influence communication, which is the reason for this choice. Their influence in this regard will be analysed later in more detail.

In order to study changes in language and communication structure caused by social networks, it is necessary to first define social networks and then provide a scientific description of social network posts as functional constructs which have been scientifically described and are constant in all their manifestations. As for their features, posts have caused basic linguistic as well as structural communicational changes. If this is to be proved, it is necessary to apply the existing scientific principle and the existing scientific theory this phenomenon is based on. By doing so, a proof of continuity and communicational evolution can be obtained, and social network posts can be established as a branch of this evolution. Accordingly, the methodological framework and the scientific basis of this research is the linguistic theory of text linguistics. Text linguistics deals with text research, i.e. supra-sentential units. These constructs are then grouped into text types. Nevertheless, a text as a single unit, and consequentially text types, are defined in different ways which indicates the complexity of the matter.

- *Text types are sets of texts with certain common features.* (Hartmann, 1964, from Ivanetić, 2003)
- *Text types are socially standardised complex operational schemes available to the speakers of a language.* (Sandig, 1972, from Ivanetić, 2003)
- *Text types are conventional patterns of complex linguistic actions which have typical contextual, communicational, functional and structural features in common.* (Brinker, 1992, from Ivanetić, 2003)
- *Text types are linguistic manifestations (…) of cognitive patterns which have proven effective in achieving specific interactive goals.* (Heinemann, 2000, from Ivanetić, 2003)

Each of the definitions emphasises a specific feature or a range of features characteristic of texts and text types. A text as the basis of communication is a sum of communication signals which appear during communication interaction. Therefore, the most appropriate understanding of a social network text is the one whose task is the examination of concrete texts within their functional reality, i.e. their use and purpose, as well as production by the sender and processing by the recipient. What matters here is the communication aspect of text linguistics which has developed from linguistic pragmatics and deals with social and situational postulates and the relations between communication partners (Glovacki-Bernardi et al., 2001). Due to the fact that social networks are communication platforms, an important feature of the text is its purposefulness as well as its communicational function and sense. Communication competence or the ability of the senders to achieve their communication intention by means of linguistic statements is also important in a text (Glovacki-Bernardi et al., 2001).

Taking the complexity and the incompleteness of the definitions into consideration, i.e. their inability to provide a straightforward description of a text, it would be appropriate to define a text type as a characteristic, supra-individual way of creating a post related to repetitive and socially strictly defined speech constellations. Posts are therefore defined by constants which determine their typicality: place, time, external operational framework, social role of their participants, their intention and topic (Glovacki-Bernardi et al., 2001). All of these are regulated by social networks which determine and note the place, the time and limit the activity of the sender. The senders and the recipients are socially determined by their communication. Their intentions are the result of the network's aims and purpose, these being introducing and presenting oneself, influencing and expressing opinion.

Hans Geinz's definition is also an appropriate one. It suggests separating texts from all grammar rules and applying the term performance which means that a text is anything that is produced in a performance act, i.e. anything that someone says or writes (Glinz, 1979, from Glovacki-Bernardi, 2004). In fact, social networks are the basis for performance, but they inevitably include a communication process so that a text has a communication function as well. De Beaugrande notes that a text cannot be distinguished solely on the basis of its grammatical integrity, but the intention of the sender to provide all the relevant elements for the recipient (Glovacki-Bernardi, 2004).

Social network posts are not exclusively a written text type, and this separates them from the traditional perception of the text. Posts abound with elements of unwritten texts such as pictures, sounds or emoticons, especially on Instagram which is primarily a visual medium. By choosing a traditional approach, one would inevitably disregard entire range of social network posts, an entire communication channel and a whole spectrum of communication performances. Glovacki-Bernardi (2004) brings the theory closer to this text type and validates its textual relevance by stating that a text can no longer be determined in the traditional philological sense as something that is fixated by being written, but primarily as a consistent complex of utterances.

The argument for posts to be regarded as a text type. i.e. the feature inherent to every linguistic unit, is that its parts are interconnected (Glovacki-Bernardi, 2004). Integral parts of all posts are partially defined by the rules of a social network: sender's name, time of posting, content, location, visual format, i.e. visual framework. All these parts are interconnected by textual criteria and visual elements (arrows, ellipses, hyphens…), whilst gathered in a framework which keeps them together structurally and visually.

Strohner (2007, from Ivanetić, 2003) expects text linguistics to provide solutions for the issues that arise in communication practice, which is the case with social networks. Information society seeks answers to questions about how knowledge about texts is acquired, how texts are produced and received, as well as about how this knowledge is transferred and gained. His claim that it is inevitable to ask questions about the integration of texts into the new media and multimedia systems, is especially relevant when social networks are in question.

When studying texts and when aiming to categorise and define them as texts, it is necessary to establish a system of evaluation, i.e. straightforward rules which will classify something as a text type or challenge the effort to classify something else as a text type.

The contemporary theory founded by de Beaugrande and Dressler is relevant for the establishment of the organisation, categorisation and rules. They claim that a specific linguistic phenomenon has to meet seven textuality standards or constitutive principles in order to be considered a text. These constitutive principles of textual communication are **cohesiveness** (words connect syntactically into syntagmatic sequences), **coherence** (concepts and relations form a unit of a textual world), **intentionality** (sender's intention to organize the text coherently and achieve a particular communicational goal), **acceptability** (recipient's acceptance of the coherent text as a communicationally relevant fact), **informativity** (exchange of probable and less probable elements within a text), **situationality** (the alignment of the text with the extra-linguistic context) and **intertextuality** (dependence of the text on the knowledge of the previously delivered texts). Three regulative text principles are added to these constitutive ones, the principle of **efficiency** (investing minimum effort), **effectiveness** (ensuring appropriate conditions needed for achieving the desired goal) and **appropriateness** (compliance of a text with the standards it is based on). (de Beaugrande, Dressler, 1994, from Škiljan, 1997)

Cohesiveness and coherence are the only ones among the principles that relate to the linguistic structure. **Cohesiveness** refers to the binding of elements of a text structure by grammatical means and relates to formal linking devices. The most common devices used to achieve cohesiveness are the implicit and explicit repetition of expressions, recurrence (repetition of the same linguistic expression), substitution (repetition by using words of a similar content), pronominalization (repetition of function words such as personal, relative, and possessive pronouns or adverbs), repetition of structures (parallelism) or their omission (ellipsis), metacommunication, tense and mood, connectors, and for instance, intonation in speech (Ivanetić, 2003).

Therefore, cohesiveness refers to the ways the components are connected according to the grammatical patterns and conventions at the surface of the text structure. Cohesive links can be proved by linguistic facts. In accordance with the mentioned means of realisation of this principle, it can be concluded that cohesiveness begins and ends within the text itself (Badurina, 2008).

The next principle of a structurally oriented text is coherence. The term relates to the meaningfulness of a text, the logical and semantical links between its elements (sentences) which is the result of the cognitive processes of the recipient (Ivanetić, 2003). Coherence refers to the functions relevant to the components of the textual world, i.e. to the constellation of concepts and the relations on which the text surface is based (de Beaugrande, Dressler, 1981, from Ivanetić, 2003). It can be noticed that this principle shifts from the internal text elements to the broader viewpoint, i.e. the text as a whole. The means used to achieve coherence are many. They include data on the concept, different areas of knowledge, causal and temporal relations, semantic connections between lexemes (isotopy), topic of the text, presumptions (implicit assumptions when posting).

Coherence includes grammatical structure, i.e. syntactic and semantic as well as thematic and pragmatic characteristics (Glovacki-Bernardi, 2004). Coherence thus relates to the meaningfulness of the text, i.e. the meaning lies in the relations between the textual and the extra-textual world (Badurina, 2008).

After discussing the two principles oriented towards linguistic structure, more will be said about the constitutive criteria oriented towards recipients.

Intentionality, in the strict sense, includes the sender's intention to create a cohesive and coherent text as well as the recipient's readiness to accept it (Ivanetić, 2003). De Beaugrande and Dressler (2010) take a broader view and encompass all the means that senders use to realize their intentions. Ivanetić (2003) claims that communication goals can only be achieved if the intentions are made recognisable which brings intentionality closer to the purposefulness of the text.

Text reception, i.e. the recipient's expectation to receive a cohesive and coherent text that is useful and relevant is related to the **acceptability** criterion (Ivanetić, 2003).

Informativeness refers to the amount of new and unexpected content which draws the recipient's attention. The amount of new information is also important because by providing too little or too much the sender makes it more difficult for the recipient to accept it (Ivanetić, 2003).

Situationality as a criterion implies factors which make the text relevant to a particular communicational situation. This is primarily the extra-linguistic context which enables understanding when redundancy is meagre (Volenec, 2012).

Intertextuality refers to the dependence of text production and reception on the participants' knowledge of other texts, i.e. the influence of the previous text on the new text (Ivanetić, 2003).

Regulative principles do not define a text, they control it.

Efficiency as a regulative principle implies that both the sender and the recipient put minimum effort into text use. **Effectiveness** is related to creating an impression and adequate conditions in order to achieve a goal and **appropriateness** refers to the congruity of the text, its context and the ways of meeting the criteria of textuality (Ivanetić, 2003).

The Analysis of Social Network Posts by the Textuality Criteria

Each social network creates its own text design rules, though they are identical when it comes to their main principles. Different positioning of the same elements in a post does not change the textuality of the post, but is considered a variety dependent on the platform. Different posts, i.e. their different internal composition, proves that this text type exists and confirms its wide distribution and acceptance in linguistic communication because in this way posts have freely adapted to the needs of their users. However, it is important that its varieties not violate the constitutive nature of the post, i.e. that it is obvious that the variety constitutes a post.

Generally, cohesiveness is achieved through the use of phoric statements, congruence, and repetition. Phoric expressions, primarily pronouns, are a common element in posts because they enable the exchange of long nouns for short pronouns. This contributes to the shortness of a post as well as its dynamics. Another characteristic of short text types such as posts is ellipsis which makes it possible to omit those parts of statements which are taken out of the context. This enables one to produce more meaning with less textual content. The users are forced to use ellipsis due to the post format. Brevity is their characteristic, an unwritten rule, i.e. a common practice. Senders find solutions to achieve brevity, ellipsis being surely one of the most efficient ones. In fact, Twitter forced its users to change their linguistic statements by limiting the number of characters. Metacommunication is also an important feature. By introducing new elements into the text which are exclusively a feature of the posts, metacommunication becomes visualised. Signs such as # and @ prove this. The mere existence of these signs signals the posts in question. Since they are commonly regarded as informal, the principles of cohesiveness, as well as others, allow for considerable deviations from the traditional speech or writing. The fact that anything the sender feels will be understood by the recipient justifies the sender's actions. An important element of posts is their visuality, i.e. their graphical design. This is where some non-linguistic strategies of establishing cohesiveness, i.e. inner binding of the text, have been introduced. This can be exemplified by arrows which indicate the relations of the elements, visual pointers (e.g. a finger pointing to an element in the picture – a literal non-linguistic deixis).

Coherence is achieved by using the mentioned cohesive devices. Since posts are a short form, it is the topic that binds the text together and ensures cohesiveness. It is important that the topic of the post is visible from the very beginning of the text. One topic is equivalent to one post and it usually does not deviate from its essence – not only because of the brevity of the form but also to keep the recipient's attention. Isotopy, i.e. the semantic bond among different lexemes is an important element because the parts follow one another both hierarchically and thematically around the same topic. When creating a post, the sender bears in mind that the recipient understands the rules and principles, and therefore does not need explanations of the elements. Again, brevity is responsible for many of this text type's characteristics, and leaves no room for detailed descriptions and instructions. The knowledge which the sender perceives as shared with the recipient about the text type and the context of each post is a part of coherence because it is self-evident that the recipient possesses it or will acquire it in order to be able to participate. Coherence as repetition is rarely achieved through written text because redundancy of this sort is unnecessary and unwanted. Nevertheless, repetition can occur by combining different elements, e.g. a picture and a written text. For instance, a sender who wants to inform the recipients that he has bought a new car will write a text and combine it with a picture of himself in a new vehicle. Such redundancy is desirable and is a common feature of posts.

Intentionality is achieved by the platform's goal, which is to enable the sender to deliberately create content which will then be available. Sociological and psychological studies show that communication on social networks significantly influences the behaviour and the inner state of its users. This shows that the user's intention is obvious and that there is intentionality, i.e. the will to produce a cohesive and coherent text because such a text will be more popular and will elicit more feedback. Feedback is reflected in the influence the post has on the recipients. The influence will be shown by using different methods, e.g. through likes, positive comments and sharing. The sender intends to assert influence by merely being present on the network, but wants to be positively assessed as well, so that the intentionality is self-understood because without it there would be no positive effects of participating in such communication.

Acceptability, i.e. the recipient's evaluation is crucial for this type of communication. Acceptability is achieved because posts are examined and evaluated, the recipient has evaluating tools at disposal so that evaluation is quantified (number of likes).

Informativeness is a significant feature of posts. It depends on the context, which is a separate category and an extremely important element. The context is important because of the brevity. The elements within the text which refer to the context, or context being referred to without them, form a framework of posts which actually transcends their physical framework and achieves its fullness in the recipient's meaningful interpretation, i.e. imagination and the ability to understand the extra-linguistic whole. Informativeness is also manifested in the name of the user, time and date of the post and the information given in the body of the text that the sender wants to share with the other user. In fact, bearing intentionality and acceptability in mind, it is the sender's intention to make the post informative in order to make it accepted. Information may be given through a location change; the sender is now on summer holidays and describes the location as well, or has graduated which is written in the text and demonstrated by the accompanying photographs.

Situationality is also an achievable principle. In a time of fast communication and the desire to be the first to constantly provide up-to-date information, users often refer to extra-linguistic reality, i.e. communication situation. The relevance of the posts is then reflected in the content of the post which refers to some external ongoing phenomenon. This is illustrated by the posts about the success of the Croatian national football team at the World Cup in Russia in 2018. The texts were abundant with the references to the event as well as comments. This way, the users realized the posts situationally. Moreover, if one would write about the event a few months later one would not be up to date with any of the elements, the criterion of situationality would not be achieved and the sender would be criticized and unaccepted. Intertextuality as a category is more obvious than in other text types. This principle is proven by mere existence of other text types within the posts. Furthermore, this criterion is achieved by the influence that this text type has on other text types, as well as language in general. The expressions such as *like*, *story*, *hashtag*, *@ (et), tweet*, the prefixoid *insta-* (*instafood*, *instafashion instacity*…) prove this criterion.

The fact that all the criteria have been firmly confirmed proves that social network post is an independent text type. This also proves its viability as well as its influence on other text types and communication in general because posts are a part of everyday life among the youth and an important means of everyday communication. Indeed, due to their diversity, each of the criteria is met in a different way, depending on a specific post, but they can always be detected in some way.

Figure 1. Example of a Facebook post

The example (Figure 1) shows how the post works as text.

The posts on Facebook have their specific graphic formatting, which primarily defines them as online posts.

The structured text has the following elements visible from top left to the bottom: the profile picture of the author of the post, the name of the author, the cover text that creates the sentence, the date and time of the post, the content (picture), the reaction of the recipient (like), the number of comments, the tools of the recipinet to react to the post (like, comment, share), comments (contains the profile picture and the name of the author of the comment, and then the comment itself).

The form is short and therefore formatting of the language is scarce, but offers the possibility of unambiguous interpretation into a more extensive text created by the recipient. This text may look like this: User A changes the profile picture on August 26th at 22:56, and this picture now looks like this. User B, user C and 77 other users who like the picture responded to the user A's post. User D comments to user A that A is beautiful (prekrasna)

Cohesiveness and coherence are achieved with several repetitions. The sender's name is written in words, but it can also be seen in the picture. The picture and the written text refer to the same non-linguistic phenomenon, the same person. This creates substitution and parallelism. Substitution is achieved at the top of the post by showing the profile picture of the user and their name next to each other, while parallelism is obvious in the repetition of the profile picture, first in the upper left corner with the name of the author, and then as the main content. Other users are informed that the sender has changed some of its features on the network (profile picture is an important feature of the network profile). There is also ellipsis in the comment because there are no other words besides one single adjective (prekrasna, beautiful). The rest of the sentence is implicit: User A, you are beautiful! Temporal relations are visible by the existence of the date and time of the post. This detailed date-time code allows the recipient to understand whether it is the past or the present.

The intentionality is achieved with the sender's consent to publish the content, i.e. his intention to publish something. The sender knows what the posts looks like and knows that it will be cohesive and coherent because of the features of the post created by the sender himself and complemented by a network algorithm.

Acceptability is achieved in several ways. It is useful, and therefore acceptable, for the recipient to know that someone changed the profile picture because in a virtual space they will no longer meet them with the old profile, but the new picture. This information is extremely significant on the virtual network. Recipient, who is a member of the network, expects and accepts this form because he agreed to use the network, and creates posts of the same structure.

Informativity lies in the fact that the the author informs the recipient that there is something new on their profile, a change in their profile picture. That information, that new picture, is new knowledge for the recipient.

The situationality in this example may be less obvious, but it certainly exists. Changing the profile picture is very important to the sender because they feel that their appearance is not what it used to be. Therefore, it is necessary to inform others about it. It is also possible that the sender thinks it is time to refresh the profile. The recipient considers the post to be situationaly appropriate because he accepts that the sender wants to inform him of the visual changes and give him information about what the sender looks like at the moment.

Intertextuality can mostly be seen in comparison with a classic publication with similar formulas and expressions.

Figure 2. Example of an Instagram post

In the example of an Instagram post (Figure 2), the principles of situational and cohesive substitution (occurrence of different expressions that are inherently related) and recurrence (occurrence of the same expressions) are highlighted. The latter is visible by repeating the symbol of the heart in comments. The same expression (the symbol of the heart) is repeated several times. Substitution is obvious in relation to the word pride (ponos) in the caption of the image and the image itself which visually represents precisely that word. Different types of expressions (word and image) are related in terms of content, as both refer to the concept of pride. Situationality is achieved by observing the date of publication. On that date, July 17th, 2018, the image was very relevant to the users and their acceptance was thus higher. The images on Instagram achieve their acceptability with other features also (e. g. likes), and above all with what is the main characteristic of the image, aesthetics. The taste of the recipient is significantly manifested as a criterion of acceptability.

The research on this new concept of communication has provided insight into many changes within the established idea of communication. The extensiveness of linguistic communication offers a vast amount of information as well as the possibility to provide a quality transfer of ideas and explanations. Nowadays, one strives to communicate fast in short forms because the ability to focus has diminished significantly in comparison with the past. The amount of available information has rocketed and in order to process as much as possible, information has to be short and informatively saturated. The shortness of the social network posts has many benefits. It matches the short focus span one has for processing a communication unit without offering extended and elaborated content. Consequently, it was necessary to upgrade the text by providing unwritten elements. In this concept, a photograph has proven to be an efficient means of passing on information. And it is the very photograph that has brought one of the major changes in the communication structure.

The social network where this change is most obvious is Instagram, an increasingly popular network primarily oriented towards photographs. People receive content primarily through eyes and a photograph is the most expressive visual content, less complicated than a text which requires more effort for reception and production. Instagram, after Facebook, has become very popular precisely because of the clarity and visual simplicity. As a rule, visual content is accompanied by a written text. Regardless of whether there is a written addition to the picture or not, the entire structure of the post proves that this kind of the sender's production can surely be regarded as a text type, a text or its variety.

Photograph as a Structural Element of a Text

Most of the information one receives is obtained through the sense of sight, so this new medium has found an opportunity to develop. Considering the brevity of the communication pattern and the need to exchange information quickly, the most appropriate element becomes the photograph which replaces the text. Photograph used to be a means of communication before, but now it has become an independent, and in some cases a salient element in the text structure. An example of the text type which included photographs were culinary recipes which would, along with the list of ingredients and cooking procedure, be accompanied by a photograph of the final cooking result or several photographs depicting the step-by-step cooking procedure. However, in this case photographs are only supplements to the written text – everything that is shown in the photographs is described in the written text as well. That is why the photograph is a supplement here, i.e. additional information, and the centre of the text type is the written text. The development of the new media has caused the photograph to become a widely used element, and the social network concept has enhanced the role of the photograph to the level that it has on Instagram. On this platform, it is the crucial element of the post, and without it the post does not exist since it is the indispensable part of the realization of the text type. Moreover, it becomes the central part of the communication pattern. This opens up new possibilities for text as well as new possibilities for communicating.

The earliest research on texts suggested that the text was a sequence of sentences. This indicates that the textuality concept is a written one. However, this concept has been expanded and has developed to the extent that it is now quite far from its initial definition. The questions which arise when talking about photograph as a textual element and the process of proving it as an integral part of the text are as follows: Is photograph a part of a text?, Is photograph a language?, How is the cohesiveness of a written text and a photograph shaped? Why did photograph become a text?.

The answer to the last question has been partially given in the first paragraph of this chapter. A photograph becomes an element due to the clarity of the statement and the brevity of the post.

Nevertheless, the initial discussion of a photograph as an element should be reconsidered. In primary school, children first learn about letters, the alphabet and to name and describe reality by means of a text. In these beginnings, they master a simple vocabulary and methods which help them textualize the world for the first time. One of these methods is showing them photographs with simple content (e.g. a house or a dog), after which they must write down what they see using letters. From the lexical level one moves slowly towards the textual level. This is also the level where pictures can be used for help. When reading a simple texts, in order to avoid tiredness and generate interest, one can change some words with their photographic representations.

To illustrate this, the text *Marko is in the house. A bicycle is in front of the house*, would look like this:

Marko is in the *. A*  *is in front of the* *.*

This is a simple, basic example of using a photograph in the text. Would the first two sentences be regarded as a text, or a part of the text (in the lesson, they are probably a part of a larger text)? Yes, it would. And could the second pair of sentences which contain pictures instead of written words be regarded as sentences? The answer is again yes. These two sentence sequences coincide both in content and meaning, moreover, they are equal in terms of these criteria. The grammaticality of the sentences is not lost because the recipient instinctively, due to the grammatical context, rejects the nouns.

The use of photographs in social network posts is actually an upgraded, more developed and more complex approach to the photograph as a part of a text, which is based on the same principle. A photograph has content, meaning and context. So does a word. And a photograph encompasses more content than a word. This is evident from the previous examples. The photograph of the house can be read as the word *house*, but also as the sequence of words, e.g. *a house with a door, a window, a chimney and a pathway*. A photograph provides more information and more possibilities of interpretation which makes it suitable for short forms because it provides more content in less space than a written text does. It is therefore more informative which is one of the basic principles of textuality. This is where the photograph found its foundation and purpose as a strong realization of the text type criterion.

A photograph can become language, i.e. an international one because it does not depend on the knowledge of the grammar of a specific language (e.g. Croatian, English, French…). A photograph of a house as a concept of a house will be recognised by a speaker of Croatian, English or French, or any language with an extralinguistic concept of a house. That is how a photograph becomes language regardless of the local language.

A photograph achieves cohesiveness with other post elements in several ways. One of them is by being a part of the same graphic framework, the other is the recurrent, substitutive or isotopic relation to the text in which the content expressed via a photograph and the content expressed via a written text are the same. Moreover, phoric relations can be achieved through visual display, and the deixis becomes apparent as well. Namely, it is possible that the sender, instead of using a written text, indicates the content by using a picture, literally pointing his finger at the object and thus achieves the coherence of the whole. Primarily, the photograph is a non-linguistic element, but its interpretation becomes language in the mind of the recipient, dependent on the recipient's imagination, because the stream of thoughts is in fact the internalized language. The analysis of the photograph in one's mind is done by linguistic means. A photograph is also a means of contextualisation because it offers more information than a single word.

Context as a Text Element and Dependence of Posts on the Context

The meaning of a text lies precisely in the relations between the textual and extra-textual world. Consequently, it is necessary to consider cognitive processes, both the ones that occur when producing as well as recognising a text. The concept of context is expanded by the introduction of new classifications, their division into linguistic and extra-linguistic context, as well as by the concept of situational context. The situational context is primarily the immediate spatial, temporal and social surrounding within which communication takes place. However, it also includes the extra-situational context, i.e. all the extra-linguistic circumstances necessary to understand the message accurately. If the message is created by the interaction of the text and context, if the communication organisation of the statement is established in connection to the contextual message, it will be difficult to unquestionably and finally determine what the situational context is and where its boundaries are (Badurina, 2008). Ten years ago, Badurina claimed that the new media would first relativize the concept of context almost beyond comprehensibility and then expand it. She referred to text messages and emails. Referring to Lada Badurina's claims, the current situation shows that a substantial expansion of the new means of communication and their possibilities has occurred and that the concept of context has seen significant changes.

The brevity of the post as a text type has significantly influenced the content. If examined superficially, it could be found that content is truncated, simpler than ever, and straightforward due to the form which does not allow for the possibility of explanation. However, strategies have been developed to address these potential issues. One of the principal strategies is the introduction of the photograph as an element because it provides a plethora of information. What is described in a lengthy text can be displayed in a single photograph. Other strategies include introduction of new elements such as # and @, which refer to the content that is not provided by the post itself. By entering a location, one adds to the content because it allows, by enabling the element which indicates location in another window or another application, to access the content with a detailed description of the location by simply clicking on the element which is in fact a link. These tags (location, #, @), which lead the recipient out of the framework of the post, create a context which is wider than the initial post. This enables the extension of the initial content in a concrete way and therefore the access to the context of the post. However, the context is not only shaped by the tags that lead to the external elements, but also by situationality. By its nature, communication on social networks strives to be up to date. This provides a good basis for creating context because posts correspond to the extra-linguistic reality, i.e. the events they refer to whereby they gain context. The context becomes both the external and the internal part of the post. It is external by its primary nature to occur outside the text, i.e. it is not explicitly mentioned in the text, and it is internal because the sender expects the recipient to understand the context which is necessary to preserve the meaning, so that the context becomes a structural part of the post since it is self-explanatory. Posts are created with the intention to rely on the context for content.

Conclusion

Modern communication has developed new communication patterns. Their analysis has proven that they have an inherent and specific structure which makes them recognisable. The structure and the language of social networks went through a textuality examination by being tested against the textuality criteria. The research has shown that the phenomena that appear on social networks are texts, i.e. a new structural form, because they demonstrate all seven textuality principles – cohesiveness, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. Posts are characterized by their broad distribution among the speakers, considerable social significance, influence over language, as well as communication in general. Since the post is a hugely popular text type which has simplified and boosted digital communication, its analyses are mandatory because it caused new communication patterns to emerge and their influence is important.

Posts are designed according to the structural and graphic rules imposed by each network (Facebook, Twitter and Instagram). The posts shared by the users are diverse but all of them can be unambiguously defined by the term.

Therefore, it can be concluded that this text type has emerged suddenly and that it has set its own rules in cooperation with the network founder, but primarily due to the influence and the behaviour of the social network users who have shaped this text type spontaneously, editing it according to their own rules and viewpoints. This has led to new implicit communication rules which structurally define posts.

There is future for this text type, it will not become extinct, but it will develop further. Its linguistic effects are subject to research within different sciences, linguistics, computer science, psychology, sociology, graphics… Since technology has made them possible, technological developments will influence human communication in the future as well.

Literature

Internet Sources

Facebook, https://www.facebook.com/ [accessed: 9th March 2020]

Hrvatski jezični portal, http://hjp.znanje.hr/ [accessed: 9th March 2020]

Instagram, https://www.instagram.com/ [accessed: 9th March 2020]

Struna – Hrvatsko strukovno nazivlje, http://struna.ihjj.hr/ [accessed: 9th March 2020]

Twitter, https://twitter.com/ [accessed: 9th March 2020]

References

Badurina, L. (2008). *Između redaka: Studije o tekstu i diskursu*. Rijeka: Hrvatska sveučilišna naklada.

De Beaugrande, R. Dressler, W. (2010). *Uvod u lingvistiku teksta*. Zagreb: Disput.

Glovacki-Bernardi, Z. (2004). *O tekstu*. Zagreb: Školska knjiga.

Glovacki-Bernardi, Z. et al. (2001). *Uvod u lingvistiku*. Zagreb: Školska knjiga.

Ivanetić, N. (2003). *Uporabni tekstovi*. Zagreb: Zavod za lingvistiku Filozofskog fakulteta u Zagrebu.

Simonovski, F. (2012). *Vizualizacija kompleksnih društvenih mreža*. URL: https://bib.irb.hr/datoteka/573991.zavrsni_rad_fsimonov.pdf [accessed: 2nd March 2020]

Škiljan, D. (1997). Granice teksta. In: M. Andrijašević and L. Zergollern-Miletić (Eds.), *Tekst i diskurs.* Zagreb: Hrvatsko društvo za primijenjenu lingvistiku.

Volenec, V. (2012). *Bankovne izjave kao tekstna vrsta.* URL: https://bib.irb.hr/datoteka/712566.Bankovne_izjave_kao_tekstna_vrsta.pdf [accessed: 3rd March 2020]

Paula Jurišić[14]

MCMEDITERRANEAN: SICILIAN WAVESCAPES AND ANTHROPOMORPHIC CINEMA OF VISCONTI AND CRIALESE

* This work has been fully supported by Croatian Science Foundation under the project GIDAL IP-2016-06-2061.

Original scientific paper

Abstract

This paper explores the heterogeneous nature of Neorealism and its return in various, updated forms through Luchino Visconti's *La terra trema* (1947) and Emmanuele Crialese's *Terraferma* (2011), a drama film premiered at the 68th Venice International Film Festival, and it is by no means just the rhyming titles that call for the comparison of the two.

Following a chronological structure, the paper takes a close look at the struggle for economic justice in Visconti, who was a huge source of inspiration for Crialese, a contemporary Italian screenwriter and film director. Crialese dwells on the same marginal subjects and mobilises the same struggle, enriching (or contaminating) the subtext with the elements from pop culture and contemporary fashion, while simultaneously introducing the crisis that is rapidly changing social, political and cultural landscapes of contemporary Europe. Mediterranean, often perceived, branded and commodified as a "room with a view", McMediterranean or a Vogue-like picture of Mediterranean that reduces its inhabitants to mere actors, is accordingly forced to respond. Amidst the everyday struggle to survive and the petty concerns about dissolving the choral unity of the locals, the Sicilian commoner (the subject and object of both films) is forced to incorporate the Otherness, the under-commoners appearing in the form of a crowded old vessel blocking the view and instilling anxiety.

Keywords: Italian Neorealism, Mediterranean, refugee crisis, the return of Neorealism

14 Faculty of Philosophy and Social Sciences, University of Split paulajurisic88@gmail.com

Italy's Southern Question and Narratives of Migration

"Man is above all else mind, consciousness –
that is, he is a product of history, not of nature."
– Antonio Gramsci, Prison Notebooks

In recent years, Italian cinema seems to have developed a special interest in the narratives of migration.[15] "In early September 2011, from their observation post of the Venice Film Festival, Jacques Mandelbaum and Philippe Ridet (2011) of Le Monde referred to this production trend in Italian cinema as something akin to a genre in and of itself. This pronouncement was made public even before Emanuele Crialese's travel drama, *Terraferma*, received the Jury Award at the Lido." (Bertellini, 2012, 38) This paper will explore this trend and try to situate it within a wider picture, and take a closer look at how it engages in a dialogue with cinematic style that has flourished in Italy in the post-war era.

In 1948, Italian film director Luchino Visconti filmed *La terra trema* (*The Earth Trembles*), the story of an everyday struggle in the Sicilian fishing village Aci Trezza, near Catania. The Southern question, "a permanent running sore in the body politic of Italy," (Nowell-Smith, 1967, 30) becomes the central motif in Visconti. Sicily, a place under permanent occupation, provides more than just a physical setting. In the analysed films, Sicily is an evocative space, a process, a conceptual site deeply invested in ideology and politics. It engages the spectators in an aquacentric cinema that highlights the fluidity of space and time, turning the medium into an observing site. What the spectator gets to witness is the slow and silent death of the values that Europe allegedly rests upon, a death by water.

Nowell-Smith goes even further, stating that

> "all the great social and political changes which have taken place in Italy since unification have been generated and have had their effect largely in the North. To these changes the South contributed very little, and gained from them even less. No better served by Fascism than it had been by any previous regime, the South

15 See *Quando sei nato non puoi più nasconderti*, M. T. Giordana – Italy, France, GB – 2005; *Mar nero*, Federico Bondi, Italy – France – Romania, 2008; *Sangue verde*, Andrea Segre – Italy, 2010; *Il villaggio di cartone*, Ermanno Olmi, Italy, 2011; *Io sono Li* – Andrea Segre – Italy, France, 2011; *Sta per piovere* – Haider Rashid – Italy, Iraq, 2013; *Fuocoammare* – Gianfranco Rosi – Italy, 2016, etc.

> did not even enjoy the benefits of the Resistance in 1943-5. In the place of a spontaneous political upsurge, the South experienced only invasion and the return of banditry and the Mafia." (Nowell-Smith, 1967, 30)

In 2011, Italian director Emmanuele Crialese shot *Terrafererma* (meaning dry land or the mainland), the story of rituals and life difficulties on a tiny Sicilian island of Linosa. Besides the obvious fact that their titles rhyme, the films in question have similarities on formal and ideological level. Both Visconti and Crialese dwell on the same marginal subjects, mobilising the same struggle that appears to have been going on forever in Italy.

Luchino Visconti praises Verga's stark, "impersonal, and often fatalistic portrayals of human experience, as well as his sensitivity to regional dialects and customs, as inspiration for a relevant cinema that would confront the problems of modern Italy in the 1940s." (Gariff, 2011, 3) and, by the same token, Crialese's *Terraferma* owes much to Visconti's stark, highly impersonal and fatalistic portrayals of human experience, as a source of inspiration for a relevant cinema that would confront the problems of the 21st century Italy. In many ways, Crialese's cinema seems to be an evolution of Visconti's ideas.

***Terraferma*'s Flat Mediterraneity**

Whereas Visconti dwells on the social injustice within the system, Crialese's focus spills across the liquid borders, so to speak, to encompass the so-called 'i clandestini' whose tragedy plays out in the Mediterranean that is no longer Verga's or Visconti's. It is rather a highly commercialized Mediterranean teeming with tourists looking for fun and carnal pleasures, Mediterranean whose inhabitants are now fishing for tourists, renting their own homes during the summer and settling in the garages in order to be able to survive, turning their fishing boats into party boats.

As a matter of fact, contemporary Italian filmmakers

> "have chosen to expose the uncomfortable reality of the changing face of Italy by defining how the encounter with the Lacanian "Other" of migrants helps redefine national and individual identities. In order to portray this re-definition of the self, films have

chosen to show real, or verisimilar, newsreel footage mixed with acting done by professional and non-professional actors in scripted, or partially improvised, stories. While the result has been hailed as a return of Neorealism, it often seems more like an arrival in "the desert of the real," as Morpheus puts it in The Matrix (1999). (Pastorino, 2017, 162)

Neorealist impulse seems to re-emerge in times of moral and political crisis, as both Italian authors and directors engage with it in intriguing ways. Di Martino and Verdicchio refer to it as a "spectre that haunts the contemporary artistic imagination in any epoch of crisis." (2017, 7) However, the spectre is now haunting a selectively hospitable Mediterranean whose authorities have declared it a criminal offence to help a clandestine at sea, for they are to be ignored not distort the simulacrum, the utopian vision of Sicily which ensures the survival of many of its inhabitants. Furthermore, "the people interacting with migrants in the host country are just as oppressed and excluded from the dominant cultural discourse as the migrants are." (Pastorino, 2017, 163) Visconti's generation fought against fascism labelled as such, and the neorealist impulse that Crialese's generation brought about is, arguably, fighting smaller scale fascisms that tends to pass unnoticed or requires reinterpretation, the so-called "Ur-Fascism in plain clothes" (Eco, 1995, 8) and pointing fingers "at any of its new instances – every day, in every part of the world." (ibid. 9) Neorealism of the present, according to Di Martino and Verdicchio:

"seeks to counteract the effects of the collusion between capital, politics, and the media which, in today's society of the "integrated spectacle," produces a manufactured democratic consensus by hiding the contradictions inherent to neoliberal democracy, and creating an audience of uncritical and conniving consumers of mediated information. (2017, 8)

Palumbo Mosca points to another difference between the Neorealist movement and its updated version that came to be termed New realism, Neoneorealism, Nuovo realismo, etc. The former was focused on social and political issues that were predominantly Italian. Today's writers and filmmakers, on the other hand, live in a globalized world and frequently shift their attention to ethical issues we all share, independently of our nationality. Palumbo Mosca is, hence, reluctant when it comes to the terms used, mostly because all of them immediately call for discussion of a problematic connection with a chronological period that lasted from 1940s to the late 1960s and the literary Neorealism. Instead, he proposes a term “return to ethics” (2017).

Mixing a professional and non-professional cast and addressing both the Southern and the refugee question, Crialese paints a picture of something that I would term McMediterranean, or Mediterranean for fast consumption that is, paradoxically, run by politics whilst simultaneously not allowing politics inside. His Italy is a floating signifier of itself, a destination, a simulacrum. In her book entitled *The Beautiful Country, Tourism and the Impossible State of Destination Italy*, Hom discusses the role and the appeal of postmodern architectural, highly commercialized interpretations of a traditional public space in Italy. She dedicates a whole chapter to these built environments around the world that “give rise to a hyperreal Italy that encapsulates the ideological forces of a globalized consumer society, and, at the same time, the ways in which this Italy masks those constellations under the vague guise of “tradition” and “authenticity.” (Hom, 2015, 157)

Sicilian island in Crialese is, at the same time, a site of horrors and a tourist fantasy land, one that, just like fake Italian cities discussed by Hom, “has caught hold of the popular imagination as well as rearranged the signifying relations that subordinate the Italian state to a semiotics of tourism.” (Hom, 2015, 156) Crialese’s Sicily is a commodity, pre-packed and ready to be sold to craving tourists. However, the simulacrum is haunted, the visitors are forced to abandon their tourist gaze, and so is the viewer. A montage of the destination Italy that lured them falls apart and the horror lingers in the form of overcrowded vessels and bodies washed ashore. Natural spaces in Crialese function merely as a backdrop of a staged, carefree Sicilianity for tourist consumption. Ironically, they come to life only under the weight of a dead body.

The Heft

In the first passage of his essay “Anthropomorphic Cinema”, Visconti claims that experience has taught him that:

"the heft [peso] of a human being, his presence, is the only thing which really fills the frame; that he creates the atmosphere with his living presence. He acquires truth and character thanks to the emotion he undergoes, while his temporary absence from the screen [rettangolo luminoso] will cause things to return to the state of non- animated nature." (Visconti, 1943, 84)[16]

That is precisely why he preferred non-professional actors: because of the heft, weight, peso of their own bodies and that is precisely what Crialese's character lacks. However, the absence of 'peso' in Crialese is by no means a flaw, but rather a stylistic device that helps build the picture of a tourist Arcadia. Crialese's actors are to play the characters of Sicilians who are forced to play the role of careless Mediterraneans who are thrilled to host hordes of tourists. The only 'peso' that the viewer is exposed to is the 'peso' of a dead body washed to the shore, a body that has been adrift for days, but the inhabitants have been instructed to ignore it. It is the weight of a dead body that gets to be the bearer of human presence in the frame. On the other hand, a pregnant refugee saved by Sicilian family in Crialese's film is just as artificial and stereotyped as his Sicilians.

However, Crialese's stereotyped refugee is 'infiltrated' into the Mediterranean that is even more artificial. Unlike Visconti's Sicily that seems to have an immobilizing effect on its inhabitants both physically and mentally, an island that comes to life in its mythical violence towards those who inhabit it and struggle to make a living on it, Crialese's Sicily is like a postcard, its inhabitants deal with their struggles only for a brief moment, so as not to disturb the balance of the simulacrum on which they survive, a representation of the original whose true face no one is exactly able to recall.

Furthermore, Crialese's *Terraferma* could, in many ways, be viewed as Visconti's negative. Visconti's brightest areas of a filmed subject appear to be the darkest in Crialese, and vice versa. In his famous essay, Visconti (1943) proclaims himself prone to the cinema due to his need to tell the stories of people living among things and not about the things themselves, towards an anthropomorphic cinema. The significance of the human being, the

16 Quoted from Springtime in Italy: A Reader on Neorealism / edited by David Overbey. Hamden: Archon Books, 1979, the essay was first published in 1943.

mere presence of a human being is, in his opinion, the only thing that can dominate images.

On the other hand, Crialese's most powerful frames feature man-made objects at the bottom of the sea, still life appears to be the primary bearer of meaning, a meaning deeply hidden so that the system in which the human is to play his role can be sustained. Humans are reduced to mere elements of an artificially created theme park for tourist consumption. Visconti is preoccupied with the human element that dwells above the sea-level, an element that masters the sea and at the same time the sea masters him. *Terraferma*'s underwater images broaden the picture by drawing attention to wider political tensions that seem to be suffocated and buried beneath the surface of the Mediterranean Sea, and the uncanniness of the things gives life to Crialese's frames, reversing Visconti's philosophy in a sense.

Generative Spatiality

The absence of a human being from the frame, according to Visconti (1943), gives an appearance of still life. However, another thing that unites these two productions is their treatment of Sicilian landscapes that appear to be anything but still life. The sinister character of the spatial dimension comes strikingly alive, both in the Neorealist productions (especially in Visconti) and in contemporary Italian cinema dealing with the ongoing refugee crisis. In a political environment hostile to its own member (which is the case both with Visconti and Crialese), with a limited access to labour market and generally the lack of opportunities for an honest and creative deployment, "not even the return to nature is ultimately possible or believable" (Bertellini, 2012, 41). Even when it comes to idealized, romantic, intact narratives of nature, the return or a temporary escape is further obstructed by the 'liquid' frames capturing the horror of a crisis that is haunting Crialese's Sicilian tale, which is designed as a commodity.

According to D'Aloia (2010), since the very beginnings, cinema recognizes the visual potential of water to give matter and meaning to human desires and needs. Frequently, the mere presence of water provokes anxiety, it communicates a high level of suspense and the spectator is practically able to have a bodily experience.

National landscapes and physical environments of Crialese, as well as of Visconti, are represented as "revelatory settings of the decline of contemporary Italian life." (Bertellini, 2012, 48) In *La terra trema*, "fate appears in the interplay of shots of the village and the bay, which suggest that nearly all who live there are condemned to an un-individuated form of life." (Campbell, 2017, 91) The same can be applied to Crialese's report on the clash of the worlds in Mediterranean Sea, where fishermen no longer catch fish, but stranded refugees and are consequently, suffering legal consequences. Mediterranean Sea, according to Past, is not simply a picturesque liquid border, but a generative space that participates in the very process of constituting the narratives (2013, 51).

Regardless of the revealing nature of the landscapes in both directors, they are more than just a representation of a capitalist limbo. According to Campbell, Sicilian landscapes and wavescapes "allow attention to rest on what moves in the frame" (2017, 77), they enable the viewer to "attend, in ways that the villagers cannot, to what the villagers cannot see", to consider "how deeply the inhabitants fail to attend to what ails them", to note "how a collective form of life makes impossible the future individuation of other forms of life." (ibid.) In Viscont''s *La terra trema*, "there is no mass here waiting for revolution, but seemingly undifferentiated forms of life unaware of individuation alongside the small number who, aware, try and seemingly fail at individuation" (ibid.). Crialese's individual who tries this process by standing up against the criminalisation of hospitality and decides to aid refugees despite the law, probably even succeeds (despite the fact that we do not know how the story ends), but the individuation is performed through a selfless act that has nothing to do with the improvement of one's own condition.

"Return to Ethics" in a Globalised World

Crialese's *Terraferma* picks up Visconti's tune and plays it back in a contemporary fashion, like a jazz variation proving that the great Italian postwar auteurs where never metaphorically killed by their successors who now, more than ever seek their refugee in a Neorealist impulse that has always been so clearly incompatible with capitalist or political credos of the time; which is precisely what gives this impulse an ethical value. The period in which the impulse flourished in the first place was one of

> "intense struggle in which progressive and conservative forces sought to determine the character and future of Italian society, politics, economics and culture, including cinema. Italy found itself in a process of profound self-exploration, adjustment and reorganisation, an experience which it shared with other countries of Western Europe and elsewhere" (Fabri, 2015, 190), which once again happens to be the case in contemporary Europe.

Crialese attempts to show both the advantages and disadvantages of a globalized world dominated by confusion between facts and fiction, and the constant overlapping of the two that puts his protagonists into moral dilemmas. Faced with the question whether to obey the authorities or to do as they feel right, Crialese's characters opt for the second one. None of them ultimately wins, not even the refugees that they choose to help. Still, the film celebrates the victory of humanity over an oppressive system and small acts of rebellion that turn into a sparkle of hope for a better world.

References

Bertellini, G. (2012). The Earth Still Trembles: On Landscape Views in Contemporary Italian Cinema, *Italian Culture*, 30 (1), 38–50.

Campbell, T. (2017). *The Teche of Giving: cinema and the generous form of life*. USA: Fordham University Press.

D'Aloia, A. (2010). Cinematic Enwaterment: Drowning bodies in the contemporary film experience, *Comunicazioni Sociali on-line*, (3), 31-39.

Eco, U. (1995). Ur-Fascism, *The New York Review of Books*. URL: https://www.pegc.us/archive/Articles/eco_ur-fascism.pdf [accessed: 7th March 2020]

Fabri, L. (2015). Neorealism as Ideology: Bazin, Deleuze, and the Avoidance of Fascism, *The Italianist*, 35(2), 182–201.

Gariff, D. (2011). *The Earth Trembles: An Introduction to Italian Neorealist Cinema*. USA National Gallery of Art. URL: https://www.nga.gov/research/film-archive/notes.html [accessed: 1st February 2020]

Hom, S.M. (2015). *The Beautiful Country: Tourism and the State of Destination Italy*. Toronto: University of Toronto Press.

Nowell-Smith, G. (1967). *Luchino Visconti*. London: British Film Institute.

Palumbo Mosca, R. (2017). New Realism or Return to Ethics? Paths of Italian Narrative from the 1990s to Today. In: L. Di Martino and P. Verdicchio (Eds.), *Encounters with the Real in Contemporary Italian Literature and Cinema*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Past, E. M. (2013). Island Hopping, Liquid Materiality, and the Mediterranean Cinema of Emanuele Crialese, *Ecozon@*, 4(2), 49-66.

Pastorino, G. (2017). The Quest for Identity and the Real in Crialese's *Terraferma*, Dionisio's Un consiglio a Dio, and Martinelli's Rumore di acque. In: L. Di Martino and P. Verdicchio (Eds.), *Encounters with the Real in Contemporary Italian Literature and Cinema*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Visconti, L. (1943). Anthropomorphic Cinema. In: D. Overbey (Ed.), *Springtime in Italy: A Reader on Neorealism*. Hamden: Archon Books, 1979, 83-85.

Tomislav Levak[17]
Ines Lukač[18]

ROLE OF NEW MEDIA IN INFORMATION WARFARE: EXAMPLE OF THE NEW WAVE OF MIGRANT CRISIS

Preliminary communication

Abstract

The paper analyzes the notion of information warfare as a relatively new form of warfare. In the information society, information represents power, and the one in charge of distributing (processing and producing) that information has a powerful tool. Information is extremely important for the recipient of the message and represents new knowledge that shapes worldviews. With its mode of operation and possibilities, the media represent an interesting, easily accessible, and potentially dangerous social phenomenon because the audience creates an idea and attitudes on a topic largely based on media reports, journalistic selection and appearances of public figures or experts. This topic has received a lot of attention in recent years in both professional and scientific circles. The paper tries to identify certain features related to reporting in new media, as well as the dangers of consuming social networks, portals and other new media. In order to determine the above, an analysis of the content of selected portals was conducted in terms of characteristics and differences in reporting on the topic of the migrant crisis in the period from 1 June to 1 July 2019.

The paper is structured into theoretical and research parts. The first part discusses the concept of creating public opinion through new media, the differences between new and traditional media and the context in which the media operate, as well as various forms of media manipulation, information warfare, media hybrid wars and the fake news concept. The second part presents an illustrative research that provides an overview of the media "treatment" of the migrant crisis on selected Internet portals, with a description of the methods and interpretation of the research results.

Keywords: new media, information warfare, hybrid warfare, migrant crisis

17 Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek, e-mail: tlevak@aukos.hr

18 Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek, e-mail: ilukac94@gmail.com

Introduction

The concept of media and its coverage are very broad, so this paper focuses only on those that are relevant to the topic. Peruško (2011) states that the term medium (lat. *medius*) originally means intermediary, i.e. that through which communication takes place and defines the media[19] as public information systems aimed at transmitting news and audio-visual content for information, education and entertainment of as many people as possible. Traditional media differ from new media in that they are mostly mass media which do not require interaction. The term *new media* refers to digital media that are interactive, involve two-way communication, and involve some type of computer, software and algorithms. (Logan, 2010). The unified term *new media* actually refers to a wide range of changes (technological, textual, conventional, and cultural) within media production, distribution and use. (Lister et al., 2009, 13)

This paper focuses on the theoretical framework of media influence through content creation and the context in which the media operate. In the information society, information represents power, and the one in charge of distributing (processing and producing) that information has a powerful tool. Information is extremely important for the recipient of the message and represents new knowledge that shapes worldviews. With its mode of operation and possibilities, the media represent an interesting, easily accessible, and potentially dangerous social phenomenon because the audience creates an idea and attitudes on a topic largely based on media reports, journalistic selection and appearances of public figures or experts. This topic has received a lot of attention in recent years in both professional and scientific circles, especially regarding the notion of information warfare as a relatively new form of warfare. The paper attempts to identify certain features related to reporting in new media, as well as the dangers of consuming social networks, portals and other new media.

As an illustration of media content creation and influence, the paper presents a short research of the content of selected online portals in Croatia,

19 According to the Croatian Media Act, media are: newspapers and other press, radio and television programs, news agency programs, electronic publications, teletext and other forms of daily or periodic publication of editorially formatted program content by transmission of recordings, voice, sound or images. Public information is information that occurs through the media. (Media Act, 2013)

analyzing the characteristics and differences in reporting on the topic of the migrant crisis in the period from 1 June to 1 July 2019.

The paper is structured into two parts: (1) the concept of creating public opinion through new media, the differences between new and traditional media and the context in which the media operate, the various forms of media manipulation, information warfare, information operations, media hybrid wars and the fake news concept; (2) the illustrative research giving an overview of the media "treatment" of the migrant crisis on selected Internet portals, with a description of the methods and interpretation of the research results.

Media Influence and Content Creation

The media can simultaneously be viewed as content transmitters and as content transmission generators. In their interactivity they do not represent the contents as much as they communicate and are firmly connected to society and culture, i.e. the socio-cultural context both as a means and as a manifestation of force. Namely, the media influence society, manipulate individuals and social groups, set trends and control public opinion. Laughey (2007, 203) lists six types of contexts within which the media play key roles: historical, technological, capitalist, social, cultural, and political. Perinić (2008) states that every news or event for the media is nothing but *raw material* that is passed through their filter and multiplied and sold as a commodity, where the media decide how a certain event, news or information will be presented to the public.

Therefore, the notion of reality today depends on the perception that the public will create based on what the media has served them. Klapper (1974) states that the media have the power to create standpoints on new topics, i.e. those about which readers have no or very little prior knowledge. Such topics are those that concern sudden, unexpected and difficult to predict events that turn into crises. Most often in such situations the media can control public opinion by focusing the audience on one topic and ignoring others.

Priority-setting theory or *the mass communication effects theory* (Cutlip, Center and Broom, 2003, 261) explains the difference between what is thought (knowledge) and what is thought about (opinions and feelings), and argues that mass media can strongly influence the cognitive level, without affecting predisposition. If this is the only effect of the media, setting priorities is not insignificant, and the media can shake or strengthen public views on certain issues, organizations, political parties or institutions. Potter (2001) divides media influence into two categories: short-term and long-term, believing that one learns from the media, making what they transmit important; also, the media form attitudes and shape opinion; the media influence emotions by eliciting sympathy regarding the content shown; the media stimulate physiological reactions and certainly influence the behavior of their recipients, especially children; the media have positive and negative characteristics (encourage tolerance and creativity, reduce the gap between social strata, contribute to society development, but also reinforce existing attitudes, prejudices and stereotypes).

The *framing theory* claims that people interpret what is going on in the world through their primary framework (natural and social). (Goffman, 1974) Setting the second-level agenda suggests that the way the media present something to the audience (called "the frame") influences the choices people make about how to process that information. Frames are abstractions that work on organizing or structuring the meaning of a message, which influence audience perception. The "father of public relations", Edward Bernays said that the media may not be strong enough to tell people *what to think*, but are certainly persistent enough to impose on the audience *what to think about*. Fairhurst and Sarr (1996) mention seven framing techniques: metaphor (framing a conceptual idea through comparison to something else); stories/myths/legends (using a vivid and memorable narrative); tradition/rituals/ceremonies (increasing the significance of the mundane via cultural mores); slogan (using catchy phrases); artifact (objects of intrinsic symbolic value); contrast; spin (presenting concepts by conveying a value judgement and creating bias).

Media Manipulation

According to the definition in the *Lexicon of Radio and Television*, manipulation is the management of human behavior for certain purposes, i.e. deliberate cheating of the public, falsification of information and creation of a warped image or opinions on widely important issues. Particularly dangerous is media manipulation that allows certain organizations, political parties or other elites to impose their interests and shape public opinion. Public opinion represents the attitude of the public in relation to an event, situation or phenomenon, the consensus of opinion manifested through the social sphere. Rudi Supek claims the following: "We can say that public opinion has remained a social phenomenon that is based on the exchange of human thoughts through loud or quiet words, based on the opinions of all members of a community." (Peruško, 2011, 28) Media manipulation can be expressed through pressure on the media, mainly from two sources – political authorities or media owners.

> "Manipulation can be defined as a controlled procedure by which a manipulator, using symbolic means, in suitable psychosocial circumstances, sends a message to the masses, through means of communication with the intention of influencing the beliefs, attitudes and behavior of a large number of people, so that they might, in matters on which there is no general agreement and which are of vital interest to them, be directed towards the manipulators' beliefs, attitudes and values, without even being aware of it." (Miliša, Tolić and Vertovšek, 2009, 15)

This leads to distrust of citizens in the media and the presented content. The 2016 Eurobarometer survey *Pluralism and Democracy*[20] showed that European citizens are concerned about media independence and that levels of trust in the media are low: as many as 57% of respondents do not believe that their national media are free from political or commercial pressure, and only 37% think that the body overseeing audiovisual media in their country is free and independent of pressure. At the second Media Literacy Days in 2019, Robert Tomljenović[21] stated that *fake news* was deliberately placed, verifiably incorrect information, and that trust in the media was declining precisely due to its appearance. Fake news is usually more present on web platforms than in newspapers, radio or television.

20 The research was conducted by the TNS Political & Social network at the demand of the European Commission, on a sample of 27,768 respondents from EU member countries.

21 Deputy Director of the Agency and Deputy President of the Electronic Media Council of the Republic of Croatia.

Information Warfare

Unsurprisingly, new media have become a tool of modern *information warfare*. The Internet and technology have advanced since 2006 with the appearance of the so-called Web 2.0, allowing internet users to create content that until then they could only consume. Not only do users choose what they want to consume, but they use media to create and serve news that agrees with their opinions and views. The dominance of digital reality leads to information dependence so new media have also become a channel for news sharing and propaganda tools.

Therefore, traditional wars are becoming almost superfluous, and for the most part replaced by information warfare taking place all over the world, for political purposes, espionage and the destruction of 'others' without using weapons. It is defined as an attack or defense for the purpose of destroying, exploiting, or using information systems and digital/computer networks to protect one's own. (Goldberg, 2001) New media such as social networks (Twitter, blogs, Facebook, YouTube, Instagram, Skype, etc.) are the best way to wage information warfare where every person can be a soldier. *Global Web Index* survey shows that in April 2019, half of the world's population used Facebook, meaning that every person who has access to the Internet uses social networks.

New problems have arisen – surveillance, espionage, robbery, child pornography, illegal media sharing. This creates fertile ground for information warfare. Information technology (IT) became a weapon to attack and defend nations, organized groups and individuals with far-reaching impact. Personal and social information is stored in databases kept by a particular organization or government. Digital information created through new media is more easily accessible and no one guarantees its security. It is not uncommon for databases containing government data, maps, encryption devices, documents, military and weapons plans, and other digital information collected for the military, organization, state, and other purposes to be stolen or hacked. Computer subversion is part of information warfare, and the starting point for its various elements aimed at usurping the normal operation and state of the system. (Libicki, 2017, 57)

In traditional military thought, information is like a battlefield on which intelligence is measured and tactically attacked by enemy radar and telephone lines. Today, information is perceived as a powerful lever that can prevail and decide victory. Public diplomacy[22] is a relatively new doctrine in international relations resting on the thesis that using "soft power" (i.e. information and media) is more effective than military operations or wars. In strategic terms, the value of information increases if it is possible to send the right information to the right people at the right time, in the right place and in the right form. (Toffler, 1994, 142)

Libicki (2017) lists seven types of information warfare categorized by the nature of the operation: *command and controlled warfare* attacks control and command systems; *information-based warfare* collects, exploits and protects information; *electronic warfare* concentrates on transmission (radio-electronic) and formats (cryptographic); *psychological warfare* attacks the human mind; *hacker warfare* targets Global Information Infrastructure (GII); *economic information warfare* controls the economy through certain information; *cyber warfare* combines abstract forms of terrorism, simulation, and reality control. Edward Waltz distinguishes between *command and controlled warfare* (attacking the Defense Information Infrastructure – DII) and *information warfare* (attacking the National Information Infrastructure – NII). According to Waltz, three related properties are needed for information to be relevant, and the opposing goal in information warfare is to disrupt (availability), corrupt (integrity), or expose (privacy or secrecy). (Waltz, 1998, 22)

The term *information warfare* from the 1990s is now obsolete since it is contradictory to advocate public diplomacy and wage information wars. Therefore, American manuals use the term "information operations" (IO), which are actions taken to act on opponents and to defend their own information and information systems. (Joint Publication, 2006) IO, media operations (MedOps), public relations (PR) and public diplomacy serve the function of conducting impact operations. IOs and action impact operations manipulate information to encourage people to whom they are directed to make decisions that suit the implementers of those operations. IOs aim to act on the "cognitive domain", i.e. the understanding and behavior of leaders, groups and entire populations in order to change their decisions. (Tuđman, 2009, 29) Given the new media

22 Public diplomacy is the action of one sovereign country towards the public in other countries aimed at influencing their attitudes and opinions into accepting and promoting their foreign national goals and interests. (Tuđman, 2009, 28)

and the ever-widening information space and the ever-faster possibility of “delivering” information to a large number of people, those conducting IOs (states, multinational corporations, politicians and individuals) can achieve enviable results of strategic importance with minimal effort and without large financial costs. Hence the definition of information operations:

> “A set of measures, tasks and actions taken against adversarial information, information-communication systems, persons and cognitive processes aimed at destroying, disabling and slowing down their actions or taking control of their actions, while ensuring an adequate level of protection of own information, cognitive processes, information-communication systems and persons.” (Williams, 2010, 42)

According to Domović (2015), information operations in the media can be carried out by a combination of three factors: influence operations, control of media access and cyber operations. The media are a key instrument for the successful implementation of national information strategies at all levels of action (strategic, tactical, operational) and at all levels of objectives (local, national, regional, global), because there are almost no events that the media do not follow to some degree. Almost any event can be made interesting to the media in a way that adapts to the needs of the information attacker. (Akrap, 2012, 61) Information operations aim to influence two key parts of society: those who make key political, military, economic and other decisions in order to force them to make decisions to their own detriment, and the associated public opinion in order to aggravate the position of the governing structure. Special operations are most often carried out as covert/secret operations placing disinformation in the media or within opponent ranks, and are known by different names: psychological warfare, propaganda (which depending on the source can be white, gray or black; according to content political or ideological, economic, scientific, cultural, sports, tourist, etc.), political war, agitation, ideological warfare, ideological aggression, ideological diversion, indoctrination, brainwashing, spreading rumors, subversion, diversion, etc. (Tuđman, 2008, 136)

Hybrid Warfare

In a hybrid media system, old and new media forms intertwine, and protagonists are involved in complex relationships within the content flow. (Laaksonen, 2017, 2) The term was proposed by Chadwick (2016) and is based on interactions between older and newer media logics (sets of technologies, genres, norms, behaviors, and organizational forms) in interconnected social areas of media and politics. There is no single definition of the term hybrid war – also called special war and "subversion" – but the literature often explains it is a combination of classic/conventional, unconventional warfare and cyber warfare. According to Akrap, a special war is a special form of war that is often waged at a time when the aggressor state and the attacked state are not officially at war, aimed at overthrowing or destabilizing the attacked government, provoking public discontent, creating civil unrest or forcing the victim state to make diplomatic concessions. Due to English-speaking influence, the psychological elements of special warfare are now commonly referred to as "propaganda" and the term hybrid warfare has come into use in recent years. (European Parliament Briefing, 2017)

All that implies a set of organized and coordinated political, diplomatic, economic, psychological-propaganda, intelligence, subversive, terrorist, and sometimes covert military actions. The nature of hybrid operations makes it difficult to detect or even factually determine the beginning of such campaigns, given that confusing enemies and neutral observers is one of its basic components. (Snegovaya, 2015, 9) Such action includes hackers, journalists, and experts in strategic communication and psychological operations. (Giles, 2015, 2) Covert intelligence operations include covert information gathering, but also placing misinformation, spreading propaganda and indoctrinating the population. (Cvrtila, 2018) Interestingly, the European Parliament adopted a resolution on 23 November 2016 analyzing the two main enemies facing EU members (Russia and ISIL) and offering possible ways to combat these dangers. The war in question is not a classic, military one, but a new (dis)informational, "hybrid" war.

Among examples of modern media hybrid warfare is the specific war between Russia and Ukraine in which Ukraine found itself as a collateral victim of Russia's quest for dominance over Eastern Europe. Although hybrid warfare and cyber-attacks are difficult to prove, there are indications that Russia has spread propaganda, spied on and attacked Ukrainian websites, and has infected dozens of computer systems owned by the Ukrainian government and diplomacy with its Snake program. (Brzica, 2018; Weedon, 2015; DRDC, 2014; Rachok, 2014)

One of the tools used to wage information warfare is fake news, which is created by spreading misinformation, usually through new media and social networks, in order to intimidate the public or for sensationalism. Fake news in its original form referred to satire, an intentional and obvious attempt to ridicule some character or event, commonly political. Today, media and communication experts instead prefer using the terms *disinformation*, *false information* or even *information disorder*. Due to the high level of distrust in traditional media, more and more users are turning to alternative news sources and losing trust in institutions and government. In the *post-truth* era, audiences increasingly consume only the news and information they agree with and which reinforce their private attitudes and feelings, valorizing more and more the channel through which they receive information, and less and less their source. (Klauški, 2017) Reactively, fact-checking websites are being created in order to put an end to fake news. The only Croatian media specialized in fact-checking is Faktograf.hr, launched in 2015 as a joint co-publishing project of the Croatian Journalists' Association and GONG.

Media Presentation of the Migrant Crisis on Selected Croatian Internet Portals

The Croatian Journalists' Association Code of Honor and professional ethical standards oblige journalists to give accurate, complete and timely information, ensuring freedom of opinion and expression. In their work, journalists are obliged to defend human rights, dignity, freedoms and values, and to respect the pluralism of ideas and views. Furthermore, journalists are obliged to abide by the Croatian Constitution and the law, to nurture the culture and ethics of public speech and to respect achievements and values. The media cover various events on a daily basis, but reporting in crisis situations differs from the usual one in the frequent use of elements and features of information warfare. One of the recent cases present in Croatia is explored in the research part of this paper.

The 2015 European migration crisis is the label for the migration of residents of African and Asian countries to the countries of the European Union. (Ruz, 2015) The topic of migrants, refugees and asylum seekers is increasingly present given Croatia's imminent entry into the Schengen area and the growing pressure of people seeking a better life in the EU and fleeing conflicts across the Middle East, Syria and North Africa. (Vujić, 2018) Due to its geostrategic position, Croatia has faced one of the largest migration crises in its recent history, through the activation of the so-called "Balkan migrant route".

In the context of such a socio-political situation, the public is divided. On the one hand, there are those who emphasize the need for a humane approach and empathy for the sufferings of other human beings, while on the other hand, there are those in whom fear has overcome such values. But it is not only the public that is divided, the same goes for the media. This is evident in headlines, but also in the approach to the topic, i.e. the way in which certain media "frame" the same events.

Although a somewhat marginal topic regarding information influence and potential manipulation, the media presentation and analysis of (Croatian) Internet portals reporting on the migrant crisis can crystallize the significant role of the media in shaping the attitudes of individuals and groups when covering crisis situations.

Research Methodology

The subject of the research is to present the types of coverage of the migrant crisis on online portals. The research is aimed at identifying certain features related to reporting: number of news articles published, imagery used, article titles and connectedness with the text, context and features of text, use and meaning of key terminology, portrayal of protagonists, presentation of migrants, news article topic. The Internet portals on which the articles were analyzed are: one left-oriented Croatian portal (Index.hr), one centrally oriented portal with a slight left bias (Tportal.hr) and two right-wing oriented portals (Dnevno.hr and Direktno.hr). In the analyzed period, a total of 117 articles regarding the migrant crisis were found on these portals. Only informative portals that have online editions exclusively (without versions in other types of media) and publish informative news have been selected. In addition, these four portals, according to the Internet metrics platforms GemiusRating[23] and Dotmetrics[24], were among the most read and most visited Croatian Internet daily information portals at the time of the research.

The aim of the research is to analyze the selected Croatian information portals in the period from 1 June to 1 July 2019 to determine the characteristics and differences in covering the migrant crisis. This time period was chosen in a targeted manner, since problems with migrants at the border crossings between Croatia and Bosnia and Herzegovina intensified at the time, with Croatian police officers regularly stopping and returning them. During her visit, President Kolinda Grabar Kitarović gave a statement to a Swiss journalist in which she "defended" Croatian police officers and admitted that they had to use force when treating migrants while returning them to Bosnia and Herzegovina. The coverage of the mentioned events by the "left-wing" and "right-wing" portals was analyzed.

The unit of analysis used for this research is one article (news item) published on these portals. Sample collection was performed by searching word combinations (migrants, refugees, asylum seekers) in the portals' search engines within the set timeframe. The sample was intentional since all contributions on this topic published in the specified time period were analyzed.

The methodological instrument used was a pre-structured analytical matrix with eight categories for quantitative and qualitative research using content analysis as the method of data processing, since it provides the opportunity to create a broader picture. The results of such research are very general, something can still be concluded about the image that is shown to the public in the (selected) media. The research categories were:

1. Number of articles per portal
2. Visual equipment of the article: a. photograph; b. title; c. subtitle; d. video
3. Article titles and their connection with the text: a. title matching article text; b. sensationalist title; c. clickbait title

23 Data on Tportal.hr and Direktno.hr were collected from Gemius Rating (URL: https://rating.gemius.com/hr/tree/7) in August 2019.

24 Data on Index.hr and Dnevno.hr were collected from Dotmetrics (URL: https://www.dotmetrics.net/) in August 2019.

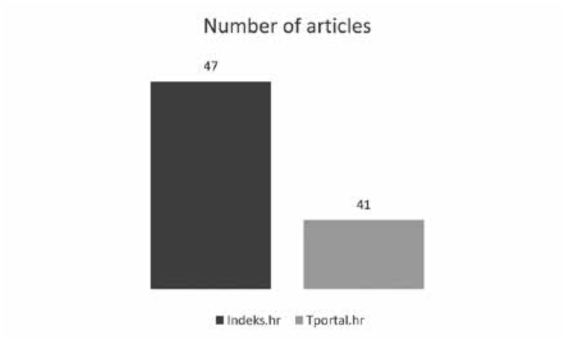
4. Context and features of the text of the article: a. crime report; b. illegal actions; c. achieving rights; d. inclusion in the community
5. Use and meaning of the term refugee/migrant/asylum seeker: a. refugee; b. migrant; c. asylum seeker; d. other
6. Specification of protagonist: a. name and surname; b. refugee/migrant/asylum seeker; c. national affiliation of the protagonist
7. Portrayal of protagonist: a. positive; b. negative; c. neutral; d. discriminatory
8. Article topic: a. entering/passing through Croatia; b. illegal movement; c. asylum application.

Most research categories were quantitative and aside from category 3. the task of the qualitative approach is to recognize the interconnectedness and interaction between the observed quantities in order to understand why something happened. Depending on the methodological approach used, the results are expressed in numerical values (quantitative), or using descriptions of observed events (qualitative).

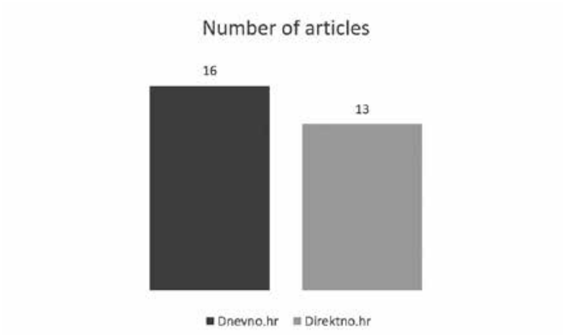
Interpretation of Research Results

1. Number of articles on portals

A search based on the mentioned keywords resulted in the discovery of a large number of texts on portals. Almost all were directly related to the issue of migrants, asylum seekers, illegal border crossings and the treatment of migrants. Given the relatively short period of one month, the number of articles obtained is sufficient for a qualitative analysis.



Graph 1. Number of articles on portals Index.hr and Tportal.hr



Graph 2. Number of articles on portals Dnevno.hr and Direktno.hr

As noted, the main goal was to notice the differences in reporting between left and right oriented portals. There is an obvious discrepancy in the number of articles published on Index.hr and Tportal.hr, which together have 88 articles on the topic, while Dnevno.hr and Direktno.hr have only 29 articles combined. This is one of the indicators that the "left-wing" portals are far more interested in portraying the migrant crisis and covering it. It is important to mention the articles related to the visit of President Kolinda Grabar Kitarović to the border-crossing. There are a dozen articles in the left-wing media that mostly negatively describe the visit and the president's communication through statements. Some of the headlines are: *Kolinda says Switzerland does not accept migrants, a Zurich lawyer buried her with figures*; *Kolinda sang 'Christ on the beach' in the morning and incited against migrants in the afternoon*; *Kolinda snapped a little: Who* *knows in whose interest the foreign media are working*. "Right-wing" media created only five articles about that visit, namely Dnevno.hr four articles, and Direktno.hr only one article in which they neutrally and informatively describe the president's venture.

2. Imagery in articles

Dominant imagery in articles on the migrant crisis are photographs, present in 100% of the articles. As expected, each article has a title, but only 35% of articles contain subtitles, mostly on Tportal.hr. It is important to point out that Index.hr photoshopped photographs in two articles covering the president and her statements, portraying her with a rifle in her hand, and a migrant next to her. In other cases, the imagery is connected to the text and there is a direct photograph-text link (image of a migrant when covering migrants, image of a border crossing when reporting on crossing the border). Videos are present in 23% of articles, mainly on Tportal.hr and Index.hr.

Image 1. President Kolinda Grabar Kitarović, Source: Index.hr

3. Article titles and their connection with the text

When analyzing titles, there are discrepancies between titles and the text of the articles that can be attributed to sensationalism and so-called clickbait titles. Right-wing media are more prone to sensationalist headlines and negative connotations about migrants. For example, on Dnevno.hr, one of the headlines read: *Thompson's lawyer brutally: The Taliban we receive among migrants killed our soldier*, and another: *The BBC crucified the Croatian police: what you do to migrants is shameful*. Discrepancies between title and text are also found in the value orientations towards migrants, refugees and asylum seekers. A higher percentage of titles associated with this group contain negative connotations.

4. Context and features of the text of the article

Most of the texts on all portals appear in the context of illegal actions committed by migrants. However, the crime section context is common on Direktno.hr and Dnevno.hr – in as many as 53% of cases. The portals do not necessarily mark articles in the crime section, but article content often refers to topics related to illegal actions, rapes, thefts, even murders. There are frequent articles dealing with topics related to the exercise of rights and inclusion in the community on Index.hr and Tportal.hr – 27%, also articles with topics related to EU accession.

Out of 11 articles that fall under the crime section, left-wing media published only one, while right-wing media published as many as 10.

5. Use and meaning of terminology: r efugee/migrant/asylum seeker

For further understanding, it is important to clarify and explain these concepts. The terms are often used interchangeably, even though there are significant differences when it comes to the characteristics of each. A migrant is a person who moves from one place to another whether it is within one country or abroad. Unlike a migrant, a refugee is a person who is forced to leave his or her place of residence due to race, religion, political beliefs or membership in a particular social group. An asylum seeker is someone who seeks refugee status, a person fleeing their country in search of international protection. Those assessed as non-refugees and not in need of international protection may be sent back to their home country. (Habitat for Humanity, 2018)

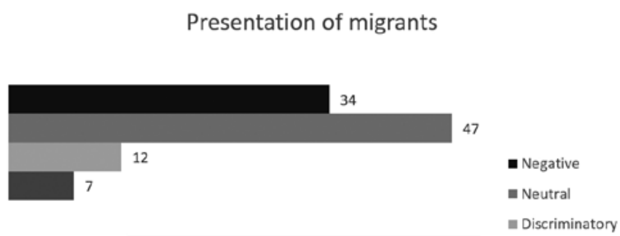
In 90% of cases, the term migrant was used on all portals. “Left-wing” portals used the term refugee on several occasions, and “right-wing” portals used the term asylum seeker on several occasions. Furthermore, Dnevno.hr used the term illegal migrant in 16% of cases.

6. Specification of the protagonist

When discussing how to address this group of people, it is important to analyze whether the media adhere to the code of ethics and whether they respect human dignity. The survey results for this category are completely different between left- and right-wing portals. Thus, right-wing portals called this group migrants or asylum seekers in 100% of cases: *Migrants started running wild in Zagreb, asylum seeker pulls a knife in bus on way to Dugave*. On the other hand, in 49% of cases these people are called migrants or asylum seekers on the left-wing portals, in 21% of cases the full name of the person is stated, and in 29% of cases the nationality of the protagonists is stated: *15 Ethiopian migrants died of hunger and thirst, boat at sea for a week*, *An Afghani stabbed and stole from a Pakistani in Lika, police reports*. In 1% of cases, the portals also indicate the occupation of the protagonist.

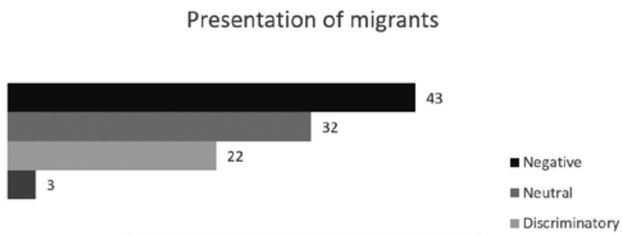
7. Portrayal of the protagonist

It was analyzed whether the text portrayed migrants in a positive, negative, neutral or discriminatory manner.



	Index.hr and Tportal.hr
Negative	34
Neutral	47
Discriminatory	12
Positive	7

Graph 3. Presentation of migrants on portals Index.hr and Tportal.hr



	Dnevno.hr and Direktno.hr
Negative	43
Neutral	32
Discriminatory	22
Positive	3

Graph 4. Presentation of migrants on portals Dnevno.hr and Direktno.hr

According to the presentation in Graph 3, it is clear that Index.hr and Tportal.hr mostly reported neutrally, but there was also a small number of negative reports. On the other hand, the right-wing portals Dnevno.hr and Direktno.hr reported more negatively and to a lesser extent neutral. All four portals portrayed migrants positively in extremely low numbers, and in some cases, they discriminated against them as visible in graphs and tables.

8. Article topic

The following elements were isolated in the article topic category:

a) Entering and passing through Croatia

b) Illegal movement

c) Asylum application

Not one article on Dnevno.hr and Direktno.hr had an element of asylum application, however, entry/passage through Croatia and illegal movement are equally present. 65% of articles on Index.hr and Tportal.hr refer to the illegal movement of migrants, 24% refer to the asylum application requested by migrants, and 11% refer to entry and passage through the country.

In conclusion, we can say that left-wing portals provide more neutral and even positive information when reporting on migrants respecting fundamental human rights, while right-wing portals are somewhat disinterested, and often present migrants in a negative way. Right-wing portals offer articles full of sensationalism and stereotyping and even discrimination against migrants, but they convey such views as the views of someone else or in a generalized manner, not as the views of the newsroom or journalists themselves.

The presence of numerous elements in the implementation of information operations in the information space leads to the conclusion that the Internet portals in the observed period carried out such information operations that show the false, subjective and changed reality of events related to the refugee crisis. Quantitative and qualitative analysis points to the presence of information operations through the media (depending on which political parties they belong to), public figures from political life and even the executive or police forces.

Conclusion

New media have greatly changed the social and communication paradigm, but also contributed to the development of new forms of warfare. They are an integral part of information warfare and a means by which the desired effects of shaping public opinion are realized in order to achieve strategic and operational goals. A review of the available literature shows that a small number of scientists have conducted research on this topic and most of the literature consists of expert opinions and case analyses.

The conducted research provides an illustration of reporting on the new wave of the European migrant crisis, from 2019, where online portals reported differently depending on the political attitudes they propagate. State and non-state actors use them as modern weapons in order to achieve their strategic and operational goals. In this sense, they are used to create ideological constructs, fake news and other propaganda content that has been carefully constructed and selected and addressed to the target group. In the case of the analysis on the migrant crisis reporting, one can also mention their deadly potential, due to the propaganda of hatred and the radicalization of followers. Thus, journalists or portals frame news in different ways depending on political worldviews, and the problem with fake news or differentiating news framing is that people often only reinforce and radicalize preconceived notions about the appearance of migrants and confirm prejudices through their reaction.

Finally, it can be concluded that it is necessary to educate and raise awareness at all levels about the dangers of consuming only one source of news and unverifiable sources of news. Each article has both a direct and indirect impact on the population, whether it is used as a communication channel or to impose "political and other" views, and the goal of information operations is precisely to influence public opinion and manipulate public opinion.

References

Akrap, G. (2012). *Specijalni rat – Knjiga 1*. Zagreb: Večernji list d.o.o.

Brzica, N. (2018). *Hibridno ratovanje i suvremeni sukobi*. Unpublished PhD Thesis. Zagreb: Fakultet političkih znanosti. URL: https://www.fpzg.unizg.hr/_download/repository/hibridno_ratovanje_i_suvremeni_sukobi_brzica.pdf [accessed: 8th August 2019]

Chadwick, J. (2016). *Politics in the Age of Hybrid Media: Power, Systems, and Media Logics*. New York: The Routledge Companion to Social Media and Politics. Routledge. URL: https://static1.squarespace.com/static/566d81c8d82d5ed309b2e935/t/568d502f7086d7219d20fafa/1452101679072/Chadwick_Dennis_Smith_-_Politics_in_Age_of_Hybrid_Media_in_Bruns_et_al_Routledge+Companion_to_Social_Media_and_Politics.pdf [accessed: 18th August 2019]

Cutlip, S. M.; Center, A. H., Broom, G. M. (2003). *Odnosi s javnošću*. Zagreb: Mate d.o.o.

Cvrtila, Ž. (2018). *Hibridni rat suvremeni naziv za već poznate oblike ratovanja*. URL: https://portal.braniteljski-forum.com/vijesti/hibridni-rat-suvremeni-naziv-za-vec-poznate-oblike-ratovanja 2018 [accessed: 20th August 2019]

Domović, R. (2015). Methodology of information operation. *National security and the future*, 16 (2-3), 95-120. URL: https://hrcak.srce.hr/167623 [accessed: 19th August 2019]

DRDC – Defense Research and Development Canada (2014). *Truth is the first casualty of war: A brief examination of Russian Informational Conflict during the 2014 crisis in Ukraine.* Scientific Letter. URL: https://www.researchgate.net/publication/331718410_Truth_is_the_first_casualty_of_war_A_brief_examination_of_Russian_Informational_Conflict_during_the_2014_crisis_in_Ukraine_Background [accessed: 19th August 2019]

European Parliament Briefing (2017). *Countering hybrid threats: EU-NATO cooperation*. URL:http://www.europarl.europa.eu/thinktank/en/document.html?reference=EPRS_BRI(2017)599315 [accessed: 19th August 2019]

Fairhurst, G. T., Sarr, R. A. (1996). *The Art of Framing: Managing the Language of Leadership*. San Francisco: Jossey-Bass.

Giles, K. (2015). *Russia's Hybrid Warfare: A Success in Propaganda*. Bundesakademie für Sicherheitspolitik. URL: https://www.researchgate.net/publication/280922184_Russia's_Hybrid_Warfare_A_Success_in_Propaganda [accessed: 20th August 2019]

Goffman, Erving (1974). *Frame Analysis: An Essay on the Organization of Experience*. Boston: Northeastern University Press. URL: https://is.muni.cz/el/1423/podzim2013/SOC571E/um/E.Goffman-FrameAnalysis.pdf [accessed: 28th May 2020]

Goldberg, I. K. (2001). *Information Warfare.* Glossary of IW Terms. URL: http://www.psycom.net/iwar.2.html [accessed: 8th August 2019]

Habitat for Humanity Great Britain (2018). *Refugees, Asylum Seekers & Migrants: A Crucial Difference*. URL: https://www.habitatforhumanity.org.uk/blog/2016/09/refugees-asylum-seekers-migrants-crucial-difference/ [accessed: 21st August 2019]

Joint Publication 3-13. (2006). *Information Operations.* United States: Joint Chiefs of Staff. URL: file:///C:/Users/Korisnik/Downloads/461648.pdf [accessed: 9th August 2019]

Klapper, J. T. (1974). *Gli effetti della comunicazione di massa*. Milano: Etas Libri. URL: http://www.librinlinea.it/titolo/gli-effetti-delle-comunicazioni-di-massa/SBL0263975 [accessed: 20th August 2019]

Klauški, T. (2017). Lažne vijesti i kako je Donald Trump iskoristio slabosti tradicionalnih medija u kampanji za američkog predsjednika. *Političke analize, 8* (30), 10-14. URL: https://hrcak.srce.hr/184732 [accessed: 12th August 2019]

Laaksonen, S. (2017). *Hybrid Narratives: Organizational Reputation in the Hybrid Media System*. Unpublished PhD Thesis. Helsinki: Faculty of Social Sciences of the University of Helsinki, Media and Communication Studies. URL: https://pdfs.semanticscholar.org/64e3/42f06636fb5bd654dc045451fcee615c7eb8.pdf [accessed: 18th August 2019]

Laughey, D. (2007). *Themes in Media Theory*. New York: McGraw Hill, Open University Press. URL: https://archive.org/stream/KeyThemesInMediaTheory1/Key_Themes_in_Media_Theory%20(1)_djvu.txt [accessed: 19th August 2019]

Libicki M. (2017). *The Convergence of Information Warfare.* Air University Press. URL: https://pdfs.semanticscholar.org/6975/857f904faed7c4491aabe528b8ecafd5a4df.pdf [accessed: 21st August 2019]

Lister, M., Dovey, J., Giddings, S., Grant, I., and Kelly, K. (2009). *New Media – A Critical Introduction.* 2nd Edition. London, New York: Routledge, Taylor & Francis Group.

Logan, R. (2010). *Understanding New Media*: *Extending Marshall McLuhan*. New York: Peter Lang Publishing, Inc. URL: https://www.academia.edu/5715011/Updated_CV [accessed: 20th August 2019]

Media Act (2013). Official Gazette 59/2004, 84/2011, 81/2013. URL: https://www.zakon.hr/z/38/Zakon-o-medijima [accessed: 20th August 2019]

Miliša Z., Tolić M., Vertovšek N. (2009). *Mediji i mladi*. Zagreb: Sveučilišna knjižara.

Perinić, J. (2008). *Masovni mediji u životnom ciklusu krize-teorijski pristup.* Mediji i

okolina, Fond za razvoj istraživačkog novinarstva i nove medije FORIN. Novi Sad: Daniel print.

Peruško, Z. (2011). *Uvod u medije.* Zagreb: Naklada Jesenski i Turk.

Rachok, A. (2014). *The Russia-Ukraine Conflict: Current Situation, Consequences, Prospects*. Analytical Report by Razumkov Centre. National Security & Defense. No. 5-6. URL: http://www.uceps.org/eng/journal.php?y=2014&-cat=206 [accessed: 23rd August 2019]

Ruz C. (2015). The battle over the words used to describe migrants. *BBC News Magazine.* URL: https://www.bbc.com/news/magazine-34061097 [accessed: 18th August 2019]

Snegovaya, M. (2015). *Putin's Information Warfare in Ukraine.* Washington: Institute for the Study of War. URL: http://www.understandingwar.org/sites/default/files/Russian%20Report%201%20Putin's%20Information%20Warfare%20in%20Ukraine-%20Soviet%20Origins%20of%20Russias%20Hybrid%20Warfare.pdf [accessed: 23rd August 2019]

Toffler A. and H. (1994). *War and Anti-War: Survival at the Dawn of the 21st Century*. London: Little Brown. URL: https://www.foreignaffairs.com/reviews/capsule-review/1994-05-01/war-and-anti-war-survival-dawn-21st-century [accessed: 6th June 2019]

Tuđman, M. (2018). *Informacijsko ratište i informacijska znanost*. Zagreb: Hrvatska sveučilišna naklada.

Vujić, J. (2018). *Analiza geopolitičke i vojne situacije u Siriji.* URL: http://www.matica.hr/vijenac/630/sirija-u-vrtlogu-svjetskog-rata-27813/ [accessed: 23rd August 2019]

Waltz, E. (1998). *Information Warfare: Principles and Operations.* Artech House Publishers. URL: https://pdfs.semanticscholar.org/1ac4/c3e9d507f37f42725ff94f13999143ec841d.pdf [accessed: 23rd August 2019]

Weedon, J. (2015). *Beyond Cyber War: Russia's Use of Strategic Cyber Espionage and Information Operations i Ukraine*. Tallinn: NATO Cooperative Cyber Defense Centre of Excellence. URL: https://ccdcoe.org/sites/default/files/multimedia/pdf/CyberWarinPerspective_Weedon_08.pdf [accessed: 23rd August 2019]

Williams P. (2010). *Information Warfare: Time for a redefinition.* URL: https://pdfs.semanticscholar.org/25aa/3de3f8494f49622fcbaabd0b157cb6dd6517.pdf [accessed: 21st August 2019]

Juan Carlos González Pérez[25]
Miguel Ángel Ortiz Sobrino[26]
Jacinto Gómez López[27]

DIGITAL TRANSFORMATION OF THE MUSEUMS THROUGH SOCIAL MEDIA. STRATEGY OF "CASA DE MEXICO EN ESPAÑA"

Preliminary communication

Abstract

Digital communication has become a real game changer when it comes to culture and socio-cultural centers in the 21st century. Museums encourage their content dissemination strategy with the purpose of becoming innovative, open, and technological in providing cultural content. The programming of a socio-cultural center has to be based on a mixture of communication interaction that usually attracts the potential visitors of the museum. Digital tools such as social networks, websites, blogs, apps, online radio stations, and newsletters have the task to promptly inform and offer everything required by the media, collaborators and associates of museums, as well as to actively listen to the demands of the public using them.

The aim of this report is to discover the role and influence of digital communication in the development and success of the activities of the Casa de México in Spain. The method used is based on reviewing scientific literature and examining success stories, which has allowed us to determine its significance. This review has been accomplished by interviews of renowned experts. The review of the scientific literature and the observation of success stories has allowed us to identify key elements of marketing applied to art and culture and to extract ideas from the strategies of experts in the field.

The research included a case study: The Casa de México in Spain, in which culture, social networks and innovation are closely linked. Finally, the dialogue with experts in the area of digital marketing and journalists confirmed the current use of culture among visitors of museums and cultural centers around the world. It confirms that

25 Universidad Complutense de Madrid, e-mail: jcgperez@ucm.es
26 Universidad Complutense de Madrid, e-mail: maortiz@ucm.es
27 Universidad Complutense de Madrid, e-mail: jacintog@ucm.es

communication strategies are fundamental tools for the advancement of the activities of that institution.

Keywords: digital communication, marketing, museums, social network, social interaction

Introduction

Culture is closely linked to basic communication and new technologies. When cities are valued based on the quality of their cultural appeal, innovation is highlighted among the first. Social media are the most requested communication platform and are used by the majority of people in Spain, and in many other countries around the world as well. Digital tools on desktop or mobile devices such as websites, blogs, apps, and online radio stations or newsletters have the task to promptly inform and provide everything required by the media, collaborators and associates of cultural centers or museums, as well as to actively listen to the demands of the users.

The tendency to use social media to visit museums, events and activities similar to those proposed by the Casa de México in Spain requires prioritizing their use, both in promotion and in broadcasting and dissemination. Likewise, it should also be noted that the Casa de México in Spain has to update these channels to maintain its activities and satisfy its audience. It is vital to study the nature of the audience that uses social networks on a daily basis. In Spain, the main users are young people (16-30 years old), followed by those aged 31-65. The main social networks used are Facebook (target over 30 years old), WhatsApp (the most transversal social network), YouTube, Instagram and Twitter (the last three are the favorites of the youngest group). (González Pérez, 2018)

The development, transmission and success of the activities that a center like the Casa de México in Spain carries out, depends on communication in traditional fields (offline press – press, radio and television) and publishing houses (advertising, graphic and digital distribution). The latter plays a key role through effective actions strategically planned and implemented. Likewise, these actions are monitored to analyze their effects in order to improve the strategy implemented.

Social Impact on the Dissemination of Culture

Analysis of the Use of Leisure and Culture

The demand for culture in Spain increases progressively according to the data collected by the Ministry of Education, Culture and Sports. The most recent Museum Statistical Collection (MEC, 2017), shows that the surveyed 1,521 museum institutions received 59.9 million visitors throughout 2016, which is an increase of 2.4% compared to the figures from the previous year. Within these statistics, it should be noted that the average number of visits per open museum (40,452) reached record numbers in fields like contemporary art or fine Aats. The last survey of cultural tendencies and practices carried out in 2014-2015 by the MECD confirms that 39.4% visited a museum, exhibition or art gallery in the last year. In the last year, 33.2% of the surveyed population visited a museum. Attendance levels are slightly higher among women; they grow significantly as the age decreases (mostly between the ages of 14 and 25) and as the level of education rises. This is a satisfied audience, with an average satisfaction rate of 8.3 points. 92.2% of the people who visited a museum in the last year did so for leisure or entertainment, compared to 7.8% who stated that their visit was motivated by their profession or studies. 53.2% of museum visits were made on weekends or holidays and the rest, 46.8%, on working days. 27.1% of those who visited museums in the last year did so in their city, 25.3% in their autonomous community, 30.4% in the rest of Spain and 17.3% abroad. (MEC, 2016).

Almost half of the museum visitors, 49.4%, pay the entrance fee at the regular price, while 16.2% used a discount or member ticket and 34.4% accessed through free admission. The attendance on open door days, after the analysis was conducted, amounts to 3% of the total admissions. Among those who visited by paying the fee, 7.4% acquired their ticket online. As for the activities carried out in the museum, 96.3% of the visitors attended their permanent or temporary exhibition, and 14% to perform some other activity.

For the first time the number of virtual tours to museums has been investigated, via the Internet, 6.7% of the population in the last year, making this trend a challenge for museums and cultural centers in the 21st century. In the order of things, the media through which the Spaniards obtains more culture is by television and radio. In the first case, high percentages (95.7%) mainly watch news and information, series, and films. On the other hand, on the radio (listened to by 77.6% of the respondents) the contents that are most listened to are music followed by the news (MEC, 2016).

On the other hand, culture has become a tourist attraction in the capital of Spain. The profile of the visitor of Madrid (Madrid City Council, 2019), which is provided by the city council is an adult between the age of 26 and 55, young people between the age of 18 and 35. These people are looking for cultural heritage, gastronomy and leisure. Most visitors are families and couples without children, as well as groups of friends, and their average stay in the city is two nights. Among the cultural offerings with the greatest gain nowadays is gastronomy, it is at the top and leads the latest ranking of the Contemporary Foundation, with a score of 8.52 points, followed by fashion, literature, design and photography (Fundación Contemporánea, 2018).

According to data from the municipal agency (Madrid Destino), the city is first in the country in terms of awareness on cultural spaces (Celaya and Viñarás, 2006). According to the latest data collected by ABC (ABC, 2018), the most visited place in the Spanish capital by the residents of the region and tourists is the Reina Sofía Museum, being one of the ten most visited museums in Europe with 3.8 million visitors, according to the index of the most visited museums of the world made by AECO, which is 3.6% more than the previous year. The second place went to a cultural center: the Prado Museum, visited by 2.8 million people in 2017.

The city of Madrid recorded the arrival of 10.2 million visitors in 2018 (+ 2.7% compared to 2017), of which 53% were international and 47% local. 21.4 million overnight stays were made (+ 1.6% compared to 2017). (Madrid City Council, 2019) The majority of international tourist were from the United States, Italy, France, the United Kingdom and Germany and the fastest growing foreign markets, such as China, Mexico, the United States, France and Portugal. A total expenditure of 9,322 million Euros was reached (+ 5.3% compared to 2017) and an average daily expenditure of 243 Euros (+ 10.2% compared to 2017) in the Community of Madrid.

Effective Communication in Culture

Socio-cultural centers cannot exist without communication and in order for this to be implemented efficiently, diverse strategies need to be developed. Pablo Ariel Cassino in his study “Communication in the Museum” acknowledges that the main feature of the museum is precisely the communication that can take place inside and outside of the institution itself, and which is manifested through the distribution of objects, in exhibitions, in the condition of the museum, etc. (Ariel Cassino, 2013)

The goal of every cultural center is to consolidate and reach a wider audience. That is why it is essential to address a good communication strategy. The symbiosis between traditional media and new digital channels allows a cultural, social and economic offer to reach greater distribution and efficiency.

Mireia Saura (2018), who during the last five years coordinated the Communication Area of one of the most visited socio-cultural centers in Madrid, La Casa Encendida which has received more than 10 million visitors and has created approximately 25,000 activities in fifteen years, says that “within the whole gear of launching an activity, communication is the last step. If they don’t see you, you don’t exist.”

This center, privately owned – Fundación Obra Social y Monte de Piedad de Madrid, provides a diverse cultural, educational, solidarity and environmental offer. La Casa Encendida has a hallmark of its own identity and a defined brand thanks to the consolidation of its success and its openness to society. Mireia Saura (2018) from La Casa Encendida in an interview confesses that “you can expand the audience in various ways: the niche loyalty that comes to certain activities, but also vice versa, through the new public, mainstream that comes and stays, likes what it sees”.

In addition to open, proactive and close communication which is the perfect formula for building a brand, consolidation as a social reference and loyal visitors are also important. Saura (2018), who coordinates an internal and external team of more than eight people in charge of communication for conventional press, social networks, web/blog, as well as public relations, audiovisual production, guided tours and merchandising, claims that in the communication “you have to surprise, if you don’t do it, people disconnect, get bored. That is precisely the hard part, not repeating ideas and having a fresh line and being super friendly. The user is the king."

One of the La Casa Encendida's[28] projects is to unite its members, visitors and partners into an association of friends through a line of loyalty. "Nowadays, that mixed management between the resources that you can have as a base and the resources that you can get through the activity itself, is the way to maintain any cultural center", says Saura (2018).

The socio-cultural centers have to be a part of their potential visitors, according to Henry Jenkins' research. Faced with the challenges of taking part in culture, media education of the 21st century, defines an inclusive culture. (Jenkins, 2006)

- Barriers to access to artistic expression and civic involvement are relatively rare and simple.
- There is a culture of supporting members to create and share their content.
- Informal tutoring, in which the most experienced members share their knowledge with the inexperienced.
- Members feel that their contributions matter.
- Members feel a certain level of social connection among themselves.

Professor emeritus of the University of Leicester, Eilean Hooper-Greenhill analyzes in depth the impact of the technologies in museums, extracting several relevant concepts. In his book *Museums and the Interpretation of Visual Culture*, Hooper Greenhill brings to light a new concept of museum, the post-museum, which already redefines the characteristics of these centers (Hooper-Greenhill, 2000).

The post-museum includes many voices and perspectives for creating dynamic events and exhibitions, also relying on the above-mentioned concept of feedback. Exhibitions that meet the demands of the public, events that may include workshops, performances and dances, attract not only visitors in general, but also writers, scientists and artists.

28 https://www.lacasaencendida.es

The Rise of Digital Communication: Internet and Mobile Devices

The number of Internet users already exceeds 4 billion worldwide. Of those hundreds of thousands of global Internet users; 3.4 million use social networks often and even on a daily basis.

These data, collected from the annual 2019 report made by We are Social[29] and the Hootsuite[30] application, study the main countries of the world and their tendency to use new technologies and social networks.

It is necessary to emphasize that more than 200 million people obtained their first mobile device in 2017, and two thirds of the world population, 7.6 billion people, now have one of these devices that are currently the main generator of the digital use, with a penetration of 68% in the world population.

Communication, Social Networks and Interaction

Social networks are the preferred platforms for interaction. This trend is not new if we look at the Mexican public. In the Study of Habits of Internet Users in Mexico, Internet penetration reaches 63% of the population, that is, a total of 70 million internet users (Asociación Interntet México/ INFOTEC, 2017). Specifically, among Internet users, it is important to access social networks (83%), more than sending/receiving mails and/or instant messages. The situation is even more prominent in Spain. Internet users now add up to more than 42.9 million people, of which 28 million are active users of social networks, according to the previously quoted report from We are Social and Hootsuite.

Therefore, the data show that 6 out of 10 users use this new way of communicating and sharing content over social networks. As for the most used platforms in Spain on smartphone devices, IAB Spain in the Annual Study of Social Networks 2018 notes that Facebook, WhatsApp, YouTube, Twitter and Instagram are the main social networks used (mobile, Tablet and computer use). In terms of age and sex, the main users of social

29 https://wearesocial.com

30 https://hootsuite.com

networks are women (51%), followed by people with higher education, and are aged between 16 and 30 (IAB, 2018).

Use of Social Networks in Cultural Centers

In the study of New Web 2.0 Technologies in the Promotion of Museums and Art Centers based on the activity of the Conde Duque Cultural Center[31] (Madrid), the conclusion is overwhelming.

Visitors of museums and cultural centers, in the new era of participation, no longer want to limit themselves to receiving information about the new exhibition, but want to interact with the new media, thus becoming part of the information process. Social networks have therefore become "a new and attractive channel that brands want to use to reactivate their branding: listen, talk, mobilize, help and involve potential customers to become their faithful users" (Viñarás and Cabezuelo, 2012).

The term and concept of web 2.0 is a part of the editor Tim O'Reilly, who in 2004, together with his partners, sensed the need to create an alternative way of understanding the network, much more participatory, innovative and exploited in a much more appropriate way considering the resources offered by ICTs. Cultural centers have reinvented and reorganized their communication thanks to elements such as social networks. According to Schroder, this dialogue has gone from being unidirectional (when the museum dictates what its user will be offered) to bilateral (the user informs about what interests him and the way in which he relates it to his identity).

This analysis, taken from the chapter "Public and social networks"[32] belonging to Studies on audiences and museums conducted by Myhrra Duarte Rodríguez Malpica, speaks of the feedback cycle between the institution and the visitor, in which content is created and enjoyed in a constant way, while strengthening the emotional intellectual bond. In that same study the three patterns of interactivity between visitors and museums and cultural centers are collected. Duarte Rodríguez Malpica and Pérez Castellano (2016) say that in all of them, digitization is the key:

31 https://www.condeduquemadrid.es

32 Duarte Rodríguez Malpica, M. The public and the media. Public and social networks. Studies on publics and museums. ENCRyM Publications

- Selective: When the user is only offered to choose the information that interests him the most, such as podcasts, audio guides and apps that can be downloaded on IOS or Android.
- Transformative: When the user can modify the previously defined content: blogs, social networks.
- Constructive: When the user can create content freely and in a non-predefined way.

Terms such as folksonomy (tagging images, content, texts, etc. without order or hierarchies, blogs, search engines) correspond to the model, as suggested by Myhrra Duarte Rodríguez Malpica, of information production based on the "long wake", always adapting to the user needs and demands (Duarte Rodríguez Malpica and Pérez Castellano, 2016).

Dietz, Dowden and Sayre say that one of the main benefits of social networks is that they give more users access to the collections of cultural institutions, which in turn allows for the creation of a hybrid between the classic museum experience as a physical space and an immediate access to additional material" (Dietz, Dowden and Sayre, 2010).

The connection between museums, cultural centers and digital participation has created to different types of online audiences; according to the study by Myhrra Duarte Rodríguez Malpica and Pérez Castellano (2016). The report highlights the following aspects.

1. Contributors: generate and share content. The museum should strive to team up with them as follows:

- If the interaction consists of an action, they seek a reward that the museum provides them by social recognition (for example, sharing the content, giving a like or thanking them).
- If the interaction involves a specific opinion or reaction, their participation should be related to a network of contributors (for example, linking them through sharing, creating forums or concrete activities for these users).

2. Judges: tag content, comment and recommend information, but do not produce content. The museum should seek to work with them:

- Allowing them to judge and classify the content shared by the museum.

- Giving tools that allow them to recommend and share content in spaces outside the museum.
- Offering spaces for comments and discussion.
- Using their contributions for the benefit of the community.

3. Observers: consume content, but do not generate or contribute comments. For them, the content must be easy to find, accessible and intuitive.

The priority of cultural centers is to attract a user who becomes more than a visitor, namely a contributor or a judge for a large-scale promotion and dissemination of the activity and mission of the center in question. As stated in the research "Museums and Social Networks", in addition of endorsement, "it is convenient to recognize that, the value of social media should not be judged by the number of followers, but by the degree of involvement of those in the productions of the museum" (Del Río Castro, 2011, 121).

The variables to take into account of launching a social media communication plan in a cultural center (Viñarás-Abad and Cabezuelo-Lorenzo, 2012) are:

- Create public profiles according to the institution.
- Give to receive.
- Generate appropriate content for each medium and go beyond the news and news of the institution.
- An active participation and regular periodicity in publications.
- Not to fear the loss of control, allow users to interact.
- Generate value and enrich the user experience.
- Dedicate time: a true network communication policy requires experienced personnel, who know the environment and who have time to take care of its operation.
- Take on only those tasks that the center can manage easily.

Case Study: Casa de México in Spain

On October 1, 2018, the Casa de México in Spain was inaugurated as a platform in Madrid for the dissemination of Mexico in Spain in multiple features.

The center has managed to become an open window of Mexico in the heart of Spain. Its objectives include promoting the strengthening of bilateral relations in its economic, business, cultural, tourism, educational, sports and gastronomic fields. According to the philosophy of its leaders, the cultural center aims to be a "joint platform of Civil Society and the Mexican State to promote greater knowledge of Mexico in Spain" (Casa de Mexico in Spain, 2019).

The Casa de México project in Spain was launched in a city – Madrid – with a very wide cultural demand and from the beginning it expressed the intention to become an innovative meeting point and a reference within the Madrid ecosystem, especially within the Chamberí district, qualified as "a traditional neighborhood in the heart of Madrid with the architectural heritage of the aristocracy" (Madrid City Council, 2019).The ribbon cutting ceremony took place on April 26, 2018 at the highest level with the attendance of former Mexican President Enrique Peña Nieto, accompanied by his wife, Angelica Rivera de Peña, the former Secretary of Culture of Mexico, María Cristina García Cepeda; Fernando García Casas, former Secretary of State for International Cooperation and for Latin America and the Caribbean of Spain; the former Mayor of Madrid, Manuela Carmena; Íñigo Méndez de Vigo, then former Minister of Education, Culture and Sports of Spain, the Ambassador of Mexico in Spain, Roberta Lajous, and the Director of the Fund of Economic Culture, José Carreño Carlón among other authorities and exceptional guests of both countries.

Figure 1: Social media profiles of Casa de Mexico in Spain
Source: Casa de Mexico in Spain www.casademexico.es

The center has an agenda of cultural, social and business activities that have a subsequent dissemination in social networks. The Casa de México in Spain has profiles on Instagram, Facebook, Twitter, Linkedin and YouTube. Precisely, these social networks coincide with the public for which the House of Mexico in Spain is intended. The House is transversal and diverse with educational training and interests in cultural, economic and strategic goals.

As Enrique Nárdiz (2019) said, "a social media strategy is a key piece in the communication strategy because it makes it known to our public what is happening and what is about to happen, spreads our brand image and helps us connect with new audiences". The digital manager points out that his strategy is to communicate through different social networks tailored to the needs of each channel and our audience.

Figure 2: Instagram profile of the Casa de Mexico in Spain
Source: Casa de Mexico in Spain
www.instagram.com/casademexicoenespana

On Instagram, the Casa de México has more than 4,000 followers and 215 posts (as of December 13, 2019).

In its strategy, it enhances graphics, the use of design and collages to spread its great cultural activities and events.

They make an average of 10 publications a week and have a good dialogue and feedback from visitors through direct messages. Therefore, Nárdiz (2019) confirms that "the capacity of a museum is limited, as is the time the museum is open to the public, and thanks to digital age, museums have a platform that connects 24/7 with people interested in knowing their activity".

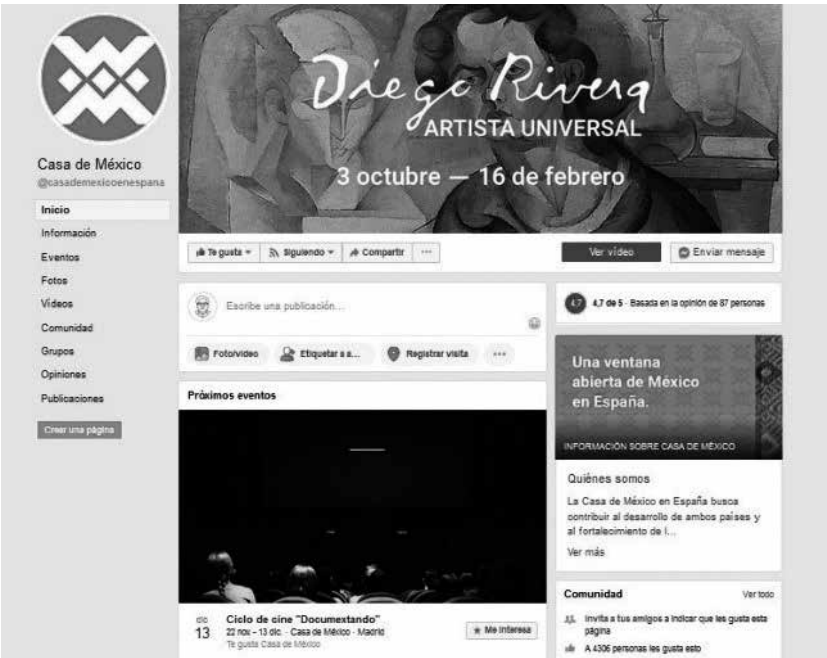


Figure 3: Facebook profile of Casa de Mexico in Spain
Source: Casa de Mexico in Spain
www.facebook.com/casademexicoenespana

On Facebook, the profile has 4306 likes and 4655 followers. On the homepage, they highlight the main exhibition of the center, as well as the upcoming events that are to be held. Precisely, that is the strength of the page, the dissemination of activities with details to attract the public and generate interest and interaction.

Figure 4: Twitter profile of Casa de Mexico in Spain
Source: Casa de Mexico in Spain
https://twitter.com/casademexicoesp

In the case of Twitter, the Casa de México in Spain has 1,800 followers and has gathered 621 publications since its foundation. An informative use in this social network is appreciated through a strategy of diffusion of contents, especially audiovisual. The language used is clear and friendly, with CTA (calls to action) through hash tags, links and emoticons. In the profile description, the phrase common to all the RRSS (We are the open window of Mexico in Spain) is used and the main website is included.

The LinkedIn profile has a high business objective and much of the content that is disseminated relates to economic matters. It has 329 followers and its publications seek contact with companies with interests in Mexico and Spain, and there are more than 6,000 Spanish companies established in the Aztec country. In addition, this profile allows you to meet the members of the team who work every day at the center through the People area.

Figure 5: LinkedIn profile of Casa de Mexico in Spain
Source: Casa de Mexico in Spain
https://es.linkedin.com/company/casa-de-mexico-en-espana

Figure 6: YouTube profile of Casa de Mexico in Spain
Source: Casa de Mexico in Spain
https://www.youtube.com/channel/UCA445Z5mv4Q2-XiysmCXcaQ

The last of the profiles is the YouTube channel of the Casa de México in Spain. With 45 subscribers, 3260 views and 36 videos published, it is the medium that reflects the visits to the building, as well as summaries of the developed cultural activities and workshops in audiovisual format.

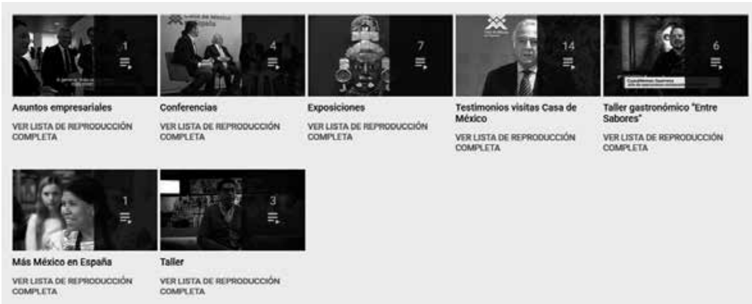


Figure 7: YouTube profile of Casa de Mexico in Spain
Source: Casa de Mexico in Spain
https://www.youtube.com/channel/UCA445Z5mv4Q2-XiysmCXcaQ

The strategy of the Casa de México in Spain is an example of how to improve and communicate the values that stand out in a cultural center by means of digital communication managed by Enrique Nardiz, who works to improve the visitor experience. In one of the most recent exhibits, related to Mexican artist Diego Rivera, digital presence is constant throughout the dissemination of hashtags for social networks or interactivity through the ARTGUIDE CBI mobile application.

The four people who make up the digital team of the Casa de México in Spain work daily so that the interaction with the user is direct and close. The strategy follows a general annual plan and the team meets monthly and weekly to plan content based on the center's programs.

In addition, periodic reviews are carried out to respond to the objectives and programs. Monthly reports are prepared to analyze the effectiveness of the publications and that enable the team to make future decisions for each channel. In programming and monitoring, they use tools such as Tweetdeck, Only Pult and Facebook Business through which they provide content and interact with followers creating a community.

Social network profiles can be seen on the website, on the screens and spaces of the building, and in all the printed and digital communications published by the Casa de México in Spain. The profile design itself follows a line based on the general brand book, following some steps of action and a previously defined mode of communication.

Figure 8, 9: Interactive materials at the exhibition hall
Source: Own elaboration

In general, in terms of the effort and strategy that followed, Nárdiz considers that, in this first year of the House of Mexico, "it has been able to get in touch with an audience that did not know us and for which we are increasingly becoming a reference of Mexico in Spain and of how much we can offer the world".

Conclusion

The aforementioned confirms that communication strategies in the Casa de México in Spain are the fundamental tools for the dissemination and advertizing of the activities of that institution. The Casa de México in Spain has an agenda of cultural, social and business activities that have a consequent dissemination in conventional media and, especially, on social networks, the use of which is common among the people targeted by its activities, which is a wide-reaching and diverse group of people, with education and interests related to cultural, economic and geostrategic issues. In this sense, the activity of the Casa de México in Spain is recorded on profiles on Instagram, Facebook, Twitter, LinkedIn and YouTube.

In regards to the method and the aim of the research, it must be taken into account that the modest experience of the managers and the brief existence of this institution on the Spanish cultural scene have made it difficult to place the subject in a better study context.

After the completion of the analysis was, difficulties can still be seen in the improvement and implementation of the communication strategy at La Casa de México. In this sense, the institution has identified a lack of strategies and support tools to make its members more aware of the importance of their contribution and active role. Another important aspect to be developed is the search for new ways to include collaborators as part of the brand image. These aspects can be addressed in future research on the media/digital communication binomial.

References

ABC (2019). Los lugares más visitados en Madrid en 2017. URL: https://www.abc.es/espana/madrid/abci-lugares-mas-visitados-madrid-2017-201801160120_noticia.html [accessed: 22nd November 2019]

Álvarez, P. (2009). Formación museológica. In: *III Jornadas de Formación Museológica: Comunicando el Museo* (pp. 1-23). León, Spain: Departamento de Comunicación y Prensa de MUSAC. URL: https://www.culturaydeporte.gob.

es/dam/jcr:99b8028c-8451-43e5-9f0a-ed371eb25243/paula-alvarez-prensa-musac.pdf

Ariel Cassino P. (2013). La comunicación en el museo. *Revista Digital Nueva Museología*, 1-5. URL: https://nuevamuseologia.net/la-comunicacion-en-el-museo/

Asociación de Internet de México/INFOTEC (2017). *XII Estudio sobre los Hábitos de los Usuarios de Internet en México*. México DF. A.I.M./INFOTEC. URL:

https://irpcdn.multiscreensite.com/81280eda/files/uploaded/13_Estudio_Habitos_del_Usuario_2017.pdf

Burgos, R. (2014). *El retorno de la estrategia 2.0 en un museo*. Museo del Libro Fadrique de Basilea. Burgos. YouTube de Museo Escultura. URL: https://www.youtube.com/watch?reload=9&v=Y5HcyOSJl6k

Casa de Mexico en España (2019). *Website and social media profiles.* URL: www.casademexico.es

Celaya, J. and Viñarás, M. (2006*). Las Nuevas Tecnologías WEB 2.0 en la promoción de museos y centros de arte.* Madrid: Dosdoce.

Fundación Contemporánea (2018). *El Observatorio de la Cultura: la cultura en España 2017*. Madrid: La Fábrica (Fundación Contemporánea).

Del Río Castro, J. N. (2011). Museos y redes sociales, más allá de la promoción. *Redmarka: revista académica de marketing aplicado*, 7(3), 111-123.

Dietz, S., Dowden, R. and Sayre, S. (2000). ArtsConnectEd: Collaboration in the integration and access to museum resources. First Monday, 5 (6). URL: https://firstmonday.org/ojs/index.php/fm/article/view/752/661

Duarte Rodríguez Malpica, M. and Pérez Castellanos, L. (2016). Los públicos y los medios de difusión. Públicos y redes sociales. In: *Estudios sobre públicos y museos. Públicos y museos:* ¿qué *hemos aprendido?*. México DF: Publicaciones digitales ENCRYM–INAH. URL:

https://revistas.inah.gob.mx/index.php/digitales/article/view/9131/9911

González Pérez, J. C. (2018). *Análisis del proyecto Casa de México en España: nuevas tendencias de comunicación y cultura*. Master's Thesis. Madrid: Escuela Gobierno UCM.

Hooper-Greenhill, E. (2000). *The Advent of the 'Post-Museum and Interdisciplinary Museum Studies.* Book Review. London: Routledge.

IAB (2018). *Annual Study of Social Networks (2018)*. URL: https://iabspain.es/estudio/estudio-anual-de-redes-sociales-2018

Jenkins, H. (2006). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Chicago (USA): MacArthur Fundación. URL: https://www.macfound.org/media/article_pdfs/JENKINS_WHITE_PAPER.PDF

Kotler, N. y Kotler, P. (200). *Estrategias y marketing de museos*. Barcelona: Ariel Patrimonio Histórico.

Madrid City Council (2017). *Proyectos estratégicos YCIT.* Madrid: Dirección de Turismo Ayuntamiento de Madrid. URL: https://www.madriddestino.com/sites/default/files/2018-06/2017_Infografa-Recursos-Tursticos-Madrid_v2.pdf

Madrid City Council (2019). *Estadísticas/Recursos Turísticos* Madrid: Madrid Destino. https://www.madrid-destino.com/turismo/estadisticas

Meoro, M. (2011). *La Revolución del Marketing de las Instituciones Culturales*. Bilbao: Museo Guggenheim.

MEC. Ministerio de Educación, Cultura y Deportes (2017). *Anuario de Estadísticas Culturales 2017.* Madrid: MEC. URL: https://www.culturaydeporte.gob.es/servicios-al-ciudadano/estadisticas/cultura/mc/naec/2017.html

MEC. Ministerio de Educación, Cultura y Deportes (2016). *Encuesta de Hábitos y Prácticas Culturales en España 2014-2015.* Madrid: MEC. URL: https://www.culturaydeporte.gob.es/servicios-al ciudadano/estadisticas/cultura/mc/ehc/2018-2019/presentacion.html

Rico, J. C. (2002). ¿Por *qué no vienen a los museos?. Historia de un fracaso.* Madrid: Sílex Edt.

O'Reilly, T. and Battelle, J. (2009). *What's next for Web 2.0?. Web Squared: Web 2.0 Five Years.* URL: https://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html

Santos M. Mateos, R. (2013). *Museos y medios de comunicación. Claves, estrategias y herramientas para establecer y mantener una relación vital para los museos.* Barcelona: Departamento de Comunicación de la Universitat de Vic.

Viñarás Abad, M. and Cabezuelo L. (2012). Claves para la participación y generación de contenido en redes sociales: estudio de caso del Museo del Prado en Facebook. *adComunica. Revista Científica de Estrategias, Tendencias e Innovación en Comunicación*, 3, 87-103. DOI: http://dx.doi.org/10.6035/2174-0992.2012.3.6

We Are Social and Hootsuite (2019). *Global digital report 2019*. https://wearesocial.com/global-digital-report-2019 Personal interviews

Personal interviews

Nárdiz, E. (2019). DIRCOM Digital, Casa de México en España.

Pérez Castellanos, L. (2018). PhD ENCRyM-INAH México.

Saura, M. (2018). ExDIRCOM, La Casa Encendida.

Maria Inês Pinho[33]

STRATEGIC ENTREPRENEURSHIP AS AN INCENTIVE FOR THE CURRENT CULTURAL MANAGEMENT

Scientific review

Abstract

The constant changes in the cultural market take us to papers related to the current methods of evaluating an organization's performance. At the same time, when visiting different kinds of cultural organizations, it is possible to notice that the cultural managers have to simultaneously perform many tasks. In fact, he or she needs to take care of the artistic/cultural department, to communicate with the public, to guarantee the financial sustainability of the cultural organization and to be on time for the fast challenges at the cultural market. In short, they need help in finding an effective model that allows a cultural organization to improve its performance and create value. This paper does not want to find the final solution for these problems. Instead, it proposes a starting model in order to adapt to this time of changes and to consider internal and external environment.

For this purpose, the case study Casa da Música will be used as well as mixed methodology. Among the qualitative technics used are in-depth interviews conducted with the board of directors and a sample of founders of Casa da Música plus 2 focus groups for the public with and without experience in managing cultural organizations. Among the quantitative technics is a questionnaire which was distributed among the middle managers and employees of Casa da Música.

Finally, a strategic entrepreneurship model for cultural organizations will be presented where cultural management, cultural entrepreneurship and cultural intrapreneurship interwine to promote better performance and to contribute to value creation in times of constant change, even if the intention is to articulate the problems of the external and internal environment.

Keywords: cultural entrepreneurship, cultural intrapreneurship; cultural management, strategic entrepreneurship, value creation

33 Cultural and Social Studies Department, School of Education of Polytechnic of Porto, Portugal, inespinho@ese.ipp.pt

Introduction

Since being declared the "capital of culture" in 2001, Porto has witnessed economic growth. In addition to the commercial activity that was characteristic of it, for the first time we see the impetus that cultural sector gives to the public accounts and the corresponding contribution to cultural tourism and internationalization of the city.

When analyzing the mean age and turnover of the individuals working in these organizations, the "jobs for life" remain. This seems to lead to nonsense. On the one hand, good economic results and, on the other hand, middle-aged employees who would lead to the absence of new ideas or the introduction of new technologies in cultural equipment.

What justifies this creation of value? A good organizational performance?

The issue of improving performance and value creation has been put at the business level. Will not cultural organizations have to reflect on this issue as well?

The present study considers that the attempt to merge these two worlds is also possible for cultural organizations, provided that their cultural purposes are respected and the importance of their economic, financial and social sustainability is not overlooked. In short, both the concept of cultural management, cultural entrepreneurship and cultural intrapreneurship defend the idea of creating value for the external and internal community as a key success factor in guaranteeing organizational performance and, consequently, on the sustainability of cultural organizations.

Recently, the countries of Southern Europe have emerged from a critical financial crisis with serious consequences in this typology of organizations. If there was still cultural equipment that depended on public funding, with reductions imposed by the Troika, they realize that their sustainability also depends on variables that are closer to them (such as innovation and creativity) and those that are not so close to them (such as strategic management, entrepreneurship and intrapreneurship).

For these reasons, this paper intends to propose a model of organizational performance for cultural organizations and their environment in times of constant change. Among the objectives to be achieved with this research are the possibility to introduce the concept of strategic entrepreneurship as the articulation of three variables: cultural management, cultural entrepreneuship and cultural intrapreneurship and also to understand if this concept of strategic entrepreneurship promotes good cultural organizations performances and consequent value creation.

Thus, it will begin with a revision of literature on the topics of economy of culture and the European Comission key competences, the proposal of strategic entrepreneurship concept in cultural organizations and the value creation in cultural organizations. The second part of this paper will continue with an explanation of the research methodology and model proposal, the discussion of results, the conclusion and the references.

Economy of Culture and European Comission Key Competences

Although the cultural sector is on the rise, both in terms of consumption and job creation, some authors (e.g. Pratt, 2009) criticize the concept of "economism" in cultural analysis, rejecting any link between culture and economy. To that end, they emphasize the importance of accentuating the separation between the world of "culture" and the world they call "commercial" consumption. Alternatively, concepts such as "cultural industries" and "creative industries" are proposed to explain the "progressive forms and processes of integration between Culture and Economy" (Mateus, 2010, 13).

The economy of culture consists of a branch of economics that studies the relation of culture to economic outcomes. It increasingly demonstrates the role of culture in economic behavior that causes significant differences in decision-making, management and valuation of assets.

Among others, Towse (2010) and Throsby (2011, 2006) have been exploring this topic. While Towse is concerned with the reduction of funding in the arts, with the reduction of the competitiveness of the arts, with the decrease of people attending cultural events, as the public prefers to use audiovisual media to attend a live cultural event, Throsby proposed the idea of culturally sustainable development which encompasses both the cultural industries (such as the arts) and culture (in a social sense). He has created a set of criteria by which regulations can be compared and the growth of future generations can be ensured. The criteria are as follows:

1. Advancement of material and non-material well-being: implies balance amongst economic, social, and cultural forces.
2. Intergenerational equity and the maintenance of cultural capital: current generation must recognize its responsibility to future generations.
3. Equity within the present generation: distribution of cultural resources must be fair.
4. Recognition of interdependence: policy must understand the connections between economic, cultural and other variables within an overall system.

With these guidelines, Throsby hopes to foster the recognition between culture and economics, something he believes lacks in popular economic discussions.

The Council of the European Union (2018) recently proposed a Recommendation on Key Competences for Lifelong Learning. In fact, the Council is concerned about nurturing entrepreneurship competence, creativity and the sense of initiative especially among young people. In other words, it seeks to promote opportunities for young learners to gain at least one practical entrepreneurial experience during their school education and to encourage the development of citizenship competences with the aim of strengthening the awareness of common values.

Key competences are those which all individuals need for personal fulfilment and development, employability, social inclusion, sustainable lifestyle, successful life in peaceful societies, health-conscious life management and active citizenship. They are developed in a lifelong learning perspective, from early childhood throughout adult life, and through formal, non-formal and informal learning in all contexts, including family, school, workplace, neighbourhood and other communities (Council of the European Union, 2018).

From the list of key competencies recommended and participating in the mission of cultural organizations in relation to their internal and external environment, citizenship competence and entrepreneurship competence are suggested as strategies to promote the improvement of organizational performance and consequent value creation.

The citizenship competence is the "ability to act as responsible citizens and to fully participate in civic and social life, based on understanding of social, economic, legal and political concepts and structures, as well as, global developments and sustainability" (Council of the European Union, 2018, 22).

In fact, skills for citizenship competence are related to the ability to engage effectively with others in common or public interest, including the sustainable development of society. This involves critical thinking and integrated problem-solving skills, as well as skills to develop arguments and constructive participation in community activities, as well as in decision-making at all levels, from local and national to the European and international level. This also involves the ability to access, have a critical understanding of, and interact with both traditional and new forms of media and understand the role and functions of media in democratic societies.

The Entrepreneurship competence refers to the "capacity to act upon opportunities and ideas, and to transform them into values for others". It is founded upon "creativity, critical thinking and problem solving, taking initiative and perseverance and the ability to work collaboratively in order to plan and manage projects that are of cultural, social or financial value" (Council of the European Union, 2018, 23). Entrepreneurial skills are founded on creativity which includes imagination, strategic thinking and problem-solving, and critical and constructive reflection within evolving creative processes and innovation. They include the ability to work both as an individual and collaboratively in teams, to mobilize resources (people and things) and to sustain activity. This includes the ability to make financial decisions relating to cost and value. The ability to effectively communicate and negotiate with others, and to cope with uncertainty, ambiguity and risk as a part of making informed decisions are also essential.

The Proposal of Strategic Entrepreneurship Concept in Cultural Organizations

Nowadays, change is a constant, in addition to being fast and continuous. In this sense the organizations in the market face growing challenges in obtaining and sustaining a competitive advantage. Examples of competitive advantages adapted to complex and uncertain environments are globalization and constant technological change.

At the same time, society requires organizations to adopt sustainable management positions, namely meet the present needs without compromising the ability of future generations to meet their own needs (United Nations General Assemby, 2014; World Commision on Environment and Development, 1991).

Although entrepreneurship and strategic management have evolved independently (Hitt, Ireland, Camp, and Sexton, 2001), both focus on business growth and wealth creation (Hitt, Ireland, Sirmon and Trahms, 2011; Ireland, Hitt, & Sirmond, 2003; Kuratko and Audretsch, 2009). In this way, it makes sense to speak about the connection of the two concepts, it makes sense to speak about strategic entrepreneurship. The notion underlying strategic entrepreneurship (SE) is to connect the entrepreneurial mindset to strategic thinking, regardless of company size, environment and resources.

The term strategic entrepreneurship, at first glance, seems to include only two concepts, respectively: strategic management and entrepreneurship. This would, however, only imply a consideration of the organization's relationship with its external environment. In the meantime, the purpose of this work is to consider both the external and the internal environment, which is why a new concept, the intrapreneurship concept, must be proposed.

Since this study applies to cultural organizations, the variables of strategic entrepreneurship will change from the strategic management of cultural organizations to cultural management, entrepreneurship in cultural organizations to cultural entrepreneurship and intrepreneurship in cultural organizations to cultural intrepreneurship.

The term cultural management is used to designate a number of practices related to the management of cultural organizations and cultural activities for the purpose of achieving a range of purposes such as production, distribution, exhibition or education (Devereaux, 2009).

The concept of cultural entrepreneurship is a function of capitalism applied to culture, where the cultural agent identifies an opportunity, subsequently assuming the risk of developing and disseminating its vision in order to produce something with cultural value (Di Maggio, 1982)

Intrapreneurship is a method whose objective is to foster the creation of entrepreneurs within the cultural organization. Thus, cultural organizations take up the challenge of developing their collaborators in ways that develop their ideas and realize them (Pinchot, 1985).

The disadvantage of strategic entrepreneurship is the absence of a model that applies to empirical studies (Mazzeil, 2018). The fifth chapter will propose a model to be applied in cultural organizations.

The Value Creation in Cultural Organizations

One factor that defines the context of artistic entrepreneurship is the role of the arts in creating value (Shoshanah, Goldberg-Miller and Xiao, 2018; Essig, 2015). This is a concept that includes both the monetary benefit and the wider overall gain that cultural and intellectual output bring as value (Frey, 2005).

In another perspective, the main objective of cultural organizations is the creation of social value. However, these organizations must also generate an appropriate economic value to fund their social value creation activities (Mendoza-Abarca and Mellema, 2016).

According to Carvalho and Filipe (2006, 86) strategy is defined as "the process of value creation that best reconciles the competitive, organizational or internal paradigms and capital, justified, respectively, by the legitimacy of the external market".

Internal analysis also plays a key role in a strategic approach. It implies an evaluation of resources, culture and organizational values. Knowing the structure means knowing the set of constituent elements and rules of relationship, dependency, hierarchy and functioning between them. The integration of the organization in its environment presupposes an external and internal analysis. The first case will result in threats and market opportunities and the second case will result in strengths and weaknesses. It is from the combination of these two analyses that strategic options will be taken, that will later lead to the formulation of functional policies within the main areas of Management (Porter, 1980).

In short, value creation is connected with cultural management, cultural entrepreneurship and cultural intrapreneurship. Together, they will lead to performance improvement.

Research Methodology and Model Proposal

At the beginning of the 21st century, the scientific community (Tsai and Lei, 2016; Ireland, Hitt and Sirmon, 2003; Hitt, Ireland and Hoskinsson, 2011) understands that the concepts of strategic management and entrepreneurship must merge and become strategic entrepreneurship. In the case of cultural organizations, strategic entrepreneurship is the result of a combination of cultural management, cultural entrepreneurship and cultural intrapreneurship (Pinho, 2018; Pinho, 2014). In this way, the organization's activities on the external and internal environment are reconciled.

In addition, many questions continue without any answer. Thus, they will constitute the research questions of this paper and help provide the suggested model in Figure 1.

In other words, this research paper seeks to answer the following questions:

1. "How cultural management, cultural entrepreneurship and cultural intrapreneurship contribute to the promotion of the strategic entrepreneurship in cultural organizations?"
2. "How cultural management helps to improve organizational performance?"
3. "How cultural entrepreneurship contributes to improve organizational performance?"
4. "How cultural intrapreneurship helps to improve organizational performance?"
5. "How organizational performance improvement contributes to value creation?"

From their answers appears the model of strategic entrepreneurship in cultural organizations shown below:

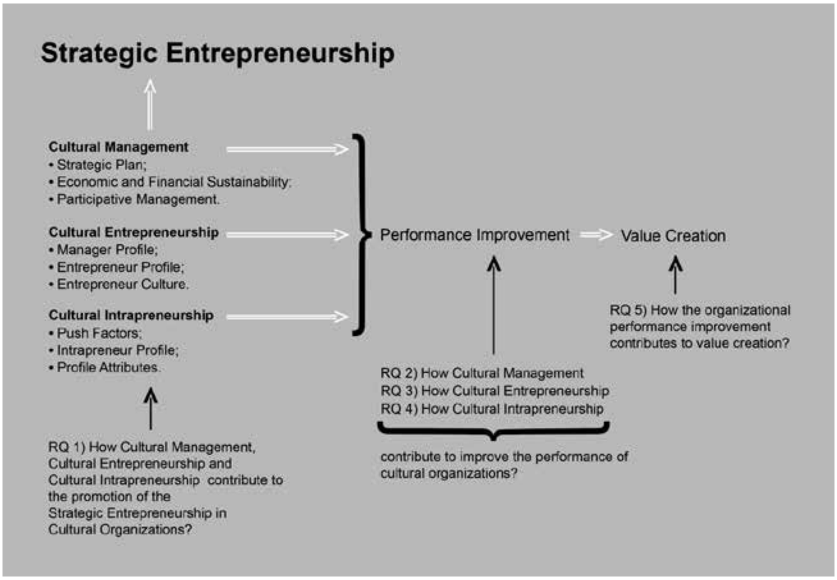


Figure 1. Strategic entrepreneurship model for cultural organizations
Source: Own systematization.

This model admits that the variables of cultural management, cultural entrepreneurship and cultural intrapreneurship should interwine in order for cultural organizations to perform well and consequently create value to the society/community.

With a view to confirm these assumptions, a case study methodology was followed and a mixture of qualitative and quantitative techniques were used. In other words, the case study used was Casa da Música, the Porto European Capital of Culture 2001 and the in-depth interviews and focus groups were the qualitative technique used. As for quantitative technique, the choice fell on a questionaire.

The participants in this study also vary in terms of the type of techniques and the variable being measured. This means that since cultural management and cultural entrepreneurship are the responsibility of the top management and how it was necessary to understand whether these concepts exist in the cultural facilities of the city of Porto, it was decided to pass them on to all the directors, to the managing director and to a sample of founders or sponsors of Casa da Música. Similarly, this study started by admitting that Casa da Música has a good performance and creates value to the community. To confirm this, it was decided to create 2 focus groups with public of Casa da Música with cultural management experience and another focus group with public with no experience in managing cultural organizations. Finally, it was still necessary to evaluate if the variable cultural intrapreneurship exists in Casa da Música and how it works. In this way, a questionnaire was implemented among the middle managers and the case study employees.

Discussion of Results

The discussion of the results shows that in Casa da Música there is a strategic entrepreneurship model as explained in the chapter on methodology. In fact, all the participants demonstrate that this cultural organization, in its daily life, has a good performance which contributes to creating value for the community.

The five main variables of the model can also be identified in the different research techniques used.

According to the studied population, cultural management is reflected in the existence of the strategic plan of Casa da Música, in the constant concern for the economic and financial sustainability of that cultural equipment and by the practice of participatory management of all the members in the management process.

Although it is possible to identify three levels of its implementation (respectively, strategic planning, tactical planning and operational planning), all planning activity is the responsibility of top managers. This is justified by the level of decisions that need to be made and by the fact that its action involves activities such as defining mission and objectives, strategic analysis and diagnosis, identification of alternative strategies and formulation of strategy, implementation, feedback and control. All the populations mention that exists a "business leadership" and a "downlink communication", despite the invitation to participate in defining the action plan, vision, mission and tangible products.

Besides the concern about the compliance with the strategic plan, there is also a concern about economic and financial sustainability. This is visible in the comments of senior managers and managers when they refer to better resource utilization and self-financing; of founders and patrons when they refer to the consumption of resources or indicators of efficiency and effectiveness and the employees and middle managers when they mention the concern with productivity, efficiency and effectiveness. In another perspective, and in the opinion of the public, with and without management experience, and of the founders and patrons, there is an incorrect appreciation (profitability) of the spaces of the building.

Cultural management in Casa da Música is also visible because it is recognized the existence of a practice of participatory management among all the members in the process to manage. In fact, top management refers the constant appeal to the participation of the employees in the elaboration of the strategic documents and publics refer the constant concern of the employees to provide a good service. On the contrary, publics with experience in cultural management refer the "eucalyptus effect" of Casa da Música, that is to say, it absorbs all the cultural offerings around, not inviting participation in joint works.

As for cultural entrepreneurship, in understanding the groups that participated in this study, it can be seen in the profile of manager, in the profile of entrepreneur and in the existence of an entrepreneurial culture in Casa da Música.

All the groups in analysis identify these characteristics in the profile of the manager of Casa da Música in a more or less pronounced way. Thus, concern for compliance with the principles of organization, management, adaptation to change are regular references in their discourses, while freedom, autonomy and citizenship emerges from some of the texts, regardless of the group under analysis. In addition, they mention that Casa da Música has a "tremendous" program that strives to work with a great diversity of musical typologies but does not invite the other houses of the city of Porto to work together.

The groups participating in this study identify the profile of the manager of Casa da Música more as a business manager and less as a cultural manager. He/she is characterized as being assertive, motivating, critical, serious and ambitious. Despite this, top managers and managers recognize the need for this profile to be able to match technical knowledge of music with technical management skills.

In the same way, they identify the cultural entrepreneurial profile more in the directors and managers than in the founders and patrons. However, all the entrepreneurial action conducted by the founders and patrons at the semi-annual meetings to approve the report and plan of activities, as well as the presentation of suggestions to the management strategies presented at those meetings, suggest a contrary opinion.

The entrepreneurial culture is also one of the variables of cultural entrepreneurship and, according to the participants, it has a double role. On the one hand, it supposes knowing how to launch new projects with autonomy, capacity to take risks, responsibility, intuition, ability to project abroad and ability to react and solve problems. On the other hand, it also means being able to conduct other projects with the same spirit of innovation, responsibility and autonomy.

In the understanding of the groups that participated in this study, cultural intrapreneurship manifests itself in the driving factors, intrapreneur profile and attributes of the profile.

At the level of the driving factors of intrapreneurship, top managers and managers and founders and patrons refer the concern to involve employees in Casa da Música practices. Similarly, senior managers and managers emphasize the feedback of this performance given by the directors and by the founders and patrons speak of an appeal to the responsibility of these heads. These assertions are partly confirmed by employees and middle managers, as it is verified that, regardless of the position they occupy, they are responsible for management tasks, showing that they have a great capacity to manage these tasks. However, the autonomy to do so is limited, on the one hand, by the chief executive officer and on the other hand by the directors.

As for the intra-entrepreneurial profile of Casa da Música's collaborator, it manifests itself in job satisfaction and the quality of organizational performance. Satisfaction with the work of the collaborators and middle managers is emphasized by the founders and patrons when they refer to the satisfaction that they express in working with culture. Likewise, it is pointed out by the founders and patrons and by the audience with no experience in cultural management, when they refer to motivation and commitment, job satisfaction and identification of employees with the organization. The quality of organizational performance from the perspective of founders and patrons is visible in the “good technical and communicational performance” and, from the perspective of the public, in the “good service” and “effective management of audiences”.

Among the attributes of the profile, top managers and managers confirm to appreciate in the collaborators and intermediate bosses, characteristics such as: “being ambitious”, “innovative”, “creative”, “problem solving”, “aligned with strategy”, “responsible” and “proactive”. Likewise, employees and intermediate directors are called “quite innovative”, “very creative”, characteristics that are once again complemented by the qualities of the intrapreneur profile of “sensitivity” and “imagination”. At this level of the attributes of the intrapreneur profile, employees and middle managers indicate the importance of being “very open to change” (52.3%), while top managers and managers propose that they should be “proactive”. Finally, while directors and managers consider as an attribute of the employee’s profile “to have an exemption from the schedule”, the employees “consider a fair amount of time”.

Another variable of the model presented in this study is the performance improvement. In fact, employees recognize that Casa da Música has improved its performance (77,3%) and the contribution to this has been given by those collaborators (47%). This is present in the cultural management’s, cultural entrepreneurship’s and cultural intrapreneurship’s performance indicators.

The cultural management performance indicators identified are: national creation (identified by directors and top managers), internationalization, quality of programming, good functioning and service, quality of the brand and facilitator of the artist/public proximity (identified by the public with and without experience in cultural management). In another way, 47.7% of employees and middle managers speak of “maximizing the number of visitors” (47,4%) and of “cultural offer maximization” (43,2%).

The cultural entrepreneurship performance indicators identified are: innovation, creativity (recognized by top managers and founders) and absence of “artistic freedom” and “entrepreneurial freedom” compensated by a creative position performance of its functions (identified by middle managers and employees).

The cultural intrapreneurship performance indicators identified are: collaborators with competences composed of a set of behaviors/actions that the individual performs in favor of organizational performance (e.g. according to the top manager employees shoud be “ambitious”, “innovative”, “creative”, “willing to learn”, “have free time”, “cool”, “aligned with strategy”, “solve problems”, “effective and efficient”, “proactive”, “responsible” and have “passion for the project”). On the other hand, employees and middle managers mention autonomy (43,2%), motivation (59,1), relationship with peers (72,7%), commitment (50%).

Finally, and according to the initial assumption of this paper, all participants in the study confirm that Casa da Música creates value, both for the external community and for the internal community. They also confirm that value creation is a consequence of the indicators of good performance mentioned above.

In response to the question of how improving Casa da Música’s performance contributes to its creation, the results were unanimous: this cultural equipment contributes to the democratization of culture, for cultural tourism and for educational services, whose mission stands out in relation to the other cultural organizations of the city.

Conclusion

Data processing and consequent discussion of the results provides confirmation that the strategic entrepreneurship is something to be followed in times of constant change and whether it intends to articulate the problems of the external and internal environment.

Initially strategic entrepreneurship was seen as the best concept to summarize the marriage between two important realities which should coexist in contemporary cultural organizations: strategic management and entrepreneurship. However, this just makes sense when looking the external environment of cultural organizations. This means that if we want the machine to work in its best conditions it is necessary not to forget the internal environment or to promote cultural intrapreneur profiles and attributes. With this, the employees and middle managers will seek to become intrapreneurs; to manage their tasks at the cultural organization as it was their own business. When this is achieved, we have co-workers who are happier at work, more innovative, more creative and the connection between internal and external environment is done.

Related to this conclusion is another one which says that since strategic entrepreneurship should articulate two types of environment, then it should also include their variables. Therefore, good performances and consequent value creation are desirable when strategic entrepreneurship connects the three variables at the same time, respectively cultural management, cultural entrepreneurship and cultural intrapreneurship.

Like all research, the present paper has presented some limitations, namely: the low level of responses to the questionnaires by the participants, the lack of studies proving that the organizational model of the case study (foundation) encourages strategic entrepreneurship and the fact that the present research paper was developed in a period of great change and international impositions on public funding, does not allow us to perceive if the currently proposed model is appropriate only in situations of extreme turbulence or in countries in a situation of financial rescue.

Therefore, and as a final conclusion, clues are indicated for future research.

In the case of limitation number one, a clue for future research will be set for copying this questionnaire by a greater number of cultural organizations in order to subsequently assess the metric characteristics (validity and fidelity) of the instrument and to carry out finer and more rigorous statistical analyses, namely through regression analyses, allowing us to understand which are the predictive factors for the improvement of organizational performance.

For limitation number two, a clue will be set for future research to check whether the organizational model of foundation positively conditions the work of cultural organizations.

For limitation number three, a clue for future research will be set to conduct similar studies in other countries to determine whether or not the categories now being raised correspond to the Portuguese external environment or to a specific period of crisis controlled by a program called Troika.

References

Assembleia Geral das Nações Unidas. (2014). *Objetivos do Desenvolvimento Sustentável*.

Carvalho, J. M. C. and Filipe, J. C. (2006). *Manual de estratégia: conceitos, prática e roteiro*. Lisboa: Edições Sílabo.

Comissão Mundial sobre o Meio-Ambiente e Desenvolvimento. (1991). *Nosso Futuro Comum*. Rio de Janeiro.

Council of the European Union. (2018). *Proposal for a Council Recommendation on Key Competences for Lifelong Learning – Adoption*. Brussels.

Devereaux, C. (2009). Practice versus a discourse of practice in cultural management. *The Journal of Arts Management*, *Law and Society,* 39(1), 65-72.

DiMaggio, P. J. (1982). Cultural entrepreneurship in nineteenth-century Boston. *Media, Culture and Society*, 4, 33–50.

DiMaggio, P. J. (1986). *Nonprofit Enterprise in the Arts: Studies in Mission and Constraint*. New York: Oxford University Press.

Essig, L. (2015). Means and Ends: A Theory Framework for Understanding Entrepreneurship in the US Arts and Culture Sector. *The Journal of Arts Management, Law, and Society*, 45(4), 227–246.

Frey, B. S. (2005). *What values should count in the arts?: The tension between economic effects and cultural value.* Zurich: Center for Research in Economics, Management and the Arts (CREMA) & University of Zurich.

Hitt, M. A., Ireland, R. D., Camp, S. M. and Sexton, D. L. (2001). Strategic Entrepreneurship: Integrating Entrepreneurial and Strategic Management Perspectives. In: M. A. Hitt, R. D. Ireland, S. M. Camp, and D. L. Sexton (Eds.), *Strategic Entrepreneurship: creating a new integrated mindset* (pp. 1–16). Malden: Blackwell Publishing.

Hitt, M. A., Ireland, R. D., and Hoskisson, R. E. (2011). Strategic Entrepreneurship: Creating Value for Individuals, Organizations, and Society. *Academy of Management Perspectives*, 25(5), 57-75.

Hitt, M. A., Ireland, R. D., Sirmon, D. G. and Trahms, C. A. (2011). Strategic Entrepreneurship: Creating Value for Individuals, Organizations and Society. *Academy of Management Perspectives*, *25*(2), 57–75.

Ireland, R. D, Hitt, M. A. and Sirmon, D. (2003). A Model of Strategic Entrepreneurship: The Construct and Its Dimensions. *Journal of Management*, 29, 963-989.

Kuratko, D. F. and Audretsch, D. B. (2009). Strategic Entrepreneurship: Exploring Different Perspectives of an Emerging Concept. *Entrepreneurship Theory and Practice*, 33(1), 1–17.

Mateus, A. (2010). Relatório final: o sector cultural e criativo em Portugal, estudo para o Ministério da Cultura, Augusto Mateus & Associados – Sociedade de Consultores. URL: www.portaldacultura.govol.pt/.../Imprensa/SCC_SumEx.pdf.

Mazzeil, M.J. (2018). Strategic entrepreneurship: Content, process, context and outcomes. *International Entrepreneuship Management Journal*, 14(3), 657-670.

Mendoza-Abarca, K. I. and Mellema, H. N. (2016). Aligning economic and social value creation through pay-what-you-want pricing. *Journal of Social Entrepreneurship*, 7(1), 101-125.

Porter, M. E. (1980). *Corporate Strategy: Techniques for Analysing Industries and Competitors*. New York: Free Press.

Pinchot, G. (1985). *Intrapreneuring: Why you don't have to leave the corporation to become an entrepreneur.* New York: Harper & Row Publishers.

Pinho, M. I. (2018). Strategic Entrepreneurship: Model Proposal for Sustainable Cultural Organizations in the Post-Troika. WASET, published in the annals of *ICACM 2018: 20th International Conference on Arts and Cultural Management*. Miami: EUA.

Pinho, M. I. (2014). *O Empreendedorismo Estratégico como Fator de Melhoria de Desempenho de Organizações Culturais. Estudo de caso – a Casa da Música*. PhD Thesis.

Pratt, A. C. (2009). The creative and cultural economy and the recession. *Geoforum*, 40(4), 495-496.

Goldberg-Miller, S. B. D. and Yan, X. (2018). Arts Entrepreneurship and Cultural Policy Innovation in Beijing, *A Journal of Entrepreneurship in the Arts*, 7(1), 23-47.

Throsby, D. (2006). *Handbook of the Economics of Arts and Culture.* V. A. Ginsburgh and D. Throsby (Eds.). Amsterdam: Elsevier.

Throsby, D. (2011). *Looking ahead: challenges to the arts, culture, management and policy in the next 20 years*. Sidney: Macquarie University, AIMAC.

Towse, R. (2010). *A Textbook of Cultural Economics*. Cambridge: Cambridge University Press.

Tsai, C. and Lei, H.-S. (2016). The Importance and Satisfaction of Collaborative Innovation for Strategic Entrepreneurship. *Eurasia Journal of Mathematics, Science & Technology Education*, 12(3), 569-582.

Carmen Salgado Santamaría[34]
Mercedes Zamarra López[35]
María José Cavadas Gormaz[36]

UNIVERSITY RADIOS IN SPAIN INFORADIO: MANAGEMENT AND PROGRAMMING MODEL

Preliminary communication

Abstract

The digital age and the media convergence have led to the break-up of the traditional space-time added value for broadcasters and users of radio through the convergence of the different platforms for the distribution of sound content promoted by digital communication technologies: Internet, social networks, and mobile devices.

In this communication, we will present the three models of management of university stations that exist in Spain, although we will put special emphasis on the model of the Complutense University of Madrid, the Faculty of Information Sciences, INFORADIO, which is part of the Association of University Radio Broadcasters.

To carry out this study we selected the quantitative methodology based on random samples, based on content analysis. It is established that this programmatic model serves as a platform for students to apply the skills and knowledge acquired in the training of students at the Faculty of Information Sciences.

The multimedia dimension and the broadcasting capacity of these stations have dethroned the classic paradigm of radio communication based on sound language, to become a multimedia communicative model in which the image plays an essential role in the production of radio-promoted transmedia content. A new model emerges, university radio stations, for a new network of digital communication.

Keywords: university radios, Internet, digital convergence, education, webcaster, social media, mobile telephony

34 Faculty of Information Sciences, Universidad Complutense de Madrid, carmensalgado@ucm.es

35 Faculty of Information Sciences, Universidad Complutense de Madrid, mzamarra@ucm.es

36 Faculty of Information Sciences, Universidad Complutense de Madrid, mcavadas@ccinf.ucm.es

Introduction

There are several communication experts (Ortiz, 2011) who agree in recent years that the digital age and media convergence have led to the disruption of the time and space axis. That issue had always been a reference for the structure of the radio system until the emergence of a new mode of transmission promoted by digital technology.

Digital technology adds value to broadcasaters and users of the radio through the convergence to different platforms of audio content supported by digital communication technologies: Internet, Smartphone, social networks, androids and others devices. The traditional Hertzian waves share space with these new radio distribution systems based on "streaming" or podcasting (Salgado and González, 2009). Precisely it is the "streaming" or radio on demand that are changing the way of understanding the distribution of sound content. Along with them, other hybrid forms of radio have been incorporated into the offer of sound content, as the first years of the century followed. This is a new radio dimension – some authors have called it "post-radio" (Ortiz 2017) which offers added value to traditional radio broadcasts.

One of the most developed things in recent years is the offer of websites of the stations in which, in addition to offering their live broadcasts or "podcasts" of their programming, they provide the audience with valuable information and services added: schedule of services, specifics areas for the major programmes of the chain, access to sound archives of the station and participation channel (forums, blogs, chat, interviews, blog) among others. These are called radio-web portals and webcasters. It is in this new technological scenario that Spanish university stations should be framed. Today. It is in this new technological framework where Spanish university radios have found their niche (Ortiz Sobrino, Salgado and Cavadas, 2014).

University Radios on the Internet

Spanish university radios use Internet as the main platform for the distribution of their content. In this sense, you can find different models of exploitation of Internet as a tool for broadcast programmes. In a paper submitted to the International GRER (Groupe de Recherches et d'Etudes sur la Radio), a conference held in Strasbourg in 2014, it is explained that there are 3 different types of campus radio stations (Ortiz, Salgado and Cavadas, 2014).

1. Internet as a web of direct access to the programming of the station in real time in an exercise of "simulcasting" with the FM broadcast. This has been the first contact of the university radio stations with the new media promoted by this network of networks.
2. Internet as radio web on-demand, as a platform that offers the possibility to design a programme adapted to each user/listener in which each of them actively participates in the search for the desired content, being able to rescue them at any time. In short, through waves or in streaming, an additional file download service is added to the real-time broadcast to break through any time or space barrier. Every listener can actively participate in searching for the content that interests them, being able to listen at any time. So, to the real-time broadcast, in "streaming", an extra file download service is added with the aim of breaking down any time or space barrier. This on-demand modality of content is currently adopted at basically all Spanish university radios.
3. Finally, Internet as a webcaster, designed to broadcast and to be listened in the digital world provided by the Internet, social networks and the next generation telephony.

The low cost of production and broadcasting through Internet, mobile phones and social networks have turned these platforms into very suitable broadcasting systems for university radios stations, that in the Spanish case has a very limited budget

University Radio Stations in Spain

Since the last decade of the twentieth century, the Internet and digital technology have helped university radios in Spain become not only new expansive mass media, but also training centers for future radio communicators and journalists.

The digital convergence has improved the expressive dimension of university radio stations, as well as their production and transmission capabilities.

The revolution of "social media" as a tool for interaction and distribution of audio content, the emergence of phenomena such as "tagging" or "podcasting", and the possibilities of broadcasting and participation offered by the Internet or mobile telephony, have become territories of experimentation for this type of station. The primary objective of these university radio stations is to simultaneously provide students and researchers of mass mediaa with a medium information and a media of formation and training of future communicators.

In short, the students can perform radio productions in a similar work environment that they will encounter when they enter the conventional labor market. University radio is an essential training ground for experiencing new languages, new content and new forms of sound production, as a communicative alternative to traditional Hertzian radio stations. We are witnessing the birth of a new dimension of radio, unknown until very recently in Spain, whose trigger has been the universalization of production and broadcasting systems fostered by digital convergence.

In Spain, there are different managements models of university radios:

1. Radio stations managed by communication students and funded by the University under the supervision of a teacher who coordinates the broadcast. Inforadio, in the Complutense University of Madrid. http://inforadioucm.blogspot.com.es/
2. Radio stations managed by students whose university does not offer communication degrees but however supports them. Uniradio from Huelva. http://uhu.es/uniradio/
3. Radio stations from the National University of Distance Education (UNED) through the National Radio of Spain (the state public radio) with its own budget and management autonomy. http://portal.uned.es/portal/
4. Radio stations promoted by student associations and university partnership completely independent of the university both in terms of budget and orientation. University College

Inforadio: The Complutense University radio station

The Faculty of Information Sciences continued with its university radio experience with the school-workshop "Radio Complutense" in 1994, a radio station which was coordinated by Complutense University in conjunction with Radio Nacional de España. His broadcast on the dial 107.3 FM ended up being cancelled due to the fact that it was interfering with the Moncloa Palace, seat of the Presidency of the Spanish Government and the official residence of the President of the Spanish Government, owing to its physical proximity to the faculty.

The station's career path was interrupted in 2007, resuming its activity two years later, in 2009, with the support of the Faculty of Information Sciences with the primary objective that the current students of this Faculty – Journalism, Audiovisual Communication and Advertising and Public Relations – have the necessary means in order to carry out their internship and supply them with a vehicle to transmit information, opinions and scientific dissemination.

After relaunching the project in an exciting scene but with several technical scarcities which hindered its first steps, this university radio started online emission in October 2009, its first news bulletin at 1:00 p.m. along with a magazine in its afternoon schedule. Later on, the equipment of the space was updated and the majority of its technological structure was renewed, which established in the end a new base of this station; moreover, a change in its name occurred due to a play on words, in which the terms "information" and "radio" were involved, leading up to the name Inforadio. A more continuous broadcasting schedule was created from 9:00 a.m. to 8:00 p.m. and at a night it was emitted once more. Eight-hour radio listings included a wide and diverse programming – altogether 28 spaces – with entertainment, information, culture, sports, university, new technologies, music, films, interviews programmes and much more.

In 2011, Inforadio joined the Spanish University Radio Stations Association/ (ARU) and its constituent assembly was celebrated at the Faculty. At this meeting, the statute was approved and the Management Board was elected, so as to coordinate its first stages throughout committees composed of different radio representatives. Through these activities, segments related to institutional and international networking began, as well as the creation of a system for the exchange of experiences, training and certain content associated with the origination and scientific dissemination.

On the occasion of the Faculty of Information Sciences' 40^{th} anniversary, in March 2012, Inforadio organised a public broadcast which consisted of a 60-hour uninterrupted programme – for two and a half days – an event that provided visibility with a high-flying strategy; the world's longest radio with the purpose of achieving a Guinness World Record. It is a dynamic and fresh programme and at the same time a great experience for the two hundred students who got involved in its production. Two students took part in it, a fourth-year journalism student and a blind sports journalist who, under the supervision of a doctor, were able to meet the requirements which included speaking once every minute, music not exceeding six minutes or resting no more than five minutes per hour.

Each course convenes about one hundred and fifty practical scholarships that allow the student to participate in 100-hour practical workshops to implement different aspects such as news editing, podcast, live programmes, writing techniques, production of radio programmes, completion of advertising pieces and introduction to promotional marketing.

In order to belong to this university radio, each course scholarships and internships are called; for instance, during this academic year more than one hundred and fifty vacancies have been offered to the students. The Complutense University radio scholarship consists of a practical workshop with an estimated length of one hundred hours in which certain skills will be put into practice such as editing news, podcasts, fulfilment of live programmes, writing techniques, production of radio programmes and pieces of advertising and introduction to promotional marketing. The registration deadline is made in September through an online questionnaire which develops the application form and where a copy of the academic record can be submitted; students can also indicate their thematic priorities in order to facilitate programme sharing. Upon completion of their internships, students will be able to validate these with three ECTS credits, except for the first-year students, who receive a certificate that takes into account the hours they have spent in their respective programmes.

Inforadio is directed by the Dean's Delegate who coordinates, supervises and defines programme guidelines, as well as everything related to the management of a station. It has a hierarchical structure of coordinating students responsible for the organization and control of the correct functioning of all programmes, administer studies, schedules and manage the programming grid. They also support the training of new students who join the radio to edit news, podcasts and live programmes, and supervise and propose new projects promoted by both the coordinators and the students themselves who prepare the radio content.

The proposal will be taken to a pilot programme and the coordination crew together with the Dean's Delegate will evaluate it according to several quality criteria of the given content; once a programme is approved, this pilot programme can be broadcasted within the InfoRadio's programming or even without being programmed in a schedule it can be put on the air in the channel.

This radio is "the radio of the students and for the students" with a quota of three hundred students per year and which was created with the aim of enabling students of Journalism, Audiovisual Communications and Advertising and Public Relations to acquire knowledge of the radio and become familiar with it; moreover, it is expected to inform the university community about various research and extracurricular activities such as cultural, sports, environmental and solidary ones, which are developed whitin this educational institution.

The most important question about Inforadio is characterised of the approach that Complutense University provides to its environment: it is a pedagogical mission to prepare and train students, be competent to transfer the theoretical content learned in class to a similar situation that the graduates will face in the labour market. Thereby, InfoRadio is an intermediate step between the classroom and the job. Working in a team, getting used to the radio station, knowing precisely how to elaborate a radio programme or learning skills and concepts of broadcasting, both live and deferred, are some of the abilities that students will have to develop and foster during their respective radio career. The university radio offers students the opportunity to experience first-hand the feeling of the microphone. A once-in-a-lifetime internship opportunity has enabled thousands of students of this Faculty to go through the studios of this radio, and many of them turned into communication professionals. In addition to being used as a learning for the students, it is as well a platform for researching radio formats and expressing the knowledge and opinion of the Complutense community.

InfoRadio is an online platform that enables the progress of the university students who take part in it in order to explore, be informed, have room for their opinions, get used to the radio and its broad ways of working in it and expand their knowledge. In short, it allows the students to be in touch with what can be one of their career opportunities when they finish their university education at the Faculty of Information Science.

The programmes are mostly in a magazine format, but as it has been already mentioned, this radio was born with the purpose of encouraging research and testing new radio formats so that hybrid radio genres have been generated. This independence encourages initiative, freedom of expression/freedom of speech and the Faculty of Information Sciences.

Currently the Complutense University's radio, InfoRadio, is distinguished for its varied programming and it is considered one of the most important and influential in Spain, since hundreds of communication students go through its microphones either as an academic requirement in subjects dedicated to the radio information or as a professional experience in radio.

Inforadio Programming Identity

The broadcasts of this university radio start at 11:00 a.m. on the daily schedule, Monday through Friday and end up at 1:15, while on the weekends they start at 10:00 a.m. and end at 24 p.m. The broadcasting of this radio channel follows a linear programming, a certain amount of shows are emitted live from studio 101 primarily equipped for this aim; however, there are others which are pre-recorded and are ready to be broadcasted at the scheduled time of the programme any day of the week, even if it does not belong to a school day, both the radiocast through its website inforadioucm.es and its audioblog inforadioucm.blogsport.com or even the use of podcasting platforms such as iVoox and iTunes.

The morning programme that lasts from 11:00 a.m. to 1:00 p.m. is "The Other Morning" ("La Otra Mañana"), a morning magazine in which all the national and international, music, cinema, television, series, history science and odd sports hot news are highlighted.

Regarding InfoRadio's information service, we can find in the morning schedule the "Bulletins" ("Boletines") at 10:00 a.m., 11:00 a.m. and 12:00 a.m. and the half an hour lasting programme "13 hours" ("13 Horas"), and "6:00's Feature" ("Crónica de las 6") within the afternoon schedule. Tuesdays at 06:30 p.m. in "Something Else" ("Algo Más") we would be able to find the room for international issues/affairs.

We can find sports programmes in "The Grandstands" ("El Graderío") from 1:30 p.m. to 2:00 p.m., setting aside one weekly show on the world Tuesdays at 8:00 p.m. in "The Grandstands Motor" ("El Graderío Motor"). Likewise, in the guide/schedule/programming we find sports half-an-hour microspaces at 6:30 p.m. except on Tuesdays.

The music broadcast is localised in two shows with the same timetable (at 2:30 p.m.) but in two different days, Tuesdays and Thursdays; "Rapper's Delight" (Hip Hop) and "InfoHits" (best hits). With a one hour lasting and in the same day, Fridays, we can find "Indiependízate" (emerging music bands) from 9:00p.m. o 10:00 p.m. and "Ihard Radio" the electronic music magazine (Hard Dance) from 11:00 p.m. to 00:00 a.m.

Entertaining and humour programmes are found in "There is someone there" ("Hay alguien ahí") from 3:00 p.m. to 5:00 p.m., "Creatures 2.0" ("Criaturas 2.0") at 5:00 p.m. and with a weekly broadcasting "I think, Therefore radio" ("Pienso, Luego Radio") on Wednesdays from 8:00 p.m. to 9:00 p.m. and "You know" ("Que Lo Sepas") on Thursdays from 8:30 p.m. to 9:30 p.m., National Award for the Best University Radio Programme 2018 awarded by the Spanish University Radio Stations Association (ARU) in the category of best radio editing.

The space dedicated to interviews to the main Spanish journalists is located every Thursday at 7:00 p.m. in "The Fourth Programme" ("El Cuarto Programa").

The information about the university is taking part in several shows, "Complutenses around the world" ("Complutenses x el mundo"), self-produced and giving voice to former students of Complutense University, on Mondays from 8:00 p.m. to 9:00 p.m. The Spanish University Radio Stations Association (ARU) "ARU news bulletin" ("Informativos ARU"), to which InfoRadio belongs to, is weekly broadcasted on Fridays at 11:00 p.m.

"Infogender" is a weekly show on Thursdays from 9:30 p.m. to 10:00 p.m. which offers the information from a gender prism which favours/boosts multiple visions of the same event. With a European topical theme, the programme "Europe at night" ("Europa de noche") is held on Mondays at 10:00 p.m. "Relatable" is the magazine with informative debates on Wednesdays from 00:00 a.m. to 01:15 a.m.

Regarding TV spots and the seventh art, one can list film programmes "Phi Effect" ("Efecto Phi"), Tuesdays from 10:00 p.m. to 00:00 a.m. and "Moments of Cinema" ("Momentos de Cine"), which also deals with TV series themes, closing Wednesday's programming from 10:30 p.m. to 00:00 a.m.

Table 1. Daily InfoRadio programming
Source: Own compilation

Time	Monday	Tuesday	Wednesday	Thursday	Friday
10:45	First hour	First hour	First hour	First hour	First hour
11:00	The other morning (la otra mañana)	The other morning (la otra mañana)	The other morning (la otra mañana)	The other morning (la otra mañana)	The other morning (la otra mañana)
13:00	13 Hours	13 Hours	13 Hours	13 Hours	13 Hours
13:30	The grandstands (el graderío)	The grandstands (el graderío)	The grandstands (el graderío)	The grandstands (el graderío)	The grandstands (el graderío)
14:30	Rapper´s delight	Infohits	Rapper´s delight	Infohits	Rapper´s delight
15:00	There is someone the (hay alguien hay)	There is someone the (hay alguien hay)	There is someone the (hay alguien hay)	There is someone the (hay alguien hay)	There is someone the (hay alguien hay)
17:00	Creatures 2.0	Creatures 2.0	Creatures 2.0	Creatures 2.0	Creatures 2.0
18:00	6:00 Feature (crónica de las 6)	6:00 Feature (crónica de las 6)	6:00 Feature (crónica de las 6)	6:00 Feature (crónica de las 6)	6:00 Feature (crónica de las 6)

18:30	Sports	Something else (algo Más)	Sports	Sports	Sports
19:00				The 4th programme (el 4º Programa)	
19:30					
20:00	Complutense around the world (complu x El mundo)	The granstands motor (e.G. Motor)	I think, therefore radio (pienso, Luego radio)		
20:30				What you know (que lo Sepas)	
21:00					Indiependízate
21:30				Infogénero	
22:00	Europe at night (europa de noche)	Phi effect (efecto phi)			Ihard radio
22:30				Cinema moments (momentos De cine)	
23:00					Aru news bulletin (informativo aru)
23:30					
00:00			Relatable		
00:30					
01:00					
01:15					

On the weekend, this radio stays awake and gets up a little earlier, starting an hour earlier (at 10:00 a.m.). The evening programmes which are in charge of closing these two days, Saturday and Sunday, do not exceed the day time, ending their radio broadcasts at 00:00 a.m., thus they cover all the areas of reality that may be relevant, specially to university students. The online broadcast which is recorded and carried out by the students during the school days is pre-recorded, leaving the programmes ready to be broadcast at the scheduled time on the programming using streaming. All these shows generate a weekly podcast which is uploaded to iVoox and iTunes.

Within its broadcast, several programmes from the catalogue are also present during the programming/schedule from Monday to Friday; the length is between an hour and a half and two hours. On Saturday, the broadcast starts with "Complutenses around the world" ("Complutenses x por el mundo") from 10:00 a.m. to 11:00 a.m. The cultural, entertainment and humour programmes are present in "The Trendys" ("Las Trendys") at

11:00 a.m. and in “I Think, therefore radio” (“Pienso, luego radio”) from 2:00 p.m. to 4:00 p.m. In the night time slot, “Menudo Quilombo” takes place at 9:30 p.m. with current issues/affairs through report.

Media issues – radio, television and newspapers – are featured in “Media War” (“La Guerra de los Medios”) at 12:00/midday. The space for TV, shows and cinema is held in “Curtain and Start from Scratch/Clean Slate” (“Telón y Cuenta Nueva”) at 8:00 p.m. The one and only gastronomic/food show in which culinary secrets are uncovered is “Eat and Count” (“Comer y Contar”) at 2:00 p.m. on Saturday.

The InfoRadio’s musical catalogue on Saturdays are “Infohits weekend edition” (weekly hits) at 3:00 p.m. and “Ihard Radio” (Hard dance) which closes the day’s broadcast at 00:00 a.m. The international news appears in “Something else” (“Algo Más”) at 4:00 p.m. and “Euroconection” (“Euroconexion”), the retransmission of programmes carried out by students from university radio stations, organized by the Spanish Information Office in the European Parliament from 2:00 p.m. to 3:00 p.m.

On Sunday, “The Clapperboard” (“La Claqueta”) opens at 11:00 a.m., each programme has a specific topic related to the cinema with different sections depending on the genre. The styling world in “My Fashion” (“My Moda”) presents the latest programme on catwalks, collections, signatures and influencers at 12:00/midday and touristic journalism from 1:00 p.m. to 2:00 p.m. in “Ways of Travelling” (“Maneras de viajar”) where the hosts speak about the city and the country, in order to get to know the culture from all over the world. With the same two-hour duration, the “Infohits weekend Edition” airs at 3:00 p.m. and an interview conducted in “The Fourth Programme” (“El Cuarto Programa”) at 5:00 p.m. The show dedicated to the information on the scientific dissemination of the Complutense University on this day is “Schrödinger’s zoo” (“El Zoo de Schrödinger”) from 7:00 p.m. to 8:00 p.m., which is followed by “Moments of Cinema (“Momentos de cine”) from 8:00 p.m. to 9:00 p.m. The broadcast continues with “Rock without manners” (“Rock sin maneras”), Sunday’s music space of an hour and a half and “Relatable” at 11:00 p.m. with closures of the weekend schedule/programming on InfoRadio.

Table 2. Weekend radio programming
Source: Own compilation

Time	Saturday	Sunday
10:00	Complutense around the world (complu x El mundo)	The clapperboard (la claqueta)
10:30		
11:00		
11:30	The trendys (las trendys)	
12:00		
12: 30	Media war (la guerra De los medios)	My fashion (my moda)
13:00		
13:30		Ways of travelling (maneras de viajar)
14:00		
14:30	Eat and sing (comer y contar)	
15:00		
15:30	Infohits weekend edition	Infohits weekend Edition
16:00		
16:30	Something else (algo mas)	
17:00		
17:30	Euroconnection (euroconexión)	The 4th programme (el 4º Programa)
18:00		
18:30		
19:00		
19:30	I think, therefore radio (pienso, Luego radio)	Schrodinger's zoo (el zoo de Schrodinger)
20:00		
20:30	Curtain and start from scratch/clean slate (telón y Cuenta nueva)	Cinema moments (momentos De cine)
21:00		
21:30		
22:00	What a quilombo (menudo quilombo)	Rock sin maneras (Mdv)
22:30		
23:00	Ihard radio	Relatable
23:30		

In the weekly ranking of the most listened podcasts, according to the activity generated by all the audios during the previous week of iVoox, the programmes of this university radio, obtain the following results:

Programme/Show	Ranking position	Programme/Show	Ranking position
El Graderío Motor	6685	Algo más	25746
Hay alguien ahí	9210	Crónica a la Seis	27579
La Claqueta	12029	Las Trendys	30693
Telón y Cuenta Nueva	14469	My Moda	30809
El Graderío	14644	Comer y Contar	31095
Momentos de Cine	15566	Efecto Phi	32602
InfoHits	16623	Infogénero	32765
Servicios Informativos (mañana)	16707	Relatable	36092
Pienso, Luego radio	18088	Indiependízate	36132
Euroconexión	19071	La Otra Mañana	36478
El zoo de Schrödinger	20816	Maneras de Viajar	39000
Que Lo Sepas	21274	El Cuarto Programa	39965
Criaturas 2.0	22782	Rock Sin Maneras	40838
Europa de Noche	22884	Ihard.Radio	41358
Menudo Quilombo	24817	Informativos ARU	42542
Complutenses x el mundo	25540		

Source: Own compilation

Picture 1. Weekly ranking of the most listened to podcasts

Analysis of Broadcast Programming

Due to the vast and diverse InfoRadio's broadcast programming, being it the reservoir of programmes in which university students acquire their professional skills, the real scenario in which they will develop professionally on the radio is being reproduced; meeting the information needs of the university community and the scientific dissemination needs of researchers in research departments and centres from the Complutense University and other universities.

Some of the broadcasts describing the highlights during the randomly selected week of March 2019 have been selected for the analysis, in particular the programming of the school days held from Monday 25 March to Friday 29 March 2019.

The methodology used for this research has been empirical work. In the process of data collection, the technique of individual, simple and direct observation of the broadcast programming of the station that composes the sample has been used for the purpose of determining the development of the programmes. In the first stage, an approximation of each of the programmes collected in the sample was performed in order to determine the type of format, length, periodicity, and theme.

Monday 03/25/2019

In Monday's sport section of the "The Granstands" highlights were Euro 2020, 1/2/3, Endesa and NBA Leagues.

The 1:00 p.m. information sheet dealt with the national political news about the possible deal between PP, Cs and Vox for the general election. As for the international sphere, the main news was the alleged conspiracy between Donald Trump and Russia, Brexit and Theresa May's promise of resignation and in the sports section, Spain will face the second commitment in the 2020 World Cup ranking.

In the programme "The Is Someone There" ("Hay alguien ahí"), a trip to Seoul on a World Tour was started, a new section on philosophy "Lives in Black" ("Vidas en negro") was presented, and in the second hour, the candidate for the rector of the Complutense University of Madrid, Joaquín Goyache, was interviewed.

"The Grandstands Motor" ("El Graderío Motor") is only broadcast four times a month, that is to say, every Monday. Being this the last programme in March, they opened it with the Supersport 300 race of the Andalusian Motorcycle Championship. Other highlights included the victory of Efrén Llarena and Sara Fernández in the European Junior and the Sierra Morena Rally. Adding to those more current sports issues regarding Moto GP, formula 1 and Formula E.

Tuesday 03/26/2019

Tuesday's news bulletin at 1:00 p.m. covered national affairs such as the Spanish rejection to Mexico's request about its conquest and the Francisco Franco Foundation's (Fundación Francisco Franco) use of media to boost the image of the polica party Vox. As for the international high points addressed in Europe and South America: six German cities are in possible terrorist trhreat and the new energy blackout in Venezuela. The sports section reviewed the NBA.

In this Tuesday's "There is Someone There" ("Hay alguien ahí") the main issue were the Rector's Elections, interviewing the candidate Carlos

Andradas, current Rector of the University, during the second hour. Throughout the first one, cultural topics were discussed with the presentation of several books in its "Good Ink" ("De Buena Tinta") section; it continued with trends in cultural and leisure activities in the city.

This Tuesday the interview with Miss Cafeín was broadcast on the program "Infohits", in addition to giving the best summary of the hits of the previous week.

Wednesday 03/27/2019

In "The Grandstands"' sports section, we could find topics like Euroleague and NBA.

At 1:00 p.m., the news was related to the upcoming elections of the Complutense University Rector, together with the outstanding presentation of the candidacy of Carlos Andradas in the Orange Room of the Faculty of Information Sciences. From the rest of the news regarding the national section with political relevance the following stands out: PP demands the presidency before the proposal of Ciudadanos for a coalition government and in terms of the international sphere, there are seven options the British Parliament will vote on before the Brexit. The bulletin closes with the sports section, the considerable victory of Spain against Malta making our team the leader of the group.

The show "There is Someone There" ("Hay Alguien Ahí"), due to the World Theatre Day, closed its space immersing the listeners in a walk through his story full of anecdotes. The director of "El Barracón", César Gil, was interviewed and 1984 songs were discussed in the Curiosities section. Finally, a proposal for the alternative series "Stranger Things" and "Dark", both on the digital platform Netflix, was discussed.

Thursday 03/28/2019

On Thursday, "The Granstands" ("El Graderío") opened with the highlights of Miami Masters 1000, a review of the main European Leagues and moreover, features of the Euroleague and NBA were broadcasted.

At 13:00 p.m. the hosts dealt with several national pieces of news: Pablo Casado assures that Pedro Sánchez is at ease with the supposed fragmentation of the Spanish right, Minister Josep Borrell ends abruptly the interview in a German public television for considering the questions about Catalan Procés inappropriate. In the international sphere, the possible causes of Brexit in Germany and the shortage of medicines in April were discussed.

On Thursday, “There is Someone There” (“Hay Alguien Ahí”) talked about transsexuals in its LGBT section. In the second half of the programme, the special section of the day was carried out, “Nothing is in position” (“Nada está en su sitio”), where the hosts tried to explain what depression consists of, and the show ended with the current news about comics.

Friday 03/29/2019

This week's latest “The Granstands” (“El Graderío”) programme dealt with Santander League and 1/2/3 League; there were features about Euroleague and NBA and Moto GP and Formula 1.

The 1:00 p.m. information sheet, highlighted the national information about the third-grade prison of Oriol Pujol, and two topics in terms of international affairs: The British Parliament voted on the Brexit agreement for the last time and the Chavista regime suspends Juan Guaidó for 15 years. Finally, the highlights of the football derby in the sports section are: Barça- Espanyol and Getafe-Leganés.

On Friday, “There is someone there” (“Hay Alguien Ahí”) ended their weekly programming talking about the depopulation in Spain with an interview with the Coordinator of the Integral Development of the Northeast of Segovia. The second part of the programme, its cultural agenda, deals with the music of Federico García Lorca.

This Friday one of the programmes of Project Lyceum has been broadcasted – the initiative of the Achalay Association – which trains intellectualy disabled people, in collaboration with the Faculty of Education and Inforadio, where every two weeks they put into practice everything that they have learned in class.

The Importance of Social Networks

In regard to the InfoRadio's official website www.inforadioucm.es, get to know us, listen to InfoRadio, and contact us. InfoRadio's webpage has direct links to its social networks – Twitter, Instagram and Facebook

Picture 2. Webpage

- Facebook https://www.facebook.com/inforadiocomplutense/
- Twitter https://twitter.com/Inforadioinfo
- Instagram https://www.instagram.com/inforadio_ucm/

In Facebook, @inforadiocomplutense, the information is carried out by the faculty students and members of the radio crew in an accessible and impeccable way. The webpage contains publications and facilitates the delivery of messages, comments and chats, with a total of 9,658 followers who are up-to-date with the news and events held on the university radio. This profile has 2,880 likes.

Its Twitter profile has more than 3,000 followers, being thus far the university radio account with the most followers. The account @Inforadioinfo, since its creation in November 2012, has made a total of more than 9,658 tweets. It has a lot of activity; the university students receive tweets answering them almost immediately and it is also synchronized with the rest of the accounts of the Complutense University of Madrid. This Twitter profile acts as a strong background for the radio and acts as a positive force that adds value in terms of the information they provide to their listeners and the possibility of exchanging ideas in real time.

The young university students of this radio are 24/7 browsing on Instagram, @Inforadio_ucm. This Instagram profile was born with the aim of giving freedom to the InfoRadio crew to post photos of their everyday life, of the studios and their different spaces, events and recordings. It has only 1,035 followers and 161 posts in which the likes (519) are not very high.

Conclusion

The university radio, InfoRadio, is a form of communication which makes communication students involved in their broadcast environment, provides information, raises awareness about the problems of the university community in which it developed, and generates interactivity with the audience through its programming and social networks.

1. Taking into account the content analysis regarding its programming/schedule, the themes cover a wide range which include educational, scientific, informative, sports and social programmes, all related to the university environment.
2. The university radio has an impact on listeners. It is aimed at a large university community in which a part of it participates directly on the elaboration of its contents and social media. University radios would not succeed if it was not for the students and teachers' participation.
3. This public university radio is non-profit, its purposes are exclusively cultural and educational. It is financed by its university. University radios would not succeed if it was not for the students and teachers' participation.
4. The possibility of online transmission and by podcast is certainly an initiative that allows access to a larger audience. The web pages and social media of the university radio are constantly evolving, by uploading content and interacting directly with the listeners. There is definitely no doubt that the digital world, in which we nowadays live, favours university radio and has revolutionised this sector.

References

Casajús, L. y Vázquez, M. (2014). Los jóvenes prosumidores en la radio universitaria 2.0: un perfil en construcción. *EDMETIC*, 3.

Espino, C. y Martín Pena, D. (2012). Las TIC y las radios universitarias: hacia una nueva comunicación. In: C. Espino and D. Martín Pena (Eds.), *Las radios universitarias, más allá de la radio. Las TIC como recursos de interacción radiofónica*. Barcelona: UOC.

González Aldea, P. (2011). La radio en Internet: las webs de las cadenas analógicas tradicionales. In: M. A. Ortiz Sobrino and N. López Vidales (Eds.), Radio 3.0. Una nueva radio para una nueva era (pp. 89-121).

González, C. and Zamarra López M. (2018). Campus radio stations in Spain in the age of digital convergence. In: *New Creative Approaches in Social Sciences,* The Proceedings of CIL 2018: Fifth Edition of International Conference of Humanities and Social Sciences – Creativity, Imaginary, Language, Craiova, Romania, 24-25th May 2018. Editura SITECH Craiova.

Martín Pena, D. and Ortiz Sobrino, M. A. (Eds.) (2014). *Las radios universitarias en América y Europa*. Madrid: Fragua.

Ortiz Sobrino, M. A., Rodríguez Barba, D. and Cheval J. J. (2014). La radio universitaria en el siglo XXI: perspectiva hispano-francesa. *EDMETIC*, 3.

Perona, J. J. (2012). Las emisoras universitarias en el contexto digital: programación, nuevos medios y hábitos de escucha. In: C. Espino and D. Martín Pena (Eds.), *Las radios universitarias, más allá de la radio. Las TIC como recursos de interacción radiofónica*. Barcelona: UOC.

Ortiz Sobrino, M. A. (2017). De la post-radio convergente a la radio híbrida. *Journal: RAE-IC.*

Ortiz Sobrino, M. A., Salgado Santamaria, C. and Cavadas Gormaz M. J. (2018). The public radio service in Spain: statute, structure and sustainability in New Creative Approaches in social sciences. In: *Fifth Edition of International Conference of Humanities and Social Sciences – Creativity, Imaginary, Language*. Rumania: Editura SITECH Craiova

Ortiz Sobrino, M. A., Salgado Santamaria, C. and Cavadas Gormaz M. J. (2014). Radios Universitarias españolas en la convergencia digital. In: *Miscelánea sobre el entorno audiovisual.* Madrid: Fragua.

Salgado, González, Zamarra (2013). Innovación y aplicación tecnológica en el ámbito de la Educación Superior universitaria. El empleo de los blogs en las universidades españolas. *Historia y Comunicación Social,* 18.

Dejan Viduka[37]
Jasmina Đurašković[38]
Vladimir Kraguljac[39]

REDUCING THE DIGITAL DIVIDE IN EDUCATION BY USING OPEN-SOURCE SOFTWARE

Scientific review

Summary

The speed and scope of information, as well as the social and economic impact of technology, are exponentially increasing. Experts predict that, in the near future, almost 90% of the global population will have access to the Internet at home. With such developments, the digital and physical world can soon be expected to merge into one. These changes herald an exciting future, but they also bring uncertainty and increasing division among those who have opportunities to use them and those who do not have access to modern technologies. The digital divide is a phenomenon that shows the separation in the digital world into the rich and the poor. The latter is a predicament where individuals have little to no access to information and communication technologies (ICTs), especially the Internet, which prevents them from using the benefits of the modern information society. It is for these reasons that it is necessary to define the digital divide as the difference between those who have and those who do not have access to modern technologies that have already had a significant impact on much of our lives. It is indisputable that many authors have tackled the digital divide, relying on the context of the complete paradigm, but few suggest ways to reduce or completely bridge the gap. The aim of this paper is to offer a potential solution for reducing the digital divide in education through the use of open-source software. This is a very important topic and as such should be studied extensively, in order to promptly eliminate the inequality that technology has brought to society.

Keywords: digital divide, digital world, information society, education, open-source software.

37 VONing, research, consulting and services, Osijek, Croatia, dejan@viduka.info

38 Faculty of Projects and Innovation Management, Educons University, Bože Jankovića 14, Belgrade, Serbia, jasmina.djuraskovic@pmc.edu.rs

39 Faculty of Hotel Management and Tourism in Vrnjačka Banja, University of Kragujevac, Vrnjačka Banja, Serbia, vladimir.kraguljac@kg.ac.rs

Introduction

In the 21st century, digital skills are considered to be a key factor in future socio-economic and educational scenarios. Information society essentially means that different types of information play an important role in economic, social, political and cultural life. Information and communication technologies – ICT, which serve as the information highway of our time offer new, faster and better ways of creating, storing and distributing information to all parts of the world. There is hardly a contemporary society that has not, in one way or another, experienced the changes associated with the information society. (Bornman, 2014) These changes in society are especially visible in education, where there is a noticeable division between those who can use modern technologies and those to whom they are not available. It is specifically in education that it is possible to reduce those differences, also called the digital divide or the digital gap. In literature, these terms are often associated with the inability to access the Internet and all the benefits it provides, but there is also a direct link to information literacy. This is especially evident in the online education domain, which provides numerous learning opportunities through open educational resources. (Surian and Sciandra, 2019) As such, it obliges our society to address the socio-economic disparities in education and beyond.

Inclusion of technologies in education represents a significant problem for families of lower socio-economic status. Therefore, scientists and experts are tasked with making learning and professional development possible for all students, regardless of the socio-economic status of their families. (Byrne, 2015) The Internet as a term for the implementation of advanced digital technologies is highly developed in the world today, but there also exist visible regional differences, as well as between countries, and are directly related to the level of development of a country or region. (Bijelić, 2001; Radivojević, 2015)

The basis for the division of the world into economically developed countries, developing countries and underdeveloped countries, or core, semi-periphery and periphery countries, is the degree of their technological development. The ability to download technical knowledge from developed countries has opened up opportunities for accelerated development of developing countries and narrowing the technological gap. Information technology has created the technical basis to make knowledge universally accessible to anyone who wants to adopt existing or create new knowledge. However, these expecations turned out to be overly optimistic, having been based on numerous requirements that the underdeveloped countries have not yet reached. The most significant impact of information technology on the education system efficiency is the creation of technical prerequisites for creating new knowledge. (Radivojević, 2015) The increasing use of technology at all times has provided access to digital networks, thereby transforming everyday activities into business, political, social and any other aspect, thus further emphasizing the need to master digital skills. (Surian and Sciandra, 2019) It is precisely the ability to access digital networks that creates digital inequality, the digital divide, or the digital gap. People are divided into those who have this access and those who do not. When it comes to overcoming the gap, it is not just about overcoming the fear of the unknown, but also all the other factors that come with new technologies. (Krištofić, 2007)

Mastering new technologies is mainly hindered by expensive equipment, but also very expensive software. Free and open-source software (FOSS) could be one of the cheapest hardware and software solutions. It is essentially free to use, distribute and modify, and to redistribute the modifications made to it. Some authors argue that FOSS has the ability to improve the education sector, but that it is often the case that new ideas are not put into practice, despite their obvious advantage over existing solutions. (Thankachan and Moore, 2017)

The Digital Divide

At the beginning of this paper, it is important to define digital inequality and its impact on society. In addition to the term digital inequality, the literature also uses the terms digital divide and digital gap, which are defined as a consequence of digital inequality. There are many definitions of digital inequality, all quite similar, and all authors generally agree that digital inequality is the difference between those who have and who do not have access to new technologies, so the basic premise of digital inequality is network inclusion or exclusion. It is also important to emphasize that the factors that determine digital inequality are not purely material in nature and are visible not only in the possession of information and communication technologies, but also in the knowledge and skills of using them.

The terms digital divide and digital gap exist in the sociological vocabulary. The term digital gap emphasizes the gap between older and younger people, which arises because older people have a harder time keeping up with technological change. Also, the differences between men and women are mentioned due to the fact that women are less likely to use new technologies. The most important divisions highlight the difference in resources, i.e. the difference between those who have the money to buy new technologies, and the skills to use them, and those who do not. (Uskok Breulj, 2016)

The term digital divide originated in the United States in mid-1999, and was first officially published by the country's foreign ministry. (Dijk, 2017) The initial concept of digital divide was narrowly focused on the gap between those who have access to a computer and Internet services and those who do not. Bridging the digital divide, especially in education, remains a challenge for the entire society. (Thapa and Sein, 2018)

A currently major challenge is to not deepen the inequalities between countries, especially between the developed and the developing ones, and to prevent the development of ICT from skipping some stages of countries' development. (Bornman, 2014) New technologies require the user to have the skills of using them, which results in the need to change the entire education system. Internet and networking are the cornerstones of human interaction, but the use of ICT should not represent any privilege in terms of societal functioning, but a necessity and right of every individual. (Uskok Breulj, 2016)

Previous Research

Most researchers agree that everything is based on the link between low economic status and inability to access technology (the Internet). In its beginnings, research was focused on purchasing hardware and software and connecting to the Internet. But there were concerns early on that academic literacy and technology were interconnected. This meant that students in schools need to learn to use modern technologies, which directly places the school in the leadership position in reducing the digital divide. Most research deals with digital content as a type of literacy, not the technologies that enable and cause it. (Rowsell, Morrell and Alvermann, 2017)

More thorough research of the digital divide began at the end of the last and beginning of this century, primarily through communications, sociology, psychology, economics and education. This meant that communications focused on the use of digital networks, sociology focused on inequality in society, psychology dealt with attitudes and motivation, economics focused on innovation, and education emphasized digital literacy.

Van Dijk used the term "deepening divide" to emphasize that the problem of digital inequality does not cease after gaining physical access to the global network, but it in fact being just the beginning. From 2005 to 2015, the second-tier divide became the focus of most digital divide research. All research considered cause to be known, but neglected the consequences. Later, numerous scholars noted the effects of access and use ICT on social behaviour and relationships in society. (Dijk, 2017.)

International Initiative for Overcoming the Digital Divide

At the summit of eight most developed countries held in Japan in 2000 on the Kyushu and Okinawa islands, it was concluded that the fruits of good development should also be enjoyed by developing countries. Four documents were adopted and are included in the Okinawa Charter for the World Information Society, which defines ICT as one of the most powerful forces shaping the 21st century. This charter also addresses two very important issues in this area – bridging the digital divide and freedom of access to information.

Another gathering was at the World Summit on the Information Society (WSIS) organized by the United Nations and the International Telecommunication Union. This gathering took place in two stages, the first in Geneva in 2003 and the second in Tunisia in 2005. By gathering all the relevant players in the world, the aim was to achieve a high degree of community and develop a better understanding of the information society. These gatherings addressed three challenges, namely: the digital divide, the free flow of information and the international consensus on norms and principles.

The World Summit on the Information Society defined internet governance as "the development and application by governments, the private sector and civil society, in their specific roles, of common principles, norms, rules, decision-making procedures and programs that shape the evolution and use of the Internet." The Digital Solidarity Fund was set up in Geneva with the support of the city, and the membership in the fund, as well as its funding, remain on a voluntary basis.

At the summit, the idea of establishing an Internet Governance Forum (IGF) resulted as the compromise between the governmental and non-governmental concept of Internet governance. Today, it is the main global body for public policy issues on the Internet. At the first Internet Governance Forum, held in 2006, the European Union representatives emphasised that "the benefits of the Internet must be accessible to all citizens of the world, not just those in Northern Europe, North America and Southeast Asia. In other words, the digital divide must be bridged. Much of this will boil down to improving access to essential equipment, software and connectivity in developing countries. Much more remains to be done to make the knowledge society fully inclusive and universal." (Vuksan and Ninković, 2016)

Open-Source Software

For the average computer user, open-source software is something that is free, but not good enough and not of high quality to use as commercial software. Open-source software (OSS) or Free software are often defined together as free software. The basic philosophy behind open-source software is extremely simple. When developers are allowed to freely work on the source code of a program, it will inevitably improve, as collaboration helps correct bugs and allows for customization to different needs and hardware platforms. (Bonaccorsi and Rossi, 2003) Lately, this is an increasingly popular type of computer software, which differs from other software solutions in how it is made and its cost. In the information world, there is software that is free and free of charge, but only in terms of free use. (Singh and Seehan, 2012) Open-source is a set of methods and technologies used in the development of computer software, the results of whose development are available to the general public without significant restrictions. (Viduka, 2017)

The main advantage of open-source software is its availability and possibility of its modification and improvement. It is important to note that this software is considered to be highly optimized, allowing it to start and run on weaker or older computer configurations. In fact, there are numerous studies that identify factors that can lead individuals to participate in OSS projects. (Ke and Zhang 2010) The typical developer of open-source software is a programmer of a younger age, but naturally there are also older users who make a living from their knowledge and effort on the computer, and in their spare time, develop free software as a hobby, challenge, or pure prestige. Despite the view that individuals cannot outperform software development firms, open-source is increasingly breaking into the "mainstream" area of widespread use.

Discussion

The cost of introducing ICT to schools is extremely high, but it is nevertheless necessary to invest in the implementation of modern technologies in education. Bearing this in mind, and taking into consideration the limitations of operating such software, one can clearly see the benefits of OSS. It is often in schools that students are divided into rich and poor. This, of course, has always been evident, but with technology in constant use and its indirect impact on information and knowledge, this division has become even more significant. The main task is to make technology available to all students, and this is only possible through good strategic planning.

In this paper, we refer to OSS as one of the potential solutions for reducing the digital divide between students. OSS affects the equipment of schools (Viduka, 2017), wih the same technology being available to students at much lower prices. (Oreški and Šimović, 2012) With OSS implementation, schools can use older hardware or cheaper new hardware, as well as free software, with lower investment. An example of cheap software could be the Ubuntu GNU / Linux operating system, which could install Libre Office, Open Office, and similar software packages that can be used effectively in teaching. The use of OSS in schools also influences the software used by students at home, as they have become familiar with and accustomed to the available free software and much cheaper equipment. When you enable students to use similar or the same technology at home, you can expect a higher level of knowledge from them. This is certainly only one aspect, but very important for developing knowledge and reducing the digital divide among students. (Oreški and Šimović, 2012)

Open-source software manages to establish itself as a good alternative to well-known and very expensive software packages, and their implementation is visible at almost every level, from internet infrastructure to mobile devices and computer desktops. Open-source software can play a significant role in improving the quality of the educational process, as they provide the opportunity to use a variety of tools whose value in the education process can be extremely high for free.

Mobile phones have become a status symbol as a wristwatch used to be, with most mobile phones using the Android OS. The implementation of Android on mobile devices has led to a decrease of their price and, consequently, to their greater user accessibility. When it comes to the implementation of the OSS Android operating system on mobile devices, it is necessary to mention a large number of free applications that can be installed and used on these devices, and can be very useful in teaching.

With the rise in popularity of open-source software and trends related to it, a culture of openness is advancing from the edge to the core of society. (Wiley, 2006) The possibilities of using new media, the Internet, (Oreški and Šimović, 2012) multimedia learning, projected educational contents, experiences, will lead to the creation of new models of teaching whose effects will be increasingly noticeable. With the Internet, students acquire technical and motor skills and enter a virtual world now increasingly becoming intertwined with the real world.

Despite the continuing technical challenges, online education shows great potential, and OSS offers one approach to solving technical problems in ensuring that online learning is optimally delivered. Essentially, open-source refers to the concept and practice of making program code publicly available. Users and developers have access to basic design and functionalities that allow them to modify or add source code features and then further redistribute that code. (Lakhan and Jhunjhunwala, 2008)

Open-source software (OSS) can aid and facilitate work, and it is good to know that it is adequate enough to be considered as an alternative to expensive software. An example is the Microsoft Office suite where the user learns to use a variety of tools (word processing, spreadsheets, content presentation, etc.), which can also be done with Libre Office or Open Office, which are free of charge. The main objective is to learn how to use tools and how to create, record, print, insert charts, figures, tables, etc. The adoption of FOSS programs by institutions is increasing every day, as is the participation of engineers and other professionals in the activities of open source communities. (Alami and Wasowski, 2019)

The popularization of open-source software in the public also began to reflect on education. There are more and more open-source software applications available to educational institutions and instructors.

Conclusion

This paper showcases the significance of the problem and task of reducing the digital divide around the world, especially when it comes to developing countries. Many authors are tackling this topic, and more and more international organizations are showing initiative in tackling this challenge of the modern society. The phenomenon of the digital divide is particularly visible between generations that have grown up with technology and those who have not had that opportunity. Experts around the world agree that the digital divide should be narrowed to the best of our ability, but politics and the implementation of education reforms have a particularly large influence.

The proposal outlined in this paper is, in theory, viable, but it is also necessary to create specific open models of education that would apply OSS in teaching and thus contribute to reducing the digital divide and lead to a higher level of information literacy. Higher levels of IT literacy would further have a direct impact on reducing the digital divide, but also on the overall development of the country and region where it was observed.

It is assumed that the digital divide will widen further in the future, making it crucial that all possible models of action that can potentially reduce it are tested in a timely manner. Technological development is progressing very quickly, making it increasingly difficult to comprehensively keep track of it, and in the future it will certainly accelerate further. Attempts to mitigate this problem, if not resolve it, have existed for at least two decades, but present effects are very weak. Therefore, it is necessary to try out all models that, at least in theory, show potential, as is the case with the use of OSS in education.

Acknowledgments: The work is part of a scientific research project: "Investigating trends in the development of competencies of project managers in the process digitization of society and the industrial revolution 4.0"

References

Alami A. and Wasowski A. (2019). Affiliated Participation in Open Source Communities. PeerJ Preprints. URL: https://doi.org/10.7287/peerj.preprints.27827v1 [accessed: 27th June 2019]

Bijelić V. (2001). Digitalni jaz. Savezno ministarstvo saobraćaja i telekomunikacija.

Bornman E. (2014). Information society and digital divide in South Africa: results of longitudinal surveys.

Bonaccorsi A. and Rossi C. (2003). Why Open Source software can succeed: Elsevier Science B.V.

Byrne J. (2015). Defeating the digital divide. *Mount Royal Undergraduate Education Review*, Volume 1(3).

Dijk J. V. D. (2017). Digital Divide: Impact of Access, The International Encyclopedia of Media Effects. John Wiley & Sons, Inc.

Ke and Zhang (2010). Extrinsic Motivations and Satisfaction in OSS Development. *Journal of the Association for Information Systems*, 11, 784-808.

Krištofić B. (2007). Digitalna nejednakost. *Sociologija i prostor*. UDK 681.3.06/.07:316.344

Lakhan S. E. and Jhunjhunwala K. (2008). Academia has adopted open source software for some online learning initiatives because it addresses persistent technical challenges. *Educause Quarterly*, 2.

Oreški P. and Šimović V. (2012). Reasons for and against the use of free and open source software in the primary education in Croatia. *Croatian Journal of Education*, 14(1), 11-23.

Oreški P. and Šimović V. (2012). New Technologies and Media Education in the Republic of Croatia. *Croatian Journal of Education*, 14(1), 129-134.

Radivojević R. (2015). Saznajno inovativne karakteristike intelektualnog potencijala i digitalno ekonomski jaz, XXI Skup Trendov razvoja: "Univerzitet u promenama...", Zlatibor, 23rd- 26th February 2015.

Rowsell J., Morrell E. and Alvermann D. E. (2017). Confronting the Digital Divide: Debunking Brave New World Discourses. *The Reading Teacher*, 71(2), 157–165, doi:10.1002/trtr.1603

Singh H. and Seehan D. (2012). Open Source vs. Proprietary Solutions: Case Study of Windows and Linux, A Consumer Perspective. *International Journal of Advanced Technology & Engineering Research (IJATER).*

Surian A. and Sciandra A. (2019). Digital divide: addressing Internet skills. Educational implications in the validation of a scale. *Research in Learning Technology*, 27.

Thankachan B. and Moore D. R. (2017). Challenges of Implementing Free and Open Source Software (FOSS): Evidence from the Indian Educational Setting. *International Review of Research in Open and Distributed Learning,* 18(6).

Thapa D. and Sein M. G. (2018). An ecological model of bridging the digital divide in education: A case study of OLPC deployment in Nepal, *The Electronic Journal of* Information Systems *in* Developing Countries. 2018;84:e12018., https://doi.org/10.1002/isd2.12018

Uskok Breulj I. (2016). *Digitalna nejednakost u ruralnim sredinama*. Master's Thesis. Zadar: Sveučilište u Zadru, Odjel za informacijske znanosti.

Viduka D. (2017). *Model interoperabilnosti informacionog sistema zasnovanog na open source softveru u obrazovanju*. PhD Thesis. Beograd: Univerzitet Singidunum.

Vuksan V. and Ninković M. (2016). Međunarodni informacioni odnosi: digitalni jaz i inicijative za njegovo premošćavanje. *Čitalište*, 28.

Wiley D. (2006). Open Source, Openness, and Higher Education. *Innovate Journal of Online Education* 3(1).

Ján Višňovský[40]
Magdaléna Ungerová[41]
Karina Kubíková[42]

HOW HAS JOURNALISTIC CONTENT BEEN CHANGING ON THE INTERNET? DIFFERENCES IN PRESENTATION OF JOURNALISTIC OUTPUTS IN THE PRESS AND ON THE WEB

Preliminary communication

Abstract

Online journalism and its overlap with other distribution channels (mobile phones, social networks, podcasts, etc.) has once again raised the question of whether print journalism will be able to face economic and technological changes and remain competitive in the media market. The content of journalistic units on the web began to be much faster updated due to flexibility, but on the other hand, according to many, also of lower quality. The aim of the paper is to point out, through the results of qualitative analysis, the changes in the process of constructing and presenting journalistic units and outputs in online media by comparing them with printed versions. The research should point to the differences in the production and presentation of journalistic outputs in the print versions of the Slovak dailies SME and Pravda and on their websites www.sme.sk and www.pravda.sk. The intention of the authors is to identify differences in the publications in print and on the web, focusing on the structure of journalistic content, headlines, lead paragraphs and the presence of accompanying materials.

Keywords: headline, journalistic unit, lede, online journalism, print

40 Department of Mass Media Communication, Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava, Trnava, Slovak Republic, jan.visnovsky@ucm.sk

41 Department of Linquistic Communication, Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava, Trnava, Slovak Republic, magdalena.ungerova@ucm.sk

42 Mafra Slovakia, a. s., karin.kubikova@gmail.com

Introduction: Journalism in Digital Era

Online journalism and its evolution into other distribution channels has raised the question whether print journalism will be able to face economic and technological changes and keep up with the competition of this extremely fast-developing media segment. Weaker titles of periodicals ceased to exist, readers across generations have started to use notebooks, tablets, and smartphones to read the news (Višňovský, 2015). Social networks have become new distribution channels and several news-reporting editorial newsrooms of foreign media have started to implement specialized software or artificial intelligence to produce simple news items, for example, in sports reports or in reporting on the election results (Bučková, 2016). Numerous Slovak and foreign authors have stated that journalism is multiplatform in nature (Hudíková, Pravdová, Gažicová, 2020; Moravec at al., 2020; Deuze, 2020, Hanitzsch, 2019). This means that one content is published on different platforms and requires a certain form of depiction.

Under the influence of flexibility and variability, the contents of journalistic units have turned to be faster, more updated and, according to many also of lower quality. Readers need to acquire information right here and right now, and the faster one is the leader on the market. The journalists, who used to work for several days on one topic, have grown to be multimedia reporters, and their task is to elaborate several issues in a short time, while using video, audio, and text (Radošinská, 2016). Work pace in current editorial offices is extremely high at the moment. In the field of news coverage, we often come across hoaxes and disinformation, which recipients find difficult to detect. While on the one hand, online journalism offers them a fast access to information and other services, on the other hand, there are a lot of risks. These include dissemination of unverified and scaremongering news, namely disinformation content. Other authors point out insufficient quality of journalistic outputs that appear under considerable stress due to time limits (Hudíková, Tušer, 2018; Greguš, Mičová, 2019).

However, even in today's theoretical discourse, or in media practice, the usage of the term "online journalism" in not unanimous. H. Pravdová, for instance, does not use the term "online journalism" to denote all journalistic units on the Internet, but she also uses the term "web-based journalism" and points to the differences between these technical expressions.

According to her, it is vital to distinguish between web-based and online journalisms in terms of organizational, productional, and content form (Pravdová, 2010).

Online reporting is a modern type of digital journalism, which reflects technological progress and its implementation in the editorial practice. In a broader sense, T. Harcup explains that online journalism is the future of the newspaper business. He even says that in this sense the adjective "online" will eventually disappear and we will consider it as journalism (Harcup, 2014). Contemporary practice of online news coverage applies more advanced and functional features than it used to be in the past. It provides greater comfort, simple design and navigation, interesting content, high visual appeal, interactivity, and many tools for the users.

Current state of journalism is determined by several factors and circumstances operating in social environment. Recipients have access to a large number of information, use smartphones, TV sets connected to the Internet, whereas new information and communication technologies have started to be a common part of every-day reality not only for young people, but also for middle-aged people (Švecová, 2017). The decrease in circulation and readership of the daily periodical press shows that people read newspapers in a much smaller extent than in the past. Information they would read in the newspapers are now available on the Internet. Instead of relevant facts, readers are keen on tabloid reporting and entertainment prevails over information value. And last but not least, in general, the interest in what is commonly referred to as "hard news" has been falling and the contents elaborated in an easy-going, entertaining forms that are not demanding for the recipient are preferred. In this regard, the authors point to tabloidization of serious opinion-forming media (Predmerská, 2017, Rončáková, 2019).

Another distinctive sign of online journalism against traditional one is the promptness, or in other words, topicality. Due to their nature, online media must be the first to provide the information among all mass media and publish the details in real time and within several minutes from their creation. After publishing the story, it is crucial to monitor it and in case of a change to update it. J. Mináriková mentions another specific feature related to information and communication technologies. She defines interactivity as one of the communication processes that flows in more than only one direction. In the digital direction, journalism has a tendency to be more interactive, which means providing available feedback to the audience, audio-visual content created by users, opportunities to participate in information graphics or other messages, whereby users are their own authors (Hurajová, Mináriková, 2018).

D. McQuail pointed to the trend of the so-called pack journalism, whose result is, according to him, reduced diversity of media attention and too much emphasis put on too few events. He also points out the tendency to cover one basic story in an exhaustive way, while media create an automatically spinning spiral of attention and strengthening of the given event. He uses the term media circus for this phenomenon. Additionally, D. McQuail mentions moral panic that we can observe mostly in case of criminal events. Such news items dominate in the reporting up to the moment they reach their peak and then they are replaced by similar events of a negative character (McQuail, 2009).

Contemporary changes in journalism on the Internet determine a need for deeper research on this issue. The trends of online reporting come under short-term changes. Along with technological, social, or cultural challenges, online journalism is also facing competition, challenges and opportunities in the media practice itself. J. Višňovský and J. Radošinská list innovations as a decisive tool for social and economic development of the society. They say that as far as innovations are concerned, they are most fundamentally reflected in online journalism. According to them, on the one hand, they are related to the use of the Internet and other digital media in the process of production, distribution and accepting of journalistic contents, and on the other hand, they concern organizing the journalistic work, management of human resources and new business models of publishing houses (Višňovský, Radošinská, 2017). This can involve, for example, an interactive design, responsive website and adjusting the content to the equipment on which we read it, mobile applications and forms of news-service websites, when a user reads in the shape of the letter "F". This reading strategy means that users first scan the content in the upper part, then focus on the middle part and finally glance over in the vertical movement from the top downwards (Nielsen, 2013).

Over the last years, it was digitization that had a significant impact on news reporting and journalistic profession. This progress led to the arrival of innovations and a significant influence on the perception of a journalistic profession, including personal and professional competences of a reporter (Hudíková, Habiňáková, 2018). Editorial offices in large foreign news-reporting media experiment with artificial intelligence, applying drones to gather data and a wide variety of software to produce interactive content. Journalism has also been affected by the regulation of the European Commission on protecting personal data (GDPR), which came into force on May 25th, 2018. As a result, media and publishers have to repeatedly ask for consent related to, for instance, sending e-mails, newsletters and obtaining information about customers and their passing to third parties. Naturally, the purpose is to reach the conformity of the right to protect personal data with the right to freedom of information. Social media started to be criticized, as well. The scandal with misuse of personal data broke out in March 2018, when *The New York Times*, *The Guardian* and *Channel 4 News* published a testimony of a former employee of the company Cambridge Analytica Ltd, whistleblower Christopher Wylie, which revealed the relations among *Facebook*, a consulting firm and politicians, who hired its services with the intention to influence election-related decision-making process (Confessore, 2018). Despite the fact that M. Zuckerberg apologized for the malpractice of *Facebook* on *CNN*, the scandal raised questions related to the ethical standards of social media, political advisory organizations and ethical conducts of politicians. Many international institutions called upon better protection of consumers in the online environment and protection of their right to privacy.

Research Methodology

Objectives and methodological approach

Journalism is a dynamic field that to a larger extent reflects progress in information and communication technologies. Present-day situation in journalistic practice is typical of a high level of digitization, both in the process of the production of journalistic units, as well as in their presenting and disseminating.

The paper deals with the definition of the differences in depiction and presentation of journalistic units in the print versions of the newspapers and on their online portals, namely in the Slovak environment. The aim of the paper is, based on the results of the research comparing the printed editions of the Slovak national dailies *SME* and *Pravda* and their portals *www.sme.sk* and *www.pravda.sk*, to define changes in depiction and presentation of journalistic units (edition of a newspaper, website) and journalistic outputs (articles, posts) in these two platforms. The intention of the authors is to find differences in publishing in the print edition and on the website, while focusing on the structure of a journalistic content, headlines, ledes, and presence of accompanying materials.

Research questions:

Main research question: What are the most important differences in the production and publication of journalistic contents in the print edition and on the website?

Partial research questions:

1. What are the most important differences in the structure of the content of journalistic news in the press and on the Internet?
2. How do the headlines of journalistic outputs – given the same content – differ in the press and on the Internet?
3. To what extent are ledes in printed and online journalistic outputs identical?
4. What accompanying materials do newsrooms circulate in addition to the textual contributions published in the press and on the Internet?

In order to define differences, we applied the method of quantitative-qualitative content analysis. We analysed the research material on the basis of these units of research.

Analytical categories of research:

- classification and structure of newspaper text – number of cross-headings and layout of the journalistic text in print and on the Internet;
- headline – number of words in the heading of a journalistic output published in print and online;
- lede – presence of a lead and its size (number of words);

- visual and accompanying materials – photographs, photo galleries, videos, podcasts, infographics and visualisations, their placement and number.

The research sample consisted of 48 editions of the dailies *SME* and *Pravda*, which were published in 2017 and 2018 and their online portals *www.sme.sk* and *www.pravda.sk*. This was a purposeful available choice, since we selected one edition from every month of one calendar year and one journalistic output from domestic and foreign news coverage or economy from the same day. In online versions the number was the same – 48 research units, while content structure of the newspaper text was identical so that we could make a relevant comparison on the basis of the set analytical categories.

Daily *SME*: year 2017 – 12 printed editions, year 2018 – 12 newspaper editions.

Portal *www.sme.sk*: year 2017 – 12 digital texts, year 2018 – 12 online texts.

Daily *Pravda*: year 2017 – 12 newspaper editions, year 2018 – 12 printed editions.

Portal *www.pravda.sk*: year 2017 – 12 digital texts, year 2018 – 12 online texts.

Characteristics of the sample

Daily *Pravda*, established in 1920, is the longest published daily in Slovakia. From other periodicals, it differs through typical graphics, intense yellow-red colour that is characteristic not only for its printed version, but also for the digital one. In the left upper part of the front page in the printed periodical, it briefly summarizes the latest news of the day, whose content is provided inside the newspaper. The inner structure of the title includes the following thematic units: *News*, *Economy*, *World*, *Health*, *Science*, *Relax*, *Programmes*, *Opinions*, *Correspondence*, *Culture*, and *Sports*.

Online version of the medium, *www.pravda.sk*, offers its readers an updated proposal of the information throughout the whole day. On its portal, the daily *www.pravda.sk* indicates high traffic, the largest one was noticed in December 2019, precisely 513, 521 of users. On average, it has a monthly standard of around 1, 350, 000 users (IAB Monitor, 2019). The printed daily has a circulation of more than 31, 000 copies.

Daily *SME*, which was founded in 1993, is currently the most widely read opinion-forming daily. It comes out six times a week in the size of approximately 20 pages. *SME* uses a dense red colour and just like the daily *Pravda*, *SME* provides its readers with topical news coverage, economy, national and international information, culture, sports, and entertainment. Advertising possibilities are accomplished by specialized supplements, which are bound to concrete events and thus create various communication campaigns. In addition, the newspaper offers specialized thematic supplements. Currently the daily *SME* has a circulation of more than 21,000 copies and the site www.sme.sk is monthly visited by more than 2 million users (IAB Monitor, 2019).

Results Interpretation

Differences in the Structure and Classification of Journalistic Units in Print and Online

It is the editor who is responsible for the placement of the contributions both in the print editions of the newspaper, and on the Internet. Usually, it is true that the texts are placed into appropriate thematic blocks, with regard to the topic they deal with. If they mention a socially relevant event, they can be placed on a prominent place in order to attract the reader's attention. An advantage of the Internet is that regardless of the focus and type of the topic, the editorial staff can pay attention to the issue in a basically unlimited way. In the printed periodical, the number of characters and the space provided for the topics is limited. Within the analysis, we evaluated the size of the text published in journalistic units in the press and on the Internet. Several journalistic contents published in the newspaper had to be wrapped around into columns due to capacity, whereas their scope and size of the text was made shorter. In 2018, we noticed a difference in online journalism, when both digital portals started to use more often audio-visual material, including videos of their own production, in case of the portal *www.sme.sk* also regular podcasts, as a new genre of audio-journalism. The user could choose if they wanted to read the text or listen to the story.

As far as the structure of the journalistic text is concerned, citations in the middle of the texts dominate in the printed editions. Subheadings are placed into the text at the size bigger than 50 % of a newspaper page. In 2018, the print edition began to publish static forms of visualisations, which were in online journalism replaced by data journalism. They included, for example, diagrams, information graphics, or publicly available sources. Hyperlinks, which were implemented by online editorial staff members in nearly every journalistic content, were applied in newspaper contents mainly due to their analytical perspective. Newsrooms of *SME* and *Pravda* use interactive hyperlinks and after clicking on them in a new window, a link to a new article opens. In majority of the cases these are thematically similar or related content. With the help of hyperlinks, the number of hits on individual contributions that do not have to be necessarily attractive, grows anyway (Kubinyi, 2019). Neither the editorial office or the reader of the printed version has this possibility available. In the press, the editorial staff use a link to their website.

In 2018, newsrooms started to replace to a much larger extent their journalistic outputs with clear visualisations that minimized the amount of the text and did not enlarge the number of subheadings. We noticed a growth in the quantity of accompanying materials, that is in varied forms, from photo galleries, through videos, links to social networks, podcasts, up to data journalism (interactive graphs, charts, maps, and so on). The year 2018 turned to be minimalistic for journalism from the perspective of the "text", and multimedia components began to prevail. The authors started to replace the text by the video, audio, or visual material. This fact was reflected in the printed newspapers by shortening of the text or referring to their web portal. The majority of the journalistic contents appeared in the upper part of the double page, in other words the editorial staff pay to an issue – regarding to its significance and relevance – one page or the whole double spread in the newspaper. If the newsroom give space to another topic, the journalistic content is moved into a column. In the printed media, this trend is significant and long-term, in the online environment a journalistic output either becomes a part of another journalistic output, or it is completed by graphics, video, or podcasts. It is never presented on the Internet in such a short extent, as it is in the case of a column in the printed version.

Visualisations are an effective and clear way of presenting information. In newspaper outputs, they involve charts, organisational schemes, well-arranged maps, or interactive diagrams. Moreover, they can be used to express relations among people or organisations, their interconnections or other different bounds.

Headlines of the Articles in the Press and on the Internet

Within the research sample, we examined together 96 headlines. On the site *www.sme.sk*, they consisted on average from 8 to 12 words. The headline length on the Internet depended on the way the newsroom had adjusted the website interface. In terms of the content of the headlines, daily *Pravda* had in majority of research materials in 2017 and also in 2018 the same headings in the printed and online versions, regardless the size and extent of the text or website interface. The average extent of a headline in the years 2017 and 2018 was eight words.

Ledes in the Press and on the Internet

Within another analytical category, we examined the differences in the size of leads in the printed and digital versions of the dailies *SME* and *Pravda* in 2017 and 2018. By means of a qualitative analysis, we found out that in 2017 the daily *SME* had a lede in average length from 7 up to 16 words and in 2018 it was from 6 up to 14 words. In 2017, on the portal *www.sme.sk* a lead had 6 to 23 words and in 2018 it was from 4 to 20 words. On the basis of these results, we may assume that the editors make ledes shorter, complete the content with photographs or audio-visual materials and the text is getting limited. Generally speaking, leads are longer on the Internet, in approximately 7 words. In 2017, a lede in online contributions in *SME* was longer on average in 5 words if compared with the printed version.

In 2017, the website *www.pravda.sk* had a lede consisting of 10 to 53 words, in 2018 it was from 15 to 72 words. Based on these results, it may be assumed that a lead paragraph in the printed versions is replaced by text, however, in digital version it is of unlimited characters. We found out that ledes are present both in the printed version and online portal *www.pravda.sk*, they are identical, excluding the number of words.

Visuals and Accompanying Materials, Their Placement and Frequency of Occurrence

We consider as accompanying material photographs, audio recordings, and audio-visual material, used by the editors to supplement the textual part of the article. In 2017, fewer number of photographs dominated in the newspapers *SME* and *Pravda* (on average 3); in digital versions, the number was even smaller (on average 1). In 2018, print newsrooms started to replace visual accompanying material from the printed copies in following ways:

- by a video – mostly from the production of the newsroom itself, or created by recipients;
- by podcasts – thus texts could not only be read, but also listened to;
- by a photo gallery – a series of photographs, which complemented or replaced the text.

In 2018, the share of photographs in both printed periodicals were in 50% lower than in 2017, whereby several journalistic outputs did not have any photograph in the text at all. In the digital environment, photographs were replaced by videos, podcasts, or sets of photographs.

We found out that on the Internet, the editors place photographs usually right under the headline or under lede. The first photograph was depicted as a preview photograph of a journalistic output. Right in the text, the authors used other accompanying material according to the layout, which is enabled by the website interface (placing videos, podcasts, photo gallery). Accompanying materials were usually placed in a way to make user concentrate on the text, and at the same time, on the audio-visual material.

While in the printed edition, supplementary material is normally represented by a photograph and information graphics, in cyberspace it is replaced by different forms of data journalism. In this context, we may talk about complementary types of multimedia, such as, videos, audios, 2D and 3D animations, podcasts, interconnecting virtual reality with online journalism, and so on. We did not notice virtual reality and forms of innovations in the journalistic outputs; forms of 3D, 4D and full-circle videos are implemented by editorial staffs only on their social networks. A frequent application of multimedia formats was proven also in the analysis of other research materials. Editorial staffs used on average three photographs for one journalistic output published in the printed edition. In early 2018, both newsrooms started to use potential of multi-mediality of digital media and support photographic material (instead of one photograph from the printed edition, they supplemented with a photo gallery on the Internet), reduced the amount of the text and completed it into accompanying visualisations and infographics, which are for the reader more comprehensible or information was elaborated into a podcast in the length of maximally 15 minutes. The use of photographs dropped in 2018 compared to 2017 in case of the websites *SME* and *Pravda* up to 50%.

Main Outcomes of the Research

The structure of a journalistic unit depends on the type of a medium, and it is also determined by a whole range of factors, such as, for instance, significance of a topic, relevance of the issue in comparison to other themes of the day, availability of visual material, potential to attract the reader, etc. In contributions published in the printed editions, the editors are limited by the size of the newspaper. Online portals in this context offer a larger space that does not limit journalists in terms of the size of the text and in posting related materials and links. In this sense, we may perceive a higher level of topicality of the digital news coverage. Within a couple of minutes, the user has the option to read anther text, if the journalist had edited it; in print journalism they can read only the final form, which is unchangeable after the publishing of the edition. In our analysis, we found out that the interest of newsrooms to impose a charge on news content on the Internet started to grow in significantly. It is one of the tools how to prevent hoaxes and disinformation and at the same time to bring higher quality to the digital news content.

Newsrooms use hyperlinks in online journalistic outputs. According to our findings, on average there are 3 up to 5 of them in one journalistic output. These are interactive links that allow the user to switch to a text with a similar topic, however, in print edition they do not have such an option. At the same time, it is true that to a user a journalistic output is opened in a new window, so that they do not have to leave the post they are just reading. In order to keep the reader's attention and the clarity of the text for reading, editors use subheadings in their journalistic outputs. In 90% of cases they are identical on the Internet and in the printed editions. Depending on the size of the text or its wrapping, they may be shorter in the print on average in 1-2 words.

The analysis proved the trend of shortening headlines in online journalistic outputs. Newsrooms limit the extent of headlines mainly from the reason of the website interface and also to make them fit the Internet graphics in terms of content and graphics. The length of headlines in digital journalistic outputs is from 8 to 12 words, while the average length of a headline is 8 words. The headline is adjusted to the structure of the website together with graphic visualisation, content, advertising, and banners; in print editions the headline meets the criteria of typography. In online journalistic outputs, we may see the trend of tabloidization of headlines. This means, for example, making use of emotional vocabulary (Škvareninová, 2014).

Within analysis of individual ledes on the Internet, we found out that their average extent is from 6 to 23 words. Along with a headline, a lead belongs to framework requisites of a journalistic output that a recipient reads as the first one. Editorial staffs make them shorter, update them and change the content. A news lead should answer the basic questions: who? what? when? where? how? why? By means of a lede, newsrooms also seek to attract the user. The reason is the distribution of an article into other platforms (e.g., social networks), where the user sees only a headline with a lede and after having read them they must have reason to click on the link. In the printed edition of Pravda, a lede does not appear at all, editors place it directly into the journalistic unit and it is graphically distinguished in the text, in which it loses its appealing function. As we have already mentioned, a lead is an attribute of the first contact of the reader and the journalistic output. Its omission can be purposeful, while the editors want the recipient to start reading the text.

Headlines and ledes on the Internet can be changed and updated. This function is used by newsrooms at the topics that develop and where recipients expect new findings and information. These are mostly political issues, live broadcastings, criminal connections, tragedies, natural disasters or regional news. Crossheadings are distinguished from the journalistic text by a different font, which increases the clarity of the text and makes its reading easier.

Visual presentation of information items on the Internet can be more gripping and less demanding for a recipient. It is a result of fast and digitized times, and that is why the text and photographs are replaced by audios and videos. These two platforms can be considered as one of the trends in the development of online journalism in the oncoming years. Podcast has become an important part of the content of online portals. The research has shown that static photographs are replaced by videos which have an emotion and arouse emotion in a reader further on and a new type in journalistic production is the already mentioned podcast, which has been existing for long, however Slovak dailies started to implement it at the beginning of the year 2018 and its popularity has been instantly growing.

Digital accompanying materials were represented mostly by photo galleries. In the printed editions, there were no photo galleries, there mostly dominated distinctive visual means. Reducing the size of the text has been in progress and in online journalism multimedia, videos and podcasts started to prevail in a more pronounced way. This trend may be related to the struggle to hold the reader's attention and with the fact that there is a different typology of reading. Newsrooms increasingly use more multimedia, visualisations, 3D, 4D animations and graphics. The future of digital journalism tends to audial and visual alternatives. In terms of sound, not only will the popularity of podcasts grow, but also of music books, spoken recipes or news-reporting newsletters.

Conclusion

At present, both print and online journalisms are liable to numerous short-time changes, whose common denominator is the ability to keep the existing audience. It has its economic reasons, since the press loses a considerable part of its advertising revenue due to the Internet. Changes are noticeable especially in the production, depiction and distribution of the journalistic content. The emphasis is put on catchy newscasting, which attracts through a captivating headline, video or a podcast. The research resulted in interesting findings, which to a large extent predict the development of both segments of journalism, print and digital. Newsrooms put emphasis on the structure of journalistic outputs, their clarity, while presenting information through interactive information graphics, videos or podcasts. Headlines are shorter (on average they consist of 12 words), often with an emotional trace in order to attract the reader. Maintaining the recipient's attention is at the same time a decisive aspect of advertising efficiency, both in the print and online editions. A lede as a framework part of the text includes the summary of core information. Photographs ceased to be as interesting for editors, as they used to be in the past. Gradually, they are being replaced by videos, animations and other graphic tools, which are supported also by smartphones. It seems that the future of journalism tends to gravitate from texts to visual, audio and graphic alternatives, where specific journalistic genres are formed. Thus, the success of the editorial staff, or the publishing house, will depend not only on the ability to implement innovations into editorial practice and use them in an effective way, but also on flexibly to react to the changes in other fields. In our times, we already know that the importance of platforms such as *Facebook* or *Snapchat* is decreasing and on the contrary, the popularity of the social network *Instagram* is growing. Charging a toll for the digital or certain part of the news content represents one of opportunities how to ensure a rather stable revenue from the digital environment. Last but not least, editorial staffs experiment with artificial intelligence or software using natural language, which contributes to the decreasing of costs on human work.

Acknowledgement: The study was developed within the national research project supported by the Grant Agency of the Ministry of Education, Science, Research and Sport of the Slovak Republic and the Slovak Academy of Sciences (VEGA) No. 1/0283/20, titled "Synergy of the Media Industry Segments in the Context of Critical Political Economy of Media".

References

Bučková, Z. (2016). Zmena reality – zmena identity? In: Gálik, S. (Ed.), *Premeny identity človeka v kyberpriestore digitálnych médií* (p. 131-153). Łódź: Księży Młyn Dom Wydawniczy Michał Koliński.

Confessore, N. (2018). *Cambridge Analytica and Facebook: The Scandal and the Fallout So Far.* URL: https://www.nytimes.com/2018/04/04/us/politics/cambridge-analytica-scandal-fallout.html [accessed: 13th December 2019]

Daily Pravda (2017, 2018).

Daily SME (2017, 2018).

Deuze, M. (2020). The Role of Media and Mass Communication Theory in the Global Pandemic. *Communication Today*, 11, 4-16.

What is GDPR, the EU's new data protection law? URL: https://gdpr.eu/what-is-gdpr/ [accessed: 14th December 2019]

Greguš, Ľ., Mičová, S. (2019). Profesia televízneho redaktora v kontexte trendov súčasného spravodajstva. In: Sámelová, A. et al. (Eds.), *Fenomén 2019: Súčasná profesionálna žurnalistika a jej reflexie* (p. 42-49). Bratislava: Univerzita Komenského v Bratislave.

Hanitzsch, T. at al. (2019). Role Orientations: Journalists' Views on Their Place in Society. In: Hanitzsch, T. at al. (Eds.), *Worlds of Journalism. Journalistic Cultures Around the Globe* (p. 161-198). New York: Columbia University Press.

Harcup, T. (2014). *A Dictionary of Journalism.* Oxford: Oxford University Press.

Hudíková, Z., Habiňáková, E. (2018). *Radio Broadcasting and Radio Production.* Trnava: FMK UCM v Trnave.

Hudíková, Z., Pravdová, H., Gažicová, A. (2020). The pragmatism of hybridisation logic of television news in Slovakia. *Communication Today,* 11, 90-124.

Hudíková, Z., Tušer, A. (2018). Journalism Yesterday, Today and Tomorrow. Interview with Andrej Tušer. *Communication Today,* 9, 140-148.

Hurajová, A., Mináriková, J. (2018). *TV and Broadcasting: Basic Outlines and Current Position.* Trnava: FMK UCM v Trnave.

IAB Monitor (2019). Dáta IABmonitor online. URL: https://monitor.iabslovakia.sk/ [accessed: 12th December 2019]

Kubinyi, P. (2019) "Page view" ako hodnotiace kritérium výkonnosti žurnalistov v printových médiách. In: Sámelová, A. et al. (Eds.), *Fenomén 2019: Súčasná profesionálna žurnalistika a jej reflexie* (p. 37-41). Bratislava: Univerzita Komenského v Bratislave.

McQuail, D. (2009). Úvod do teorie masové komunikace. Praha: Portál.

Moravec, V. at al. (2020). The Robotic Reporter in the Czech News Agency: Automated Journalism and Augmentation in the Newsroom. *Communication Today,* 11, 36-52.

Nielsen, J. (2013). Website Reading: It (Sometimes) Does Happen. URL: https://www.nngroup.com/articles/website-reading/ [accessed: 24th June 2013]

Pravda. URL: https://www.pravda.sk/ [accessed: 2017, 2018]

Pravdová, H. (2010). *Manažment, marketing a redigovanie v redakčnej praxi.* Trnava: FMK UCM v Trnave.

Predmerská, A. (2017). *Spravodajstvo v periodickej tlači: Žurnalistické žánre.* Trnava: FMK UCM v Trnave.

Radošinská, J. (2016). *Mediálna zábava v 21. storočí: sociálno-kultúrne aspekty a trendy.* Trnava: FMK UCM v Trnave.

Rončáková, T. (2019). Žurnalistické žánre. Ružomberok: Verbum.

SME. URL: https://www.sme.sk/ [accessed: 2017, 2018]

Škvareninová, O. (2014). *Rečová komunikácia.* Trnava: FMK UCM v Trnave.

Švecová, M. (2017). *Webová žurnalistika.* Trnava: FMK UCM v Trnave.

Višňovský, J. (2015). *Aktuálne otázky teórie a praxe žurnalistiky v ére internetu.* Trnava: FMK UCM v Trnave.

Višňovský, J., Radošinská, J. (2017). Online Journalism: Current Trends and Challenges. In: Peña Acuña, B. (Ed.), *The Evolution of Media Communication* (pp. 3-22). Rijeka: InTech.

III. Culture and Society

Darijo Čerepinko[43]
Željka Bagarić[44]
Lidija Dujić[45]

DIGITAL VIDEO GENERATION AND THEIR VIEWING HABITS: CONTENT AND GENDER IDENTITY

Original scientific paper

Abstract

Just as many other Millennial traits, media consumption habits of Generations Y (and Z) are widely examined and partially blamed for the decline of traditional media. In this paper, based on uses and generation research perspective, authors provide data of video viewing and news consuming habits of the tech savvy and digitally native generations and cross tabulate their results with their gender identity in order to see if there are any differences in content consummation of Gen Y and Gen Z cohorts considering the respondents' gender identity. The purposely chosen sample consisted of 126 technologically knowledgeable and oriented members of the surveyed generations, whose responses are compared to the previous gender-related research results. Our results show that technology acceptance does not significantly differ concerning the respondents' gender identity, but that there is a significant difference in gender-oriented appeal of consumed content.

Keywords: digital video, gender, Generations Y & Z, viewing habits

43 University North, Koprivnica, Croatia
Corresponding address: darijo.cerepinko@unin.hr
This paper has been fully supported by the University North Scientific Research Grant Program
44 University North, Koprivnica, Croatia, zebagaric@unin.hr
45 University North, Koprivnica, Croatia, ldujic@unin.hr

Introduction

Number of papers and reports in the past few years examined the changes in media landscape that were caused by technological advances of the internet-based applications and rise of social networks as a tool of everyday communication and consumption of media content. Audience research, as noted by McQuail (2012, 404), tends to "emphasize the 'rediscovery' of people, in the sense of recognizing that the initiative for choice, interpretation and response lies primarily much more with receivers than with sender", and following that assertion, any discussion of the role that digital media play in everyday life – from creating an image of oneself to creating social reality in all its aspects – should at least try to understand changes, if there are any, in audience behavior. One of the key issues in researching audience behavior in the last few years was related to the transfer of audience from traditional to digital media channels, and Newman et al. (2016) note that the process is accelerating not only in the transfer from traditional to digital media, but also from web sites to social media and mobile internet. Reports that followed detected the same trends year after year (e.g. Newman, 2020; Newman et al., 2019). The same trends presented in that research at a global level were to some extent confirmed at local levels, such as in the case of Croatia (e.g. Čerepinko and Gamberožić, 2019; Čerepinko, Bagarić and Dujić 2019; Ipsos Connect, 2017), which is relevant for the research results presented in this paper. Interestingly, Newman et al. (2016) also found that women prefer social media as their main information channel more than men, and Perrin and Anderson (2019) show that this trend is still present as their findings show that women are more active on Social Network Sites such as Facebook, Instagram and Pinterest.

Although early research in media usage and motivation among different generations showed no striking differences between generations (e.g. Pitta et al., 2012; Bondad-Brown, Rice and Pearce, 2012), new generations are to some extent more prone to consume content on digital platforms on a greater scale compared to generations that preceded them. For example, Mitchel (2016) finds that, although the percentage of US adults aged between 18 and 29 prefer reading the news (42%) to watching (38%) or listening (19%), majority of respondents in a given cohort prefer to do it online (81% reading, 37% watching and 30% listening), which is significantly higher than in other age cohorts presented in the report. Even more striking trends are observed regarding the overall online video consumption with services as Netflix or Amazon Prime, which have seen an unprecedented increase in the past few years (The infinite Dial, 2019; Nielsen Podcast Insight, 2018).

Another problem observed in relation to the technological shift from traditional mass media to digital platforms is the growing lack of trust in news sources which could, in turn, become major problems in the functioning of liberal democracies, as several authors have already noted (e.g. Hameleers, Bos and de Vreese, 2017; Taggart, 2004; Brants, 2013; Allcott and Gentzkow, 2017).

Given the mentioned changes of the audience behavior, the aim of this paper is to detect if gender plays any role in possible changes in audience trends and acceptance of new technological solutions.

Gender and Digital Content

From its beginnings, among other things, uses and gratification research tends to understand how different audiences use mass media, with what motivation and with what purpose, if any, thus providing several useful perspectives on different types of audiences, most notably view of audience as a gratification set (McQuail, 2012, 410), which define the audience as a shifty aggregate of individuals formed on the basis of their common interest, needs or preferences. Gans (1957) refers to this type of audience formation as the "taste culture" where the audience is, more than anything, characterized by their common media content preferences. Although the idea of the fluctuating audience based on the individual choices is somewhat in contrast with gender-specific media use based on the view of the audience as a group sharing at least one significant social or cultural identifier, number of researchers have shown distinctive traits in both content production and reception based on gender identities that, as McQuail points out, "is a complex outcome of a certain kind of media content, typical everyday routines and the wider structure of […] society" (2012, 433). Content gendering is not a new practice, as showed by Ross and Nightingale (2003, 65) and others, and in the light of McQuail's above cited observation, it would be reasonable to expect it also in a new digital environment. However, it should be noted that content gendering is to some extent criticized mostly by feminist theorists (e.g. Gallagher, 2003) for various negative effects both in content production and construction of meaning.

Another theoretical perspective needed to be addressed is the Technology Acceptance Theory and Technology Acceptance Model (TAM), according to which users asses technological novelty with regard to perceived usefulness and ease of use (Davis, 1989). Venkatesh, Morris and Ackerman (2000, 33) concluded in a widely cited article that "sustained technology usage behavior was driven by early usage behavior, thus fortifying the lasting influence of gender-based early evaluations of the new technology". Research conducted in the early days of the Internet and social networks showed a difference in the usage of mentioned platforms regarding gender identity of respondents. Althaus and Tewksbury (2000) found in their research that women expressed greater level of computer anxiety than men, but Gefen and Straub (1997) concluded after examining the use of e-mail that differences emerge not in the usage, but in the perception of e-mail. Muscanell and Guadagno (2012), for instance, found that there was a difference in motivation to use Social Network Sites between men and women in which, in general, men used SNS to form new connections and women used it to maintain existing relationships. Also, men were more prone to use SNS for task specific activities such as seeking information and attaining achievements. Similar is found to be true for gender-specific behavior on YouTube (Khan, 2017), where men were more likely than women to comment or dislike other users' uploaded content, but were less likely to share content of their own. However, although Technology Acceptance Theory to a certain extent offers a way of understanding gender differences, certain authors (e.g. Trauth, 2017) warn against uncritical embracing of the theoretical framework while outlining number of other factors that influence women and their use of (especially) information technologies in the broadest sense.

Examples of Previous Research on the Media Habits of Young Audience

As mentioned in the introduction of this paper, changes in media consumption habits regarding age cohorts are already well documented (see also Van Damme, 2015; Westlund and Färdigh, 2015). Generations Y and Z are more prone to digital sources of news and other media content, while they also use smartphones as the main devices to connect to the Internet more than previous generations.

Čerepinko, Bagarić and Dujić (2019, 7) suggested that the majority of Gen Y and Gen Z respondents "use social networks sites as a preferred source of the news about the world", but "respondents in Gen Z cohort (...) choose internet portals as their main source of information (41,46%) which is a bit lower than in Gen X (46,15%) but higher than Gen Y (22,58). Accordingly, percentage of SNS's as a main source of news drops from 61,29% in Gen Y to 51,21% in Gen Z" and the authors hypothesize that the reason for the shift "could be the nature of the preferred social networks" within the generations, especially because of the Gen Z's inclinations towards image-based social media such as Instagram or Tik-Tok. The aforementioned research also found that YouTube exceeds all other channels for video consumption, including streaming services and torrents. Key findings of the paper are presented in Tables 1 and 2.

Since in the mentioned paper the influence of the respondents' gender identity was not taken into account while analyzing the data, the differences in the consumption of media content regarding gender identity of the respondents from the same sample shall be presented in the following paragraphs.

Table 1
from: Čerepinko, Bagarić and Dujić (2019)

Age vs. Preferred Information Channel									
Internet portals		Preferred Information Channel							Total N (%)
		Social networks	TV	Radio	Print	Nothing	Something else		
Age cohort N (%)	< 24	34 (41,46)	42 (51,22)	2 (2,44)	2 (2,44)	0 (0)	0 (0)	2 (2,44)	82 (65,08)
	25 – 42	7 (22,58)	19 (61,29)	0 (0)	0 (0)	0 (0)	5 (16,13)	0 (0)	31 (24,6)
	>43	6 (46,15)	3 (23,08)	4 (30,77)	0 (0)	0 (0)	0 (0)	0 (0)	13 (10,32)
Total		47 (37,3)	64 (50,79)	6 (4,76)	2 (1,59)	0 (0)	5 (3,97)	2 (1,59)	126 (100)

Table 2
from: Čerepinko, Bagarić and Dujić (2019)

Age vs. Preferred Channel for Video Content							
TV		Preferred Channel					Total N (%)
		YouTube	Streaming	Torrents	SNS		
Age cohort N (%)	< 24	4 (4,88)	65 (79,27)	9 (10,97)	4 (4,88)	0 (0)	82 (65,08)
	25 – 42	0 (0)	17 (54,84)	0 (0)	7 (22,58)	7 (22,58)	31 (24,6)
	>43	0 (0)	1 (7,69)	0 (0)	4 (30,77)	8 (61,54)	13 (10,32)
Total		4 (3,17)	83 (65,87)	9 (7,14)	15 (11,91)	15 (11,91)	126 (100)

Research Methods

As presented in Čerepinko, Bagarić and Dujić (2019), an online survey containing 11 questions was distributed through a list of student e-mail addresses and social media group pages among University North students studying programs in Multimedia and related fields. 126 responds were collected and analyzed. The sample was chosen purposely to include more technologically knowledgeable and oriented respondents. Age cohorts were defined as Generation X (1963-1977), Generation Y or Millennials (1978-1986) and Generation Z (1986 and after).

Results and Discussion

In order to check the gender-based differences in terms of uses and gratification perspective, the data were cross tabulated to show distinctions in preferred channels for information obtaining and preferred channel for video content consumption, as shown in Tables 3 and 5.

Table 3

Gender vs. Preferred Information Channel									
Internet portals		Preferred Information Channel							Total N (%)
		Social networks	TV	Radio	Print	Nothing	Something else		
Gender N (%)	M	24 (34,78)	37 (53,62)	4 (5,8)	2 (2,9)	0 (0)	0 (0)	2 (2,9)	69 (100)
	F	23 (40,35)	27 (47,37)	2 (3,5)	0 (0)	0 (0)	5 (8,8)	0 (0)	57 (100)

Statistical analysis of the data set showed no significant statistical difference between the groups, as shown in Table 4, and the findings are in accordance with the presented theoretical background and other similar research results. Information seeking is considered to be goal-oriented task and higher percentage of male respondents using SNS for information gathering is expected, as presented in Muscanell and Guadagno (2012). Also, higher percentage of female respondents search for news in social media environment, a finding that complies with Newman et al. (2016).

Table 4

Chi-Square Tests Gender vs. Preferred Information Channel			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10,200a	5	,070
Likelihood Ratio	13,602	5	,018
Linear-by-Linear Association	,099	1	,753
N of Valid Cases	126		
a. 8 cells (66,7%) have expected count less than 5. The minimum expected count is ,90.			

Although it could have been expected from the perspective of the Technology Acceptance Theory, the data show that female respondents accept different technological applications for video content watching in a higher percentage than their male counterparts (Table 6). Statistical analysis of the data set, however, showed no significant differences between groups, which to a certain extent contradicts to Althaus and Tewksbury (2000) and similar assumptions (Table 6).

Table 5

Gender vs. Preferred Channel for Video Content							
TV		Preferred Channel					Total
		YouTube	Streaming	Torrents	SNS		N (%)
Gender N (%)	M	0 (0)	53 (76,81)	5 (7,24)	6 (8,71)	5 (7,24)	69 (100)
	F	4 (7,02)	30 (52,63)	4 (7,02)	9 (15,79)	10 (17,54)	57 (100)

Table 6

Chi-Square Tests Gender vs. Preferred Channel for Video Content			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	11,715a	4	,020
Likelihood Ratio	13,273	4	,010
Linear-by-Linear Association	3,553	1	,059
N of Valid Cases	126		
a. 4 cells (40,0%) have expected count less than 5. The minimum expected count is 1,81.			

On the other hand, gender identity plays a role in the choice of programs that respondents consume, as presented in Table 7. Content is important and, as shown in Table 8, there is a significant difference in content choices regarding gender, which means that gendering as a phenomenon is to a certain extent still present, even in digital environment.

Table 7

Gender	Gender vs. Content watched in the last month (N, %)											
	News		Movie/Series		Documentary/ Education		Show/ Entertainment		Sport		Didn't watch	
	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
M N (%)	47 (68,11)	22 (31,89)	40 (57,97)	29 (42,03)	38 (55,07)	31 (44,93)	26 (37,68)	43 (62,32)	41 (59,42)	28 (40,58)	8 (11,59)	61 (88,41)
F N (%)	39 (68,42)	18 (31,58)	48 (84,21)	9 (15,79)	45 (78,95)	12 (21,05)	39 (68,42)	18 (31,58)	15 (21,74)	42 (78,26)	9 (15,79)	48 (84,21)

While both gender groups consume almost similar percentage of news content and both groups experience almost similar amount of restraining from consuming any video content, a significantly different interest is showed regarding other examined type of content. Female respondents in a higher percentage watched movies and series, documentary and educational program as well as entertainment shows and male respondents in a significantly higher percentage watched sport-related content. Presented findings, therefore, are in accordance with theoretical assumptions stemming from uses and gratification tradition of research.

Table 8

Chi-Square Tests										
	Movie/Series					Documentary/Education				
	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	10,203a	1	0,001			7,915a	1	0,005		
Continuity Correctionb	8,996	1	0,003			6,888	1	0,009		
Likelihood Ratio	10,66	1	0,001			8,139	1	0,004		
Fisher's Exact Test				0,002	0,001				0,008	0,004
Linear-by-Linear Association	10,122	1	0,001			7,852	1	0,005		
N of Valid Cases	126					126				
	a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 17,19.					a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 19,45.				
	b. Computed only for a 2x2 table					b. Computed only for a 2x2 table				
	Show/Entertainment					Sport				
	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	11,810a	1	0,001			13,854a	1	0		
Continuity Correctionb	10,611	1	0,001			12,55	1	0		
Likelihood Ratio	12,027	1	0,001			14,22	1	0		
Fisher's Exact Test				0,001	0,001				0	0

Linear-by-Linear Association	11,716	1	0,001			13,74	1	0		
N of Valid Cases	126					126				
	a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 27,60.					a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 25,33.				
	b. Computed only for a 2x2 table					b. Computed only for a 2x2 table				

Conclusion

The sole purpose of this paper was to examine possible regularities in changes of media consumption habits within a purposely chosen sample of tech savvy respondents regarding their gender identity. Although the results cannot be generalized and applied to the entire population, they can provide useful direction for further larger scale research. Theoretically, it is based on the research of audience behavior and functioning with the aim of indicating possible changes in audience behavior of the latest generation cohort, those who are becoming (or will soon become) the backbone of the societies of the future. In obtaining that goal, we also rely on theoretical assumptions not thoroughly explained in the theoretical background section of the paper. In particular, we were guided by one of the proposals introduced by Horst and Miller (2012, 3) who suggest "that humanity is not one iota more mediated by the rise of the digital" and our broader understanding of that principle in a sense that environment can change but human nature shall remain the same. Regarding the research of audience behavior, we were expecting to find more or less the same modes of behavior reported in countless papers dealing with research of traditional mass media audience. Therefore, we decided to check for gender differences in media consumption habits of Generations Y and Z with a closer look at Technology Acceptance Model assumptions concerning same issues.

Results and conclusions presented in this paper are a continuation of our observations on the broader topic of new generation media consumption habits already presented in Čerepinko, Bagarić and Dujić (2019). What we found within our sample of respondents suggests that – although the media environment changed considerably in the last several years, with the rise of social media, new web-based services and applications – the use of media and gratifications derived from it could be understood as constant and intrinsic to human nature. Many of the results presented and discussed in preceding paragraphs confirmed what is already known from years of audience research. It also confirmed that in adoption of relatively new digital technologies new generations, those born into the digital environment and with similar interest into technology, are equally capable of using it regardless of their gender. Therefore, if our findings are confirmed in a larger scale research, earlier findings from technology acceptance perspective deeming women less capable in innovative technology adoption could be entirely rejected when applied to members of Gen Y and Gen Z.

Finally, if *genderization* of media content is conditioned by a certain kind of media content, typical everyday routines and the wider structure of society, as McQuail noted, change of the media environment could induce changes in media content production practices that will be more inclusive and gender neutral. Maybe that will be an irrefutable proof that Marshal McLuhan was right after all.

References

Allcott, H. and Gentzkow, M. (2017). Social media and fake news in the 2016 election. *Journal of Economic Perspectives*, 31(2), 211-36.

Althaus, S. L. and Tewksbury, D. (2000). Patterns of Internet and traditional news media use in a networked community. *Political Communication*, *17*(1), 21-45.

Bondad-Brown, B. A, Rice, R. E. and Pearce, K. E. (2012). Influences on TV Viewing and Online User-shared Video Use: Demographics, Generations, Contextual Age, Media Use, Motivations, and Audience Activity, *Journal of Broadcasting & Electronic Media*, 56(4), 471-493

Brants, K. (2013). Trust, Cynicism and Responsiveness. In: Chris Peters, M. J. Broersma (Eds.). *Rethinking journalism: Trust and participation in a transformed news landscape.* London: Routledge, 15-27.

Čerepinko, D., Bagarić, Ž. and Dujić, L. (2019). Video Podcast Generation and Their Viewing Habits: The Death of Television News? *Collegium Antropologicum* 43(4), 289-297

Čerepinko, D. and Gamberožić, J. (2019). Internet, senzacionalizam i lažne vijesti: Kako provjeravamo informacije. In: *Mediji i medijska kultura – europski* *realiteti*. Osijek: Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek, 35-46.

Davis, F. D. (1989). Perceived usefulness, perceived ease of use, and user acceptance of information technology. *MIS Quarterly*, 319-340.

Gallagher, M. (2003). Feminist Media Perspectives. In: Angharad N. Valdivia (Ed.), *A Companion to Media Studies* (pp. 19-39). Blackwell Publishing Ltd.

Gans, H. J. (1957). The creator-audience relationship in the mass media: An analysis of movie making. *Mass culture: The popular arts in America*, 315-324.

Gefen, D. and Straub, D. W. (1997). Gender differences in the perception and use of e-mail: An extension to the technology acceptance model. *MIS Quarterly*, 389-400.

Hameleers, M., Bos, L. and de Vreese, C. H. (2019). Shoot the messenger? The media's role in framing populist attributions of blame. *Journalism*, 20(9), 1145-1164.

Miller, D. and Horst, H. A. (2012). The digital and the human: A prospectus for digital anthropology. In: H. Horst and D. Miller (Eds.), *Digital Anthropology* (pp. 3-35). London: Berg.

Ipsos Connect (2017). 'Medijske navike u Republici Hrvatskoj'. Available at http://pero.24sata.hr/docs/istrazivanje.pdf [accessed: 23rd July 2017]

Khan, M. L. (2017). Social media engagement: What motivates user participation and consumption on YouTube?. *Computers in Human Behavior*, 66, 236-247.

McQuail, D. (2010). *McQuail's Mass Communication Theory*. London: Sage Publications.

Mitchell, M. (2016). Younger adults more likely than their elders to prefer reading news. Pew Research Center. www.pewresearch.org/fact-tank/2016/10/06/younger-adults-more-likely-than-their-elders-to-prefer-reading-news/ [accessed: December 2019]

Muscanell, N. L. and Guadagno, R. E. (2012). Make new friends or keep the old: Gender and personality differences in social networking use. *Computers in Human Behavior*, 28(1), 107-112.

Newman, N., Fletcher, R., Levy, D. and Nielsen, R. (2016). Reuters Institute Digital News Report 2016. Oxford: Reuters Institute for the Study of Journalism.

Newman, N., Fletcher, R., Kalogeropoulos, A. and Nielsen, R. (2019). Reuters Institute Digital News Report 2019. Oxford: Reuters Institute for the Study of Journalism.

Newman, N., (2020). Journalism, Media, and Technology Trends and Predictions 2020. Oxford: Reuters Institute for the Study of Journalism.

Perrin, A., Anderson, M. (2019). Share of U.S. adults using social media, including Facebook, is mostly unchanged since 2018. Pew Research Center. www.pewresearch.org/fact-tank/2019/04/10/share-of-u-s-adults-using-social-media-including-facebook-is-mostly-unchanged-since-2018/ [accessed: December 2019]

Pitta, D., Kilian, T., Hennigs, N. Langner, S. (2012). Do Millennials read books or blogs? Introducing a media usage typology of the internet generation. *Journal of Consumer Marketing*, 29(2), 114-124.

Ross, K. and Nightingale, V. (2003). *Media and Audiences: New Perspectives*. UK: McGraw-Hill Education.

Taggart, P. (2004). Populism and representative politics in contemporary Europe. *Journal of Political Ideologies*, 9(3), 269-288.

Trauth, E. (2017). A Research Agenda for Social Inclusion in Information Systems. *ACM SIGMIS Database: the Database for Advances in Information Systems*, 48(2), 9-20.

Van Damme, K., Courtois, C., Verbrugge, K. and De Marez, L. (2015). What's APPening to news? A mixed-method audience centred study on mobile news consumption. *Mobile Media & Communication*, 3(2). 196-213. doi: 10.1177/2050157914557691

Venkatesh, V., Morris, M. G. and Ackerman, P. L. (2000). A longitudinal field investigation of gender differences in individual technology adoption decision-making processes. *Organizational Behavior and Human Decision Processes*, 83(1), 33-60.

Westlund, O. and Färdigh, M. A. (2015). Accessing the news in an age of mobile media: Tracing displacing and complementary effects of mobile news on newspapers and online news. *Mobile Media & Communication*, 3(1), 53-74.

Marina Kotrla Topić[46]

READING HABITS AND DIGITAL MEDIA USE AMONG CROATIAN STUDENTS AND ITS RELATION TO LONELINESS AND PREFFERED SOLITUDE

Original scientific paper

Abstract

It is hard to imagine contemporary life without digital technology. Digital media are present in almost all aspects of life of all generations, particularly in lives of students. We lack research on how student life is changing in relation to the use of digital media, and how students adapt to these changes, especially in terms of reading and studying, since today they can choose media to read and study – be it paper or screen.

The aim of this paper is to describe habit of using digital media (computers, tablets, smartphones and television) during working week and during weekend, as well as reading and studying habits in the context of digital media use and traditional media use. We are further interested in relations of these habits to loneliness, namely we want to explore whether those students who frequently use digital media or those who read more are more socially isolated.

The research was conducted on 132 participants, students from J. J. Strossmayer University (83 female and 49 male participants with the average age of 21 years) who agreed to fill out a questionnaire prepared specifically for this study. The questionnaire consisted of question regarding socio-demographic data, question regarding habits of digital media use, as well as questions regarding preferences of digital or paper media for leisure and study reading. It also contained a short form of UCLA Loneliness scale (Lacković-Grgin, Penezić, and Nekić, 2002) and a scale of preferred solitude (Lacković-Grgin and Nekić, 2002).

Results show that students mostly prefer reading from paper, during both leisure and study reading. Correlational analyses show a significant negative relation between reading and television watching during weekend. Furthermore, there is a significant positive correlation between reading and preferred solitude. In other words, students who read more watch less television during weekends and prefer solitude more than

46 Institute of Social Sciences Ivo Pilar, Šamačka 9, 31000 Osijek, marina.kotrla.topic@pilar.hr

those who read less. Also, there is a significant negative correlation between the use of smartphones during week and weekends with loneliness.

Keywords: digital media, loneliness, reading habits, preferred solitude

Introduction

It is hard to imagine contemporary life without digital technology. Digital media are present in almost all aspects of life of all generations, particularly in the lives of students.

The relationship of digital media use and reading can be studied in more than one way. The first one is in the context of opposing activities which then fight for the limited time available. The first question would then be whether digital media are taking away the time that would otherwise be spent reading. But what complicates this relationship is that reading can be done using digital media, and in fact research has shown that although in general people prefer reading from print compared to digital media, younger population (aged between 18 and 34) is equally likely to pay for printed or digital newspapers (American Press Institute, 2017). In this regard, we need to explore for what purposes, and not just for how long students use different digital media in their everyday life.

There are different ideas of how both digital media use and reading can be related to different aspect of social functioning, such as loneliness and preferred solitude.

In terms of digital media, there is a concern that the time that young people spend in front of screens replaces the time spent in face-to-face interactions, which affects their well-being. One aspect of well-being is perceived loneliness. Loneliness is defined as a negative emotional and motivational state caused by the inability to fulfill the needs for intimacy, love and belonging (Lacković-Grgin, 2008). Russell (1980) defines loneliness as a difference between our desires for social relationships and what those social relationships are really like.

There are studies that indicate significant positive relations between loneliness and some negative outcomes of digital media use, especially Internet use (Morahan-Martin and Schumacher, 2003; Caplan, 2002). However, digital media can be used for communication as well, and there are also studies showing that communication mediated by digital media can be very appealing to people who experience difficulties in face-to-face interpersonal communication (Kraut et al., 2002). On-line communication offers greater anonymity (Caplan, 2005) and less perceived social risk (van den Eijnden et al., 2008). Still, some studies show that online conversations lead to greater loneliness than face-to-face conversations (Hu, 2009). Furthermore, research suggests that problems such as loneliness and depression can be seen as leading to more problematic Internet use (Davis, 2001). Finally, some studies show that loneliness could be both the cause and effect of problematic Internet use (Kim, LaRose, and Peng, 2009).

A psychological construct that is similar, and yet very different from loneliness, is preferred solitude. Preferred solitude is a voluntary withdrawal from the company of others, without the feelings of isolation or loneliness (Lacković-Grgin, 2008). Unlike with loneliness, people who prefer solitude do not feel bad. Rather, they choose solitude in order to relax, get some rest, and recover from stressful events, or for any other reason. Researches on solitude and digital media use focus mostly on exploring how different types of technology, when used in solitude, affect people's perception of how lonely they feel (Watanbe, 2019). This means that the research on digital media use by those people who prefer solitude is somewhat neglected.

As for the relationship of loneliness and reading, it is often thought that people who read a lot are lonelier than others, which is something that is conceptualized as the "bookworm" stereotype. But research in fact shows that people who read for pleasure are less lonely than those who do not read (Rane-Szostak and Herth, 1995). In fact, Mar, Oatley and Peterson (2009) showed that exposure to fiction is positively related to social support. Billington (2005) showed that compared to non-readers, readers report feeling closer to their friends and community. The logic behind this finding is that due to the relationship between reading fiction and empathy, people who read more are more likely to have a larger social network and feel less lonely. Additionally, research shows that reading can be viewed as an intervention tool for decreasing symptoms of some mental health disorders, such as depression (Dowrick, Billington, Robinson, Hamer, Williams, 2012). Again, research on preferred solitude and reading relationship is much scarcer.

In order to measure how much a person reads in general, researcher often use the measure of lifetime exposure to fiction. Lifetime exposure to fiction is usually measured using the Author Recognition Test (Stanovich and West, 1989) which lists real authors' names and compelling foils. The participants who recognize more authors are considered to be more exposed to fiction and therefore also read more books. However, there is no Croatian version of the ART, so that other methods for measuring life time exposure to fiction had to be found. Acheson, Wells and MacDonald (2008) suggest asking participants to assess their reading habits in comparison to their peers or colleagues on five levels, since previous research showed that making comparative judgements yields more accurate data compared to self-report without the comparison (Bandura, 1997). The results obtained from using Comparative Reading Habits (CRH) method correlate well with other more objective measures of reading, which indicates that this is a valid measure in populations in which participants know each other rather well, such as students of the same year or pupils from the same grade, etc. (Acheson, Wells, and MacDonald, 2008).

The aim of this research, in addition to exploring digital media use and reading habits of Croatian university students, is to find out whether and in what way these habits are related to loneliness and preferred solitude.

Methods

Participants

The research was conducted on 132 participants (83 female and 49 male), undergraduate and graduate students at the University of Osijek, Croatia. They were presented with the research outline and offered to participate if they chose to do so. The average age was 21 (ranging between 19 and 33).

Procedure

The data presented here are a part of a larger research project on reading and empathy. Participants who volunteered to participate filled out a questionnaire containing different measures. The questionnaires were completed in small groups of up to 25 participants, under equal conditions.

Measures

Socio-demographic data

Participants stated their age and gender.

Digital media use

After noting which of the following devices they owned in the first place, participants rated how often they use computers, tablets and smartphones, and how often they watch television, separately for a typical day during working week (when they are considered to have more obligations at the university) and during weekend. In order to assess the frequency of use of digital media, participants used a scale with predefined time ranges (less than one hour, one to three hours, three to five hours, more than five hours).

Reading habits

Participants stated their preference of media for leisure reading and study reading. They were instructed to choose whether they prefer paper, screen or have no preference between the two media.

Lifetime exposure to fiction

Lifetime exposure to fiction was measured using three questions about assessing reading in comparison to colleagues at the University. More precisely, participants were asked to rate how much they enjoy reading in comparison to their colleagues, how complicated their reading material is and how many books per year they read. They answered each question using a 5-point scale (1 – significantly less to 5 – significantly more. The final result was calculated as a sum of responses to the three items and it pointed to greater exposure to fiction. Reliability measured with Cronbach alpha was .764.

Loneliness

Loneliness was measured using the Croatian version of the short UCLA Loneliness scale (Lacković-Grgin, Penezić, and Nekić, 2002). The scale consists of 7 items describing different aspects of dissatisfaction with social relationships (e.g. “No one really knows me well”). The participant’s task was to determine the extent to which each of the statements described them, using a 5-point scale (1 – “I never feel this way” to 5 – “I often feel this way”). Reliability measured with Cronbach alpha was .823 which is very good considering the small number of items.

Preferred solitude

Preferred solitude was measured using the Croatian adaptation of the preferred solitude scale (Lacković-Grgin and Nekić, 2002). The scale consists of 7 items describing positive feelings related to solitude (e.g. “I like my own company”). Participants needed to determine the extent to which each of the statements described them, using a 5-point scale (1 – “I never feel this way” to 5 – “I often feel this way”). Reliability measured with Cronbach alpha was .805.

Results

Descriptive data for the variables in the study are shown in Table 1.

Table 1. Descriptive data for variables in the study

Variable	Min	Max	M	SD
Reading	6	23	14.89	3.042
Loneliness	7	28	12.88	5.085
Preferred solitude	9	35	22.12	5.508

Digital media use and reading habits

In order to explore the habits of using digital media, we analyzed which time interval of use was most frequently chosen in relation to different devices (Table 2). In our analyses we focus only on participants who provided answers on their use, and we disregard those who do not own a specific device or who reported that they do not know for how long they use it. These results show us that the device that the students use the least is a tablet, for which nearly one third of the participants reported that they either do not have the device or cannot report the time of its use. Other results show that during a working week on a typical day, most participants watch less than one hour of television (56.2%) and spend up to one hour using a tablet (32.9%). About one third of them spends from one to three hours a day using a computer (32.9%), but also more than five hours using mobile phones (32.2%).

During a typical day over the weekend, most participants watch television for one to three hours (38.4%), which means that they watch television more during the weekend. Also, a little less than one third of participants (28.8%) use computer for more than five hours during the weekend. The most participants use smartphones for five and more hours a day (34.2%), as well as during the working week. Also, the use of tablets remains the same as during the working week with most participants using them up to one hour (30.8%).

Table 2. Frequencies of participants engaging with different devices for different time intervals, during typical day in the working week or weekend (WD=working day, WE=weekend)

	Television		Computer		Tablet		Smartphone	
	WD	WE	WD	WE	WD	WE	WD	WE
Less than 1 hour	82	39	6	19	46	45	7	14
From 1 to 3 hours	23	56	48	36	4	5	27	26
From 3 to 5 hours	10	18	46	34	3	4	42	37
5 or more hours	0	6	30	42	0	2	47	50
Don't own the device / Don't know	31	27	16	15	90	90	23	19

Statistical analyses show that the only significant difference in the time spent using a device during the working week and weekend is related to watching television, which is something that participants do significantly longer during te hweekend (Wilcoxon Z=-6.802, p=0.000).

Our results show that students prefer paper over screen, or the combination of the two, for both leisure and study reading (Table 3).

Table 3. Number and percentage of participants citing different media preference for leisure and study reading

	Media preference for study reading	Media preference for leisure reading
Reading from paper	101 (69.2%)	80 (54.8%)
Reading from digital media	10 (6.8%)	35 (24.0%)
No preference	21 (14.4%)	16 (11%)

Correlational analyses

Since the data on the use of digital media are collected using an ordinal scale, we use non-parametric Spearman rho correlation.

First, there is a significant negative correlation between reading fiction and watching television during the weekend (Spearman rho=-.270, p<.01), which shows us that the students who read more, also watch less television during weekend.

There is no significant correlation between reading and loneliness, but there is a significant positive correlation between reading fiction and preferred solitude (Spearman rho=.204, p<.05). This means that the students who read more often do not feel lonelier, but they do prefer solitude more than those students who read less.

Regarding the use of digital media, the results show that there is a significant negative relation between use of smartphones during the working week as well as weekend and loneliness (Spearman rho=-.186, p<.05 and Spearman rho=-.216, p<.05 respectively). In other words, students who use smartphones more are less lonely. Furthermore, there is a positive correlation between the use of computer during the weekend and preferred solitude (Spearman rho=.282, p<.01), which shows us that the students who prefer solitude more also use computers for longer periods during the weekend.

Discussion

Results of this research show that Croatian students prefer reading from paper rather than reading from the screen for both leisure and study.

Previous research also points to a similar finding, showing that only 2% of citizens buy e-books while 86% never buy or read digital books in the Republic of Croatia (Kvaka, 2019).

As for correlational analyses, the results show that people who read more watch less television during the weekend, but also feel a greater need to be alone. At the same time, they do not feel lonelier than people who read less. These results could be used to describe a frequent reader as a person who is not so interested in watching television, which is considered a social activity. Compared to other types of digital media a person can use, watching television includes a bigger screen compared to the screen of a computer, tablet and smartphone, which allows people to watch television in company. In addition, our results show that frequent readers have a more pronounced preferred solitude, which would also explain well the above-mentioned link between reading and television watching. There was no significant correlation between reading fiction and loneliness, although previous research shows that reading fiction is negatively related to loneliness (Rane-Szostak and Herth, 1995) and that it can even can help alleviate loneliness (Gabriel and Young, 2011). In general, research shows that reading books affects empathy (Bal and Veltkamp, 2013) and theory of mind (Kidd and Castano 2013), and thus helps people improve their social skills which leads to them feeling less depressive (Billington, 2015). In this way, reading more fiction is considered a way to improve mental health and well-being.

Our results also show that students who use smartphones more, both during working week and during weekend, feel lonelier than those who use it less. The missing information is the purpose for which these students use their smartphones, e.g. to communicate with others through phone calls or messages, visit social media, play games, etc. Previous studies show that more intensive use of social media is positively related to loneliness (Primack et al., 2017; Hunt, Marx, Lipson and Young, 2018). In fact, Hunt et al. (2018) showed that students who limited their use of social media to approximately 30 minutes per day, showed significant reduction in loneliness and depression compared to the control group.

The results of this study also show that computer use during the weekend is positively related to preferred loneliness, showing that people who prefer to be alone more also use computer during the weekend more. Again, we lack information regarding the purpose of use.

Finally, this research is not without deficiencies. Our results cannot be generalized to other populations since they were obtained on a sample of student participants. Also, further research should focus on the purpose for which students use digital media, not just the amount of time they spend using specific devices.

In conclusion, results from this study show that the use of digital media does not interfere with reading, and in fact those students who read more also watch less television. This means that digital technology is not to be regarded as a harmful entity and that the time spent using it is an important factor to be considered. Furthermore, only the use of a smartphone and a computer can be considered an important factor in considering the social functioning of the students, since they were associated with more feelings of loneliness and preferred solitude. Reading was also positively related to preferred solitude. But while preferred solitude is mostly regarded as a voluntary withdrawal from the company of others, without bad feelings, loneliness is often related to lower well-being. Therefore, what the result of this study suggest is that attempts to achieve higher levels of well-being in students should also focus on the use of smartphones by students.

References

Acheson, D., Wells, J., and MacDonald, M. (2008). New and updated tests of print exposure and reading abilities in college students. *Behavior Research Methods*, 40 (1), 278–289.

American Press Institute (2017). *Print vs. digital subscribers: Demographic differences and paths to subscription*. URL: https://www.americanpressinstitute.org/publications/reports/survey-research/print-vs-digital/ [accessed: March 5th 2020]

Bal, P. M. and Veltkamp, M. (2013). How Does Fiction Reading Influence Empathy? An Experimental Investigation on the Role of Emotional Transportation. *PLoS ONE*, 8(1).

Billington, J. (2015). Reading between the Lines: the Benefits of Reading for Pleasure. *Quick Reads*, University of Liverpool. URL: http://manuscritdepot.com/documentspdf/Galaxy-Quick-Reads-Report-FINAL%20.pdf [accessed: March 5th 2020]

Caplan, S. E. (2002). Problematic Internet use and psychosocial well-being: development of a theory-based cognitive-behavioral measure. *Computers in Human Behavior*, 18, 533–575.

Caplan, S. E. (2005). A social skill account of problematic Internet use. *Journal of Communication*, 55, 721–36.

Davis, R. A. (2001). A cognitive-behavioral model of pathological Internet use. *Computers in Human Behavior*, 17, 187–95.

Dowrick, C., Billington, J., Robinson, J., Hamer, A., and Williams, C. (2012). Get into reading as an intervention for common mental health problems: exploring catalysts for change. *Journal of Medical Humanities*, 38, 15-20.

Gabriel, S. and Young, A. F. (2011). Becoming a vampire without being bitten: the narrative collective-assimilation hypothesis. *Psychological Science*, 22(8), 990-994.

Hunt, M. G., Marx, R., Lipson, C., and Young, J. (2018). No More FOMO: Limiting Social Media Decreases Loneliness and Depression. *Journal of Social and Clinical Psychology, 37*(10), 751-768. doi: 10.1521/jscp.2018.37.10.751

Kidd, D. C. and Castano, E. (2013). Reading Literary Fiction Improves Theory of Mind. *Science*, 342(6156), 377-380.

Kim, J., LaRose, R., and Peng, W. (2009). Loneliness as the Cause and the Effect of Problematic Internet Use: The Relationship between Internet Use and Psychological Well-Being. *CyberPsychology & Behavior*, 12(4), 451–455. doi: 10.1089/cpb.2008.0327

Kvaka (2019). *Istraživanje čitanosti knjiga*. URL: https://issuu.com/modernavremena/docs/noc_knjige_2019_istra_ivanje_prezen [accessed: March 5th 2020]

Kraut, R., Kiesler, S., Boneva, B., et al. (2002). Internet paradox revisited. *Journal of Social Issues*, 58, 49–74.

Lacković-Grgin, K. (2008). *Usamljenost: Fenomenologija, teorije i istraživanja*. Jastrebarsko: Naklada Slap.

Lacković-Grgin K, Penezić Z, Nekić M. (2002). Kratka verzija UCLA skale usamljenosti. In: Lacković-Grgin K, Proroković A, Ćubela V, Penezić Z, ed. *Zbirka psihologijskih skala i upitnika*, svezak 1. Zadar: Filozofski fakultet u Zadru.

Lacković-Grgin, K. and Nekić, M. (2002). Adaptirana skala preferirane samoće. In: K. Lacković-Grgin, A. Proroković, V. Ćubela and Z. Penezić (Eds.), *Zbirka psihologijskih skala i upitnika, svezak 1*. Zadar: Filozofski fakultet u Zadru.

Mar, R. A., Oatley, K. and Peterson, J. B. (2009). Exploring the link between reading fiction and empathy: Ruling out individual differences and examining outcomes. *Communications*, 34(4). doi: 10.1515/comm.2009.025

Morahan-Martin, J. and Schumacher, P. (2003). Loneliness and social uses of the Internet. *Computers in Human Behavior*, 19, 659–671.

Primack, B. A., Shensa, A., Sidani, J. E., Whaite, E. O., yi Lin, L., Rosen, D., Colditz, J. B., Radovic, A. and Miller, E. (2017). Social Media Use and Perceived Social Isolation Among Young Adults in the US. *American Journal of Preventive Medicine,* 53(1),1-8. doi: 10.1016/j.amepre.2017.01.010

Rane-Szostak, D. and Herth, K. A. (1995). Pleasure Reading, Other Activities, and Loneliness in Later Life. *Journal of Adolescent & Adult Literacy*, 39(2), 100-108.

Russell, D., Peplau, L. A. and Cutrona, C. E. (1980) The Revised UCLA Loneliness Scale: Concurrent and Discriminant Validity Evidence. *Journal of Personality and Social Psychology*, 39(3), 472-480. doi: 10.1037/0022 3514.39.3.472

Stanovich, K. E. and West, R. F. (1989). Exposure to Print and Orthographic Processing. *Reading Research Quarterly,* 24, 402–433.

Van den Eijnden, R., Meerkerk, G.-J., Vermulst, A. A., et al. (2008). Online Communication, Compulsive Internet Use, and Psychosocial Well-Being Among Adolescents: A Longitudinal Study. *Developmental Psychology*, 44, 655–65.

Željko Pavić[47]
Juraj Jurlina[48]
Ljiljana Pintarić[49]

THE IMPACT OF EDUCATIONAL AND MEDIA CULTURAL CAPITAL ON ETHNOCENTRISM

Original scientific paper

Abstract

As a follow-up of the previous research undertaken by Mark Elchardus and Jessy Siongers, in this paper the authors aimed to test two theories designed to explain the causes of ethnocentrism – deprivation theory and cultural theory. Given that cultural theory proposes that ethnocentrism is a type of cultural work that consists of boundary making arising from the existing social groupings, while deprivation theory claims ethnocentrism to be only a reflection of one's own social position, hypotheses related to connections between family background, type of schooling, cultural capital/cultural tastes and ethnocentrism were proposed. Robustness of the results was checked with liberalism as an alternative criterion variable. The hypotheses were tested using hierarchical regression analyses based on data obtained from a sample of 500 students from five secondary schools in Slavonia and Baranja. The measures used in the field survey conducted in schools comprised scales of ethnocentrism, liberalism, general cultural capital and media (television) cultural capital, as well as demographic information relevant for the hypotheses testing. The results tentatively confirmed cultural theory, while deprivation theory was rejected, thus implying usefulness of cultural approach to research on ethnocentrism and similar constructs.

Keywords: cultural capital, ethnocentrism, media, deprivation, cultural taste

47 Faculty of Humanities and Social Sciences in Osijek, e-mail: zpavic@ffos.hr.
48 Faculty of Humanities and Social Sciences in Osijek, e-mail: jjurlina@ffos.hr.
49 Faculty of Humanities and Social Sciences in Osijek, e-mail: lpintaric@ffos.hr.

Introduction

The starting point of the paper represented Elchardus and Siongers' (2007) study on competing theories aiming at explaining ethnocentrism.[50] Namely, they tested four theories – deprivation, social capital, detraditionalization and cultural theory – on a study sample of Dutch pupils. In short, deprivation theory posits that ethnocentrism will follow from the feelings of deprivation based on a low-status social position. Social capital theory hypothesizes that stronger social integration of an individual (more social capital) decreases the likelihood of ethnocentrism, having in mind that ethnocentrism is not a socially acceptable value. Detraditionalization theory hinges on the mass society theory, i.e. it assumes that weaker influence of traditional social institutions (family, religion, etc.) will make an individual more susceptible to radical ideas, such as ethnocentrism. Lastly, according to Elchardus and Siongers (2007), cultural theory posits that ethnocentrism is interwoven with cultural taste and boundary making. In other words, cultural tastes arise from social categorization and boundary making, while ethnocentrism is accepted or rejected in order to integrate different elements of identity. For instance, higher social strata should do the boundary making by expressing highbrow cultural taste and rejecting ethnocentrism as a marginal and socially unacceptable idea. For lower social strata, both lowbrow (popular) taste and ethnocentrism will be a part of boundary making that consists of the rejection of the dominant social values. Thus, embracing ethnocentrism represents just an attempt to build an integrated worldview based on the high-low categorization that permeates various social phenomena. In both cases, cultural taste is embodied as the habitus that directs cultural preferences and practises that are taken for granted, becoming a cultural air that we breathe without awareness (Bourdieu, 1984). Elchardus and Siongers (2007) found that cultural theory is more supported by the data in their study than any of the competing theories. Additionally, their data did support detraditionalization theory to a degree, while social capital and deprivation theory did not fit the data at all.

50 In this paper, we employ classic definition of ethnocentrism first used by William G. Sumner in his book *Folkways* (1906). He defined the term as comprising all attitudes and behaviours that assume that our own culture and its values, norms and practises are inherently superior to those of other cultures.

Overall, research generally shows that lower-class individuals are more likely to exhibit various ethnocentric attitudes and behaviors, such as consumer ethnocentrism (Caruana, 1996) or general ethnocentrism (Heydari et al., 2014; Meeusen, de Vroome and Hooghe, 2013; Scheepers, Felling and Peters, 1990). When it comes to other studies that have employed, more implicitly than explicitly, the aforementioned general theoretical framework, we can conclude that they are very scarce. Slootmaeckers and Lievens (2014) found an impact of lifestyles and cultural tastes on homonegativity (i.e. negative attitudes toward homosexuals). Namely, people with higher level of cultural capital (preference for performing arts and cultural heritage, and preference toward cultural eclecticism) expressed lower homonegativity than people with lower cultural capital (people who watch TV exclusively and people who prefer only cinema and libraries), even when controlling socio-demographic variables such as age, gender, religion and education. Kottasz and Bennett (2006) found that both among Hungarian and British arts consumers those with ethnocentric views in the arts field are more likely to be found among lower educated and financially worse-off respondents, even though ethnocentric arts preferences are significantly present in all social strata. Jarness (2015) used symbolic boundary approach (SBA) to study horizontal boundary-drawing within the middle class. Analysis detected two fractions of middle class: cultural and economic, and there is a mutual antagonism between the two. The participants with high cultural and low economic capital see "the rich" as people with aesthetic and moral character imperfections, while participants with low cultural and high economic capital see cultural elite and their cultural consumption as "trying too hard". Jarness observed that interviewees do not seem to be aware of their own strategies for making symbolic boundaries.

Given the above, in the current study we made an effort to employ the aforementioned theoretical framework and to test two of the competing hypotheses regarding ethnocentrism. For that purpose, we used the data from a survey study which comprised some of the measurements needed for the discussion of our research questions. We decided to include two different types of cultural capital. The first one is the usual distinction between highbrow and lowbrow, or between high and popular culture. This distinction mainly relates to aesthetic preferences in the field of arts. However, in our study, media cultural capital in the form of television viewing preferences is included as well. Even though television is probably less and less important for younger generations given the possibilities of meeting information and cultural interests on the Internet (Van Steen, Vlegels and Lievens, 2015), its importance might still be present. In addition, the so-called functional equivalence thesis, which argues that the Internet will replace those activities that fullfill the same needs that the Internet can now fulfill, is not yet proven (Robinson and Martin, 2009). And finally, the structure and content of television viewing is much easier to define and measure in comparison to the Internet habits and their measurement. Furthermore, Bennet (2006) showed that there is a strong distinction between genres of high and low legitimacy in television broadcasting field, and that those genres are connected to social stratification variables, such as occupation and level of education. Namely, Bennet demonstrated that genres of low legitimacy, such as soap operas and quizzes, are more often preferred by lower classes, whilst genres of higher legitimacy, such as news reports, arts programmes and documentaries, are more often preferred by more educated television viewers and by those belonging to higher occupational categories. As for the other research, Lizardo and Skiles (2009) confirmed that television broadcasting space is stratified along class lines, even though the stratification is contingent upon the specificities of public and private television systems in different countries, i.e. it depends on the level of commercialization of the television programming. A significant portion of research studies (e.g. Friedman and Kuipers, 2013; Friedman, 2011) revealed that differences in cultural capital are highly operative in the field of television comedy. On the other hand, Gayo-Cal, Savage i Warde (2006) found higher level of cultural omnivorousness among higher social classes, given that they showed higher level of tolerance towards popular television forms.

Research Questions, Methods and Sampling

Based on the above-mentioned theoretical reasons, the following two research questions were posed in the current study:

RQ 1: Which of the competing hypotheses/theories, cultural theory or deprivation theory, can better explain ethnocentrism?

RQ 2: Within the framework of cultural theory, is there a difference between the strength and direction of influence of classical cultural capital (highbrow culture vs. popular culture preference) and cultural capital acquired through the media (television)?

As already noted, we used a part of the data from the research project "Cultural Capital and Educational Outcomes", conducted in 2014 and funded by Josip Juraj Strossmayer University of Osijek. Total of 500 students participated in the survey. Among them, 152 students attended grammar schools, 220 students technical and related schools, 93 students industrial and crafts (vocational) schools, and 35 students came from arts schools. All other sample details can be found in Pavić and Đukić (2016).

Highbrow culture preference was measured with five-item scale (Mean = 14.60; SD = 4.45; Cronbach's alpha = 0.73), whereas popular culture preference scale was measured with three-item scale (Mean = 10.05; SD = 2.72; Cronbach's alpha = 0.71). In both scales, the respondents indicated their preference for various cultural activities on a 1-5-point scale. A sample item comprising highbrow cultural preference scale is as follows: *I like visiting museums and galleries*, whereas a sample item for popular culture preference scale is as follows: *Popular music is much better than classical music*. Here we must note that the preference and not the actual behaviors was measured, since we had assumed that the low level of cultural activites in some of the areas where the survey had been conducted would act as a barrier of the intended cultural consumption for some of the secondary school students.

Items related to television consumption were factor-analysed with principal component analysis (Kaiser normalisation, varimax rotation of the initial solution). Four factors were obtained – (1) preference for highbrow content (documentaries, arts and culture shows), (2) preference for films and television series, (3) preference for drama shows (domestic and foreign) and (4) preference for information broadcasting (news and sports). All details regarding the factor analysis can be found in Pavić and Đukić (2014). Items that were heavily loaded on the factor/dimension were summed up in order to obtain a measurement scale of the aforementioned constructs.

Items related to attitudes towards ethnocentrism were also factor-analysed in a similar vein. Kaiser-Meyer-Olkin measure of sampling adequacy amounted to 0.68, while Bartlett's test of sphericity was statistically significant, thus confirming that the items were suitable for a factor analysis. Two dimensions were extracted, with a total of 35.13% of variance explained. Rotated factor matrix with item loadings is shown in Table 1 below. As can be concluded, the firs, three-item, dimension pertains to ethnocentrism (Mean = 7.92; SD = 2.67; Cronbach's alpha = 0.61), while the content of the second, four-item, encompasses liberalism (Mean = 15.53; SD = 2.71; Cronbach's alpha = 0.63).

Table 1. Factor analysis of items related to ethnocentrism and liberalism
Note: Only factor loadings higher than 0.3 are shown.

Item	Ethnocentrism	Liberalism
National minorities are overprotected in our society	0.66	
There are better and worse nations/cultures	0.65	
You can very rarely learn something good from members of other nations and religions	0.44	
Majority should not determine how minority lives		0.53
All persons should freely choose their lifestyles		0.81
Liberal democracy is the best political system		0.41
I respect the opinions of others even if I do not agree with them		0.45

Results

In order to test the aforementioned research questions, series of hierarchical regression analyses were conducted. First, ethnocentrism was entered as the criterion variable. In the first model, only demographic variables – GPA, gender, father's education, and school type. In the second model, variables related to cultural tastes were entered into regression. Durbin-Watson statistic was 1.83, thus showing no presence of auto-regression. The residuals were normally distributed with no apparent signs of heteroscedascity.

The data from Model 1 shows that gender is significantly associated with ethnocentrism, i.e. that male students have 0.58 points higher results than female students. GPA is not significantly associated with ethnocentrism, and the same goes for father's education, when all other variables are entered into the model. However, we should add here that father's education is negatively correlated with ethnocentrism when school type is not entered into the regression model. And finally, school type is significantly associated with ethnocentrism. Namely, students from art schools have on average 1.71 points lower results on the ethnocentrism scale when compared to students from industrial and crafts schools (the reference group), whereas this difference amounts to 1.42 points for students from grammar schools and 0.74 points for students from technical and related schools (Table 2).

Table 2. Hierarchical regression with ethnocentrism as the criterion variable
*Notes: * p≤0,05; ** p≤0,01; *** Elementary school was the reference category; **** Industrial and crafts schools were the reference category*

	Model 1		Model 2	
	B	β	B	β
Intercept	8.39	-	8.00	-
Gender	0.58*	0.11*	0.37	0.07
GPA	0.04	0.01	0.14	0.04
Father's education***				
University	-0.56	-0.09	-0.42	-0.07
Secondary school	-0.71	-0.13	-0.67	-0.12
School type****				
Technical and related schools	-0.74*	-0.14*	-0.53	-0.10
Grammar school	-1.42**	-0.25**	-0.95*	-0.17*
Art school	-1.71**	-0.17**	-1.00	-0.10
Preference for highbrow culture			-0.08*	-0.13*
Preference for popular culture			0.07	0.08
Highbrow TV content			-0.02	-0.02
Films and TV series			-0,08	-0,07
Drama TV shows			0.04	0.04
Information TV broadcasting			0.18**	0.13**
	R=0.27 R2=0.07 Adjusted R2=0.07		R=0.34 R2=0.11 Adjusted R2=0.09 ΔR2=0.04**	

However, when cultural taste variables are entered into the model, regression coefficients for school types significantly drop and stay statistically significant only in the case of grammar schools. Among the cultural taste variables, preference for highbrow culture and preference for information TV broadcasting are significantly associated with ethnocentrism, albeit in different directions. To be precise, one-point increase on the preference for highbrow culture scale decreases ethnocentrism by 0.08 points, while one-point increase on the information TV broadcasting preference increases ethnocentrism by 0.18 points.

In order to check the robustness of the finding, a hierarchical regression with liberalism as the criterion variable was conducted. In this case as well, in the first model there are only demographic variables – GPA, gender, father's education, and school type. In the second model, variables related to cultural tastes were entered into regression. Durbin-Watson statistic equaled 1.92, thus showing no presence of auto-regression. The residuals were normally distributed here as well, with no apparent signs of heteroscedascity.

The results point to the same conclusions as the ones with ethnocentrism as the criterion variables. Namely, male gender is associated with lower liberalism (the difference is 0.65 points on average), which is also the case for school type. Grammar school students have on average 1.27 points higher result on the liberalism scale than the students of industrial and crafts schools, while the same goes for the students of technical and related schools (1.09 points difference).

However, there are a couple of possible caveats that should be mentioned. First, in this case the impact of father's education remains significant in both models, with students with father with elementary school education having higher results on the liberalism scale than those with fathers with completed secondary education. Second, in addition to the preference for highbrow culture, film and TV series preference is associated with higher liberalism, which is slightly different when compared to the model with ethnocentrism as the criterion variable, where this role was taken by information TV broadcasting.

Table 3. Hierarchical regression with liberalism as the criterion variable
*Notes: * p≤0,05; ** p≤0,01; *** Elementary school was the reference category; **** Industrial and crafts schools were the reference category*

	Model 1		Model 2	
	B	β	B	β
Intercept	8.39	-	8.00	-
Gender	-0.65**	-0.13**	-0.36	-0.07
GPA	0.01	0.00	-0.09	-0.02
Father's education***				
University	-0.92	-0.14	-0.85	-0.14
Secondary school	-1.02*	-0.19*	-0.98*	-0.18*
School type****				
Technical and related schools	1.09**	0.21**	0.89**	0.17**
Grammar school	1.27**	0.23**	0.80*	0.14*
Art school	0.65	0.07	0.12	0.01
Preference for highbrow culture			0.09***	0.15*
Preference for popular culture			-0.03	-0.04
Highbrow TV content			0.08	0.06
Films and TV series			0.21**	0.19**
Drama TVshows			0.05	0.06
Information TV broadcasting			-0.06	-0.05
	R=0.23 R2=0.06 Adjusted R2=0.05		R=0.37 R2=0.14 Adjusted R2=0.11 ΔR2=0.08**	

Discussion and Conclusion

Overall, our study tentatively confirms the value of "homology" arguments (Chan and Goldthorpe, 2010) which point to the overlap between social and cultural stratification. In other words, cultural consumption represents an element of social stratification since social classes differ in their cultural tastes and behavior, and this difference is not neutral in terms of social power and existing social hierarchies. Our study represents a type of validation of the aforementioned arguments through the employment of cultural capital theory in a seemingly distinct domain such as ethnocentrism research and theories. It seems that both ethnocentrism and cultural tastes represent a coherent pattern of class-related values and behaviors with origins in the fundamental class divisions that are reproduced in the cultural domain. However, a word of caution is warranted here since our data cannot clearly distinguish between the two competing theories – aforementioned cultural capital theory and omnivore-univore theory developed by Richard Peterson and his associates (Peterson, 2005; Peterson and Kern, 1996; Peterson, 1992; Peterson and Simkus, 1992;). Namely, omnivore-univore theory posits that cultural consumption is related to social stratification, but in a little more complex way than cultural capital theory would suggest. In other words, higher classes are omnivorous in their cultural tastes, consuming both highbrow and lowbrow culture, whereas lower classes tend to consume only lowbrow culture. It is reasonable to assume that univore cultural taste is connected to more rigid systems of cultural classification, even though the reasons behind this assumption are very complex and probably not uniform by being related to cultural differences (Sokolov and Sokolova, 2019). Therefore, it can also be hypothesized that univore taste would be correlated with ethnocentrism as a symptom of the aforementioned cultural rigidness in the domain of out-group relations. Here we can note that our results demonstrate that popular culture preference is not connected neither to ethnocentrism nor liberalism, which is quite consistent with hypothesized connection between omnivorous cultural tastes and lower ethnocentrism. Cultural capital theory would suggest that both highbrow and lowbrow tastes are related to ethnocentrism, but that was not the case in our study. Thus, we can conclude that our study does confirm stratified nature of cultural consumption and its implication on other social phenomena, such as ethnocentrism, but cannot decide between different mechanisms that connect these phenomena, since this goes beyond of the scope of our hypotheses and the data analysis plan.

In case of ethnocentrism as a criterion variable, our results fully confirm the results from Elchardus and Siongers (2007). That is, culture theory is confirmed in the current study as well, bearing in mind that both the impact of father's education and, especially, school type become much weaker when cultural taste variables enter the picture. The results can be interpreted within the framework of the so-called symbolic society

(Elchardus, 2009). Namely, Elchardus emphasizes that symbolic society seemingly allows individuals to freely choose their values, tastes and lifestyles. However, different latent social processes and pressures direct individuals into patterned choices which are connected either to their origin or destination classes. In this way, older theories of class society can be joined together with theories that posit pervasiveness of postmodern (late modern) individualism. The growing reflexivity of identity (Giddens, 1991) and individualization (Beck and Beck-Gernsheim, 2002) within the network society (Castells, 1996) does not imply that all choices are equally probable and that the choices are not patterned by social forces that might not be visible to an individual. The homology between social class and cultural tastes might be weakening, but it still might impact everyday choices in cultural fields in various subtle ways.

The study results also indicate that the "destination hypothesis" regarding the connection between social mobility and cultural taste has more merits than the "origin hypothesis" (Daenekindt and Roose, 2013). It seems that the connection with the father's education (original class position) ceases to exert an effect on ethnocentrism after the school type (destination class position) had been taken into account. In other words, the correlation between father's education and ethnocentrism, which is negative, can be fully explained by the fact that children with lower class social background more often attend vocational schools, i.e. schools with lower academic status. Therefore, boundary making that forms a part of primary socialization within family does not have an independent influence on ethnocentrism, while secondary socialization taking place in school does have such an effect. However, here we should also note that generational differentiation effects (Lizardo and Skiles, 2015) in the cultural field limit our conclusions on this specific case, i.e. we are not able to reliably generalize beyond the scope of our sample comprising only the youth.

As a major limitation of the current study, we should acknowledge a very crude nature of our measurement of social class. Namely, we measured only the father's education as an indicator of social class, even though it can be argued (for instance, see Chan and Goldthorpe, 2010, 18-21) that social class should be clearly distinguished from social status, and from education and income as related but still different dimensions of social positions. As Chan and Goldthorpe (2010) argue, social class is based upon labour market conditions, social status upon honour and esteem, while education and income can be conceived as supplementary variables whose impact should be tested against social class and social status impacts. In other words, the causal paths of all these social position measurements could be quite distinct and they cannot be used as mutually exchangeable. Therefore, it is advisable that in the future research all these distinct dimensions of social stratification should be examined separately, both empirically and theoretically.

References

Beck, U. and Beck-Gernsheim, E. (2002). *Individualization: Institutionalized Individualism and its Social and Political Consequences*. London: Sage Publications.

Bennett, T. (2006). Distinction on the Box: Cultural Capital and the Social Space of Broadcasting. *Cultural Trends*, 15(2-3), 193-212.

Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgment of Taste*. Cambridge: Harvard University Press.

Caruana, A. (1996). The effects of dogmatism and social class variables on consumer ethnocentrism in Malta. *Marketing Intelligence & Planning*, 14(4), 39-44.

Castells, M. (1996). *The rise of the network society*. Malden: Blackwell.

Chan, T. W. and Goldthorpe, J. H. (2010). Social status and cultural consumption. In: T. W. Chan (Ed.), *Social Status and Cultural Consumption* (pp. 1-27). Cambridge: Cambridge University Press.

Daenekindt, S., Roose, H. (2013). Cultural chameleons: Social mobility and cultural practises in the private and the public sphere. *Acta Sociologica*, 56(4), 309-324.

Elchardus, M. and Siongers, J. (2007). Ethnocentrism, taste and symbolic boundaries. *Poetics*, 35(4-5), 215-238.

Elchardus, M. (2009). Self-control as social control. The emergence of symbolic society. *Poetics*, 37(2), 146-161.

Friedman, S. (2011). The cultural currency of a 'good' sense of humour: British comedy and new forms of distinction. *The British Journal of Sociology*, 62(2), 347-370.

Friedman, S. and Kuipers, G. (2013). The Divisive Power of Humour: Comedy, Taste, and Symbolic Boundaries. *Cultural Sociology*, 7(2), 179-195.

Giddens, A. (1991). *Modernity and Self-identity: Self and Society in the Late Modern Age*. Cambridge: Polity Press.

Gayo-Cal, M., Savage, M. and Warde, A. (2006). A Cultural Map of United Kingdom, 2003. *Cultural Trends*, 15(2-3), 213-237.

Heydari, A., Teymoori, A., Haghish, E. F., and Mohamadi, B. (2014). Influential factors on ethnocentrism: The effect of socioeconomic status, anomie, and authoritarianism. *Social Science Information*, 53(2), 240-254.

Jarness, V. (2017). Cultural vs Economic Capital: Symbolic Boundaries within the Middle Class. *Sociology*, 51(2), 357-373.

Lizardo, O. and Skiles, S. (2009). Highbrow omnivorousness on the small screen? Cultural industry systems and patterns of cultural choice in Europe. *Poetics*, 37(1), 1-23.

Lizardo, O. and Skiles, S. (2015). Musical taste and patterns of symbolic exclusion in the United States 1993–2012: Generational dynamics of differentiation and continuity. *Poetics*, 53, 9-21

Kottasz, R. and Bennett, R. (2006). Ethnocentric tendencies amongst arts audiences. *International Journal of Nonprofit and Voluntary Sector Marketing*, 11, 303-317.

Meeusen, C., de Vroome, T. and Hooghe, M. (2013). How does education have an impact on ethnocentrism? A structural equation analysis of cognitive, occupational status and network mechanisms. *International Journal of Intercultural Relations*, 37(5), 507-522.

Pavić, Ž. and Đukić, M. (2014). Medijski kulturni kapital kao izvor društvenih distinkcija. In: M. Plenković, V. Galičić and L. Toplak (Eds.), *Društvo i tehnologija 2014 – Dr. Juraj Plenković* (pp. 585-597). Zagreb: International Federation of Communication Associations, Croatian Communication, Alma Mater Europaea – European Center Maribor.

Pavić, Ž., and Đukić, M. (2016). Cultural Capital and Educational Outcomes in Croatia: A Contextual Approach. *Sociologia – Slovak Sociological Review*, 48(6), 601-621.

Peterson, R. A. (1992). Understanding Audience Segmentation: From Elite and Mass to Omnivore and Univore. *Poetics*, 21(4), 245-258.

Peterson, R. A. and Simkus, A. (1992). How musical tastes mark occupational status groups. In: M. Lamont, M. Fournier (Eds.), *Cultivating Differences: Symbolic Boundaries and the Making of Inequality* (pp. 152-186). Chicago and London: The University of Chicago Press.

Peterson, R. A. and Kern, R. M. (1996). Changing Highbrow Taste: From Snob to Omnivore. *American Sociological Review*, 61(5), 900-909.

Peterson, R. A. (2005). Problems in comparative research: The example of omnivorousness. *Poetics*, 33(5–6), 257-282.

Robinson, J. P. and Martin, S. (2009). IT and Activity Displacement: Behavioral Evidence from the US General Social Survey (GSS). *Social Indicators Research*, 91(2), 115-139.

Scheepers, P., Felling, A. and Peters, J. (1990). Social conditions, authoritarianism and ethnocentrism: a theoretical model of the early Frankfurt School updated and tested. *European Sociological Review*, 6(1), 15-29.

Slootmaeckers, K. and Lievens, J. (2014). Cultural Capital and Attitudes Toward Homosexuals: Exploring the Relation Between Lifestyles and Homonegativity. *Journal of Homosexuality*, 61, 962-979.

Sokolov, M. and Sokolova, N. (2019). Do low-brow tastes demonstrate stronger categorical differentiation? A study of fiction readership in Russia. *Poetics*, 73, 84-99.

Sumner, W. G. (1906). *Folkways: A Study of the Sociological Importance of Usages, Manners, Customs, Mores, and Morals*. Boston: Ginn and Company.

Van Steen, A., Vlegels, J. and Lievens, J. (2015). On intergenerational differences in highbrow cultural participation. Is the Internet at home an explanatory factor in understanding lower highbrow participation among younger cohorts?. *Information, Communication & Society*, 18(6), 595-607.

Magdaléna Švecová[51]
Anna Kačincová Predmerská[52]
Nikola Kaňuková[53]

DIGITAL SKILLS OF SENIORS AND THEIR EDUCATION IN THE AREA OF TRNAVA CITY

Preliminary communication

Abstract

As we get older, we have to face many significant changes in our lives, which is never easy. Oftentimes, elderly people (referred to as "seniors") deal with many life changes. The gap between them and the younger generations even grows with new digital technologies. Nevertheless, it is necessary for seniors to master new technology since it can be a benefit to their everyday life in many ways. Seniors even show interest in learning, however their fear and negative attitude interfere with their will. Our research aims to find out how seniors perceive digital technology, taking into consideration the level of their technical skills, by the means of a research method "focus group". There were 13 participants divided into three groups focusing on two devices, i.e. smartphone and smartwatch. We have discussed functions and possibilities of these gadgets with seniors for several hours and we came to understand that they are aware of all the undeniable advantages the devices and their functions offer, yet they fear it eats up our time and disrupts our relationships. Further findings and overall conclusions of the research are attached in the text of the study. Patient and continuous formation of seniors would go a long way in the effort to improve their attitude, e.g. a form of a service available to seniors whenever they have technical issues.

Keywords: digital skills, digital technology, seniors, smartphone, smartwatch

51 University of Ss. Cyril and Methodius, magdalena.svecova@ucm.sk
52 University of Ss. Cyril and Methodius, anna.predmerska@ucm.sk
53 University of Ss. Cyril and Methodius, nikakanukova@gmail.com

Introduction

Seniors can be referred to as digital immigrants in the world consumed by technology. Prensky (2001) explains that they are strangers to new technology and they need a certain level of education in the field. The digital immigrants fear digital technology or their body issues arising gradually and causing them difficulties to operate any technology. According to J. Palfrey and U. Gasser (2008) digital immigrants are very similar to real immigrants but in the world of digitialization. They need more time to adapt to the language of digital technologies because they have to learn how to use them in the same way as immigrants have to learn a new language in a new country.

The process of aging is a natural process which includes a weaker ability of the body to adapt or a decrease in functional reserves (Štilec, 2004). According to I. Stuart-Hamilton (1999) and genetic theory, ageing causes a weakening of the senses as well as the functioning of the muscular, digestive, nervous system or others. Aging is characterised by a decrease in external and internal energy, slower body processes and a gradual susceptibility to diseases (Balogová, 2009). Old age is the last step in a human life and it is the age which ends the circle of life (Ondrušová, 2011). Sojáková and Pavelková (2018) mentioned that preparation for this period was until recently a concept that the seniors did not consider but it can be a positive experience for a person, as he/she might avoid potential negative emotions such as sadness, boredom or acrimony.

The older generation is placed at a disadvantage in many ways as opposed to the younger one and it can be perceived best through the digital gap growing between the two generations. The innovations in the field of digital technology count on certain habits and skills of its users. That is why its operation comes naturally to youngsters. However, seniors do not have such skills thus the operation of technology is difficult to them. Nonetheless, it is important for seniors to be included in society and nowadays we live in an information society which is why the continuous improvement is essential. The process of socialization of seniors would be much easier if the digital gap was reduced and the education in digital technology was provided. Digital literacy aims to help people become more active and informed (Rivoltella, 2006). Our society is seens as a flow of information in which it is difficult to navigate. British Computer Society confirms these opinions. In 2013, it launched the program called Digital Literacy for Life which showed that digital literacy refers to the ability of individuals to use technology to participate in the modern social, cultural, political and economic life of a country. Digital literacy became the predisposition for creativity, innovation and business according to the European Commission (Department of eLearning: Digital Literacy, 2015). The lack of digital literacy causes the citizens to fail at their social inclusion and skill-set acquisition necessary for life in the 21st century. It is true that not only Slovak seniors avoid anything close to digital. The fear however does not solve any of the issues they face every day, neither does it help in terms of important social questions. Thus we have decided to find out through our research the source of the fear of using digital technology and whether the education is the way to overcome the fear. We gained experience in educating seniors in ICT as a part of international project LoGaSET, during which we helped them to work with a smartphone.[54]

Objectives and Methodology

The research aims to find out what knowledge and attitude seniors have when it comes to new technology and modern digital technology in general. We would like to come up with the approach to seniors' formation in the field. One partial objective is to learn if seniors change their attitude towards a selected device once they become profoundly familiar with it. The other partial objective is to learn how their attitudes vary towards known and less known digital devices.

We have opted for two devices in order to learn the above-mentioned. The one device that is commonly used even among seniors is a smartphone. We showed them the following applications: Whatsapp, the app of their favourite supermarket, and CP.sk which offers schedules of trains, buses and public transport. The other device is a smartwatch with its specific functions best fitted for seniors. In addition to making and receiving a call or checking weather it provides monitoring of health functions such as calories burned, sleep cycles, heartbeat, stress level, etc.

54 For more information see: Jurczyk-Romanowska, E. et al. (2019). *Location-Based Games as a Contemporary, Original and Innovative Method of Seniors' Teaching and Learning*. URL: http://logaset.eu/book/

We used the method of focus group to meet our objective. There were 13 female seniors at the age varying from 64 to 78 in our focus group. They were further divided into three groups in order to acquire the answers in more detail.

jobsOur focus group had four stages. It has been inspired by the focus group of the University in Edinburgh.55

1. The attitude of seniors towards technology: The aim was to learn what attitude our respondents have towards the technology they use in everyday life and which technology could improve their quality of life.

    a) Which types of technology do you use in daily life?

    b) Where do you encounter new technology?

    c) What do you imagine when you hear the term technology?

    d) What issues seniors address in their everyday lives?

    e) Which types of technology do you find helpful in that regard (in your opinion)?

2. The next step was to show seniors the device which was turned off in order to find out the level of their knowledge and perception of the device. We asked the following:

    a) Have you ever seen such a device?

    b) What is it for?

        a. What are the reasons why you haven't used it yet? (or what motivated you to start using it?)

        b. What are the advantages of using it?

        c. What are the disadvantages of using it?

3. Next, we gave the seniors the device so they could have a look at it while taking turns. The aim was to see if their impressions had changed in the second phase.

Subsequently, we asked respondents:

55 Vaportzis, E., Clausen M., G. and Gow, A. J. (2017,) *O lder Adults Perceptions of Technology and Barriers to Interacting with Tablet Computers: A Focus Group Study*. URL: https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5649151/

a) What are your first impressions of this device – what did you think of it at first?

b) What for could you use this device in everyday life?

4. In the last phase, the seniors were free to try out the various functions of the device for us to verify how their views and perceptions of the technology changed after seeing its pros and cons. We also wanted to know what would help them learn how to operate the device or get better in it.

c) What are your impressions of using this technology? (fear, tension, insecurity, excitement, joy, confidence, uncertainty, frustration, sadness, failure, disinterest, adventure)

d) What could help you with using this device? (training, family).

Based on the set goals and methodology, we assume that seniors generally have a negative attitude towards new technologies. We also expect that once respondents recognize a wide range of functions of a smartphone and smartwatch, they will want to use them as they will realize how useful these might be. It is also assumed that seniors will have a more positive attitude towards smartphones than smartwatch.

Attitudes of Seniors Towards Technology

Smartphone

As mentioned above, the focus group consisted of a total of 13 participants. All female participants know about the smartphone device, 8 participants own and actively use it, the remaining 5 participants do not own it, while two of them own a mobile phone for seniors. Two of the participants have two mobile phones at the same time (1 smartphone + 1 "classic" button phone). Ladies who do not own a smartphone know about its (or some of its) functions and possibilities primarily indirectly – from their children and grandchildren. So, when we showed this device to the participants, they all knew what it was used for and its basic functions (i.e.

they knew that it could make calls, send and receive SMS, MMS, it could be used instead of a camera).

In the first group, 3 out of 4 participants own a smartphone. One participant has both a smartphone and a push-button telephone. She has the button telephone because she is already accustomed to it. Now, she is learning how to use a smartphone that her children bought her. The motivation for these participants to have a smartphone is primarily their children or grandchildren (since children can send photos and videos of grandchildren). On the one hand, they acknowledged the benefits of these devices (primarily the fact that you may be in contact with their loved ones), on the other, they agreed that this technology (and technology overall) adversely affected family life. Three participants noted that grandchildren used their phones when visiting. They also pointed out that their children were not communicating with their partners, as they once were as a result of their work duties (2 participants said that their children spend a lot of time during their visits on the phone or checking their e-mails).

After showing the selected applications and options that can be used on smartphones, participants were pleasantly surprised. Three participants attended a course on smartphone use, where they also learned how to work with WhatsApp, so all 3 had it installed and actually used it (primarily for chatting, sending photos and videos; device location option and device location data sending was not used by them). 2 of the smartphone owners also knew about other applications (CP, IMHD, LIDL) and their advantages, but were not really using them – because they needed more time to comprehend them (and unfortunately their children do not have neither time nor patience). The rest said that these applications are certainly beneficial for young people, but they no longer need them for their lives as so far, they have been able to live comfortably without them. A participant who does not own a smartphone has experience with it as her children and grandchildren own it. Although she perceives and acknowledges its benefits, she resists the idea of having to own it. She is horrified by the possibility of erasing or messing up something (sending a message to the wrong person, etc.), as well as the speed with which people are working with these devices (she fears that she is slow and the society would not be patient with her).

In the second group, 3 out of 5 participants own a smartphone. The group, much like the other two groups, agreed that while mobiles are helpful in many respects, they also carry a number of negatives. Today's "technological" generation of young people gets more stupid under the influence of smartphones. One of the participants summed up several ideas of the participants as follows: "With the advent of new technologies, the way of thinking changes as well technologies lead us to simple, short, concise thinking. They don't make us think." The second lady added that children visibly cease to communicate as they solve everything over the phone. Often, they sit together in a restaurant and chat with each other over the phone instead of leading proper verbal communication. Unfortunately, such behavior is being instilled into them since a young age – both within the family and in schools (homework must already be done on a PC). All of them were outraged at the level of grammar of today's young people. One of the participants added that "schools are the ones that should teach us the things we need for life, technology and its use are secondary".

After introducing the two applications, 2 participants said they would install some applications because they seem to be really practical; the third participant did not show any interest, as she said she can live comfortably without them. Participants are afraid of new things, primarily because of rapid changes – they are afraid to invest energy and time into understanding something which then gets "improved and changed". Overall, the female participants noted that current technologies (not just smartphones) are evolving too quickly and older people are not able to follow them, not speaking about owning them or using them.

In the second group, 2 out of 4 participants own a smartphone, while one participant owns both a smartphone and a button telephone. She prefers to have 2 phone numbers, one she uses to pay her bills and handle routine errands, the other number is for friends with whom she spends free time. As in the previous group, the participants have also agreed on the many benefits that smartphones bring (the ability to connect with almost anyone at any time, to call emergency, to be quickly informed, etc.). They also perceive the fact that today's people "cannot relax". By having a smartphone with the Internet, they constantly check and deal with work affairs (e-mails, etc.), so work also absorbs most of their free time, which, again, adversely affects the psyche of the individual as well as the overall well-being and interpersonal relationships. The overall tone of the discussion could be summed up in the words of one of the participants as follows: "Technology takes us away from nature, from a normal pleasant life." They worry about today's young people who, in their opinion, are unable to draw a line between one's work and personal life, as the two overlap, and they often do not realize that this fact is very destructive to themselves.

After browsing the mentioned applications (one of the participants is actively using WhatsApp, the others did not know this application) one of the participants installed several of the applications directly (working timetables, Lidl) and plans to use them in everyday life. Others have agreed that these options are fine, but they will not use them for their needs yet. One of the participants shook her head in a disbelief, not understanding why it is good to make shopping lists when we have our heads and we should remember things, since we know what we need. By simplifying everything, we lose memory, we do not train it, and unnecessarily increase our health risks of developing various diseases.

Overall, female participants who have been willing to participate in the focus groups are aware of the benefits that new technologies bring (including smartphones) – they positively appreciate mainly the operational possibilities to quickly solve everything. In case of multiple participants eg. they mentioned that thanks to smartphones, they have improved significantly in foreign languages (because they have downloaded applications where languages can be learned in a playful way). Likewise, Facebook is also popular, thanks to which participants have an overview of the news about others. On the other hand, however, they devoted more space to the disastrous consequences of using smartphones. They are primarily afraid of their grandchildren, who live under the influence of technology and forget (or do not know) the classic life – walking outside, running in nature, achieving knowledge about the trees, herbs, mushrooms, long walks and conversations with friends, stronger and deeper family relationships and so on. Instead, today's youth "taps on the phone" and does not behave adequately. They also negatively perceive the impact of these facilities on their children (about 40 years old), who always carry their work with them, and even during weekends, holidays and evenings or early morning hours they cannot stop working – thinking that the sooner they get things done, the sooner they will have peace. They do not realize that the sooner they get things done, the faster they will get more – other duties and that is an endless cycle, which often ends tragically – with health problems, family problems, relationships, interpersonal misunderstandings. Under the influence of technology, according to all participants, gradually disappearing "humanity", people are starting to act more like a "machine", changing their priorities. At the same time, they expressed concerns about loss of privacy, unnecessary spending of time, 2 of the participants mentioned an unusual smartphone problem – insensitivity to the touch (eg. they cannot pick up the phone when it rings, unlock their phone, etc. – which makes them feel helpless and angry). In 2 out of 3 realized groups the same motto was: "Good servant, bad master."

Smartwatch

The first group estimated that the subject we were showing them was a smartwatch. The respondents heard that this watch measures both steps and temperature. None of the respondents owns this watch. The reason is that they do not need them. Also, two of them do not want to be controlled by the device. This group also highlighted the format of the watch and the fact that it does not need to be pulled out of the handbag, but it is still on the hand. On the other hand, they do not like the size of the watch due to their weak eyesight. One of the respondents raised the issue of transmitting wave radiation from this device and she worried that it is not healthy to keep it on the hand. Another recalled that the watch would disturb her and annoy her with notifications. Subsequently, members of the third group palpated the watch. They were surprised that the watch unlocked itself. "It looks like in the car," one of them described the design. There were also arguments such as that the watch is small, nice, ugly, strange. In everyday life, seniors would not wear such a watch, one of them noted that only if she wanted to show that she owns it. When testing the watch, seniors were particularly interested in health functions such as measuring pulse or sleep cycles. However, they did not like the fact that they had to wear it constantly. Despite the benefits of the watches that seniors in this group noticed, they would not want to own it. They agreed, that they are more suitable for the younger people and that they do not need them as they live a different, real life, which technology, in many cases, deprives of time and communication, for example. But they said they would learn to control them. However, one of them said, "If I don't need it, I won't even learn about it." Other seniors would apply for an education course in this field, if needed. "Whoever wants it, will learn about it," they concluded the discussion.

In the second sample of focus group respondents, four of five seniors had already seen a smartwatch, even though one in four considered it a normal watch. They attributed the following functions: pulse and pressure measurement, small computer, watch phone, SMS sending. One of the seniors owns a similar watch in the form of a fit bracelet, and therefore she knows to control their functionality very well. The reason for buying such a device is her efforts to reduce weight and focus more on the movement. Other seniors agreed on the duplication of functions, eg. certain similarity to the smartphone, the problem is also a small screen. One of the seniors considered the touch phone itself annoying, so smartwatch would also bother. Seniors highlighted the potential compactness of smartwatch – all features are close to the hand and will not be easily lost. The women also agreed on their elegance and were interested in the price of the watch. The watches are too small compared to the laptops or smartphones they use. They also decided that this device would not be the cheapest one. On this point, they asked if there was a time and how to charge the smartwatch. In the next stage, their touch sensitivity of the screen introduces various functions. However, the user interface was unknown to them at first glance. One respondent was afraid of erasing something by seeing the trash can icon. At this point, the watch caught the eye of the lady, who was already wearing the bracelet and she was fascinated by the advanced features that her device did not have. Other seniors have made sure that smartwatches are more suitable for managers and young people. They blamed the watch for the same thing as at the beginning. On the other hand, one of the senior women considered the watch too big. However, the other two assessed that they were highly usable and practical. Most seniors agreed not to use this watch in real life, except for health-related features. After trying out the features, the seniors again agreed that the watch was definitely useful, but they no longer needed it (except for a senior woman who already has a similar bracelet). "If I had them, I would use them", one of the respondents said. According to their words, constant health control is not good. One of the questions asked by them is important to mention, namely if the watch could be blocked. Children and family could of course learn them to control their smartwatch.

When we showed a smartwatch to the third group, the senior women did not know what it was. Later, one of them guessed it had something to do with the weather. Another guessed it was an improved, multifunctional watch. Another shouted that she wanted it because it measures footsteps and pulse. Neither of the respondents owns the watch, three of them due to the financial reasons, the fourth stated that there are similar functions as on the smartphone. They also agreed that this type of watch is more suitable for younger active people e.g. managers, as well as for athletes. On the other hand, a senior woman who has a serious heart disease would welcome them and evaluate them positively. The elders can call for help. Among the disadvantages they included the price, in connection with expensive repair in the case of failure. In the second part of the experiment their attitudes coincided with the first part. As they tested the watch, their feelings from the first part of the experiment intensified. After trying health features, a respondent with cardio disease stressed that she would definitely want such a watch. Another respondent just confirmed, that according to her opinion it is the same as a smartphone. The other two seniors were worried that they would be controlled by their watches, and that they would be forced to watch them frequently, which they consider as negative.

Conclusion

The participants held a strong negative attitude against technology and outlined several reasons for having such an opinion. In particular, they pointed out that this kind of technology is changing family life – family members use their smartphone constantly, communicate less, spend less time together because they cannot separate themselves from the phone and need to stay online. Participants also pointed out the fact that if one does not master technology, it limits his place in todayps world. As technology advances so quickly, seniors do not manage to keep up, and feel that society condemns them for that or excludes them altogether. They also said that technology has a detrimental effect on health. It seems to them that technology (primary mobile phones) is sucking out energy of people and have detrimental effects on health (eye strain, prolonged focus).

As far as smartwatch is concerned, our respondents in most cases knew what a smartwatch is. They correctly assumed that smartwatch has also different health functions and that it was the extended hand of the smartphone. Although the respondents have seen rich functionalities of a smartwatch and noticed its usefulness, they cannot imagine using it (except the respondent who uses a smartwatch and the other respondent with a serious heart disease who likes its heart rate function). In general, they think this device is designed for younger and busy people. Although respondents have no problem learning how to operate a smartwatch, they just do not need it. Not only there is an issue of a small size of the display, but respondents also pointed out the price and the fact that the watch would constantly check them and annoy them. Although respondents felt positive about their relationship to modern technology, they do not want a smartwatch because they do not think it is okay to be still connected to the virtual world and that people "need time to be with themselves," as one of the respondents pointed out.

It follows that the desire of older women to learn how to use a smartphone is greater than the desire to learn how to use a smartwatch. This is due to the widespread use of smartphones, which are much more implemented in seniors' lives than smartwatches, as well as duplication of functions. We can say that even though seniors tried out smartwatches and smartphones on their own, only five seniors were positive about the continued use of these devices (these seniors were more advanced users of the devices).

Overall, however, respondents have no other life issues besides health problems, so they could not define what device could be useful in their normal, everyday life. Technology is secondary to them, and since they have managed to live most of their lives without it, they do not need it today. In addition, the respondents mentioned that fear is a major factor in their perception of technology (e.g., that they erase something, break down the device etc.).

When asked what would make it easier for them to use their smartphones or smartwatches, the participants agreed on greater willingness and patience of children and grandchildren. At the same time, the participants said that if there was a study program – e.g. informatics for active seniors (or "computer-photography") at the University of the Third Age, they would definitely apply. They were primarily interested in the use of smartphones, computers, photo editing and photo sorting software, but also internet banking and online shopping. In addition, it would be advisable to set up a service for seniors where they could address their problems regarding new technologies. As their short-term memory deteriorates with age, some functionalities are forgotten, and any one-off course may not be as effective as continuous contact with people who can explain them any issues related to the use of modern digital devices.

References

Balogová, B. (2009). *S eniori v spektre súčasného sveta.* Prešov: Akcent Print.

Department of eLearning: *D igital Literacy* . (2015). URL: https://education.gov.mt/en/elearning/Documents/Green%20Paper%20Digital%20Literacy%20v6.pdf [accessed: 16th January 2020]

Jurczyk-Romanowska, E. et al. (2019). *Location-Based Games as a Contemporary, Original and Innovative Method of Seniors' Teaching and Learning.* URL: http://logaset.eu/book/

Ondrušová, J. (2011). *S táří a smysl života* . Praha: Karolinum.

Palfrey, J. and Gasser, U. (2008). *Born Digital – Understanding the First Generation of Digital Natives.* New York: Basic Books.

Prensky, M. (2001). Digital Natives, Digital Immigrants. *O n the Horizon* , 9(5), 1–6.

Rivoltella, C.(2006). *D igital Literacy: Tools and Methodologies for Information Societa.* URL: https://books.google.sk/books?hl=sk&lr=&id=BL46FgAN-LoC&oi=fnd&pg=PP1&dq=RIVOLTELLA,+2006+ digital+literacy&ots=pZ-6REvgL68&sig=QbUfeB5v2ORjnYaKASpxv4s4xJY&redir_esc=y#v=onepage&q=RIV OLTELLA%2C%202006%20digital%20literacy&f=false [accessed: 16th January 2020]

Štilec, M. (2004). *P rogram aktivního stylu života pro seniory* . Praha: Portál.

Stojáková, M., Pavelková, J. (2013): *Sociálny rozmer starnutia populácie.* URL: https://www.prohuman.sk/socialna-praca/socialny-rozmer-starnutia-populacie. [accessed: 28th May 2019]

Stuart-Hamilton, I. (1999): *Psychologie stárnutí*. Praha: Portál.

Vaportzis, E., Clausen M., G. and Gow, A. J. (2017) *O lder Adults Perceptions of Technology and Barriers to Interacting with Tablet Computers: A Focus Group Study*, URL: https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5649151/ [accessed: 8th October 2019]

Melita Aleksa Varga[56]
Aderemi Raji-Oyelade[57]

PROVERBS ACROSS CULTURES: ENGAGING WITH ANTI-PROVERBS AND POSTPROVERBIALS IN EUROPEAN AND AFRICAN PROVERB STUDIES IN THE DIGITAL AGE

Original scientific paper

Abstract

Proverbs are considered as basic elements when discussing different cultures, and some proverbs are even considered to carry the hallmark of universality. Originating from the oral tradition, they are nowadays present in both traditional and radical forms, in all spheres of human culture, namely in the written text, media and the Internet. This paper discusses the universality of the notion of proverbs and proverb transformations, as well as their presence in the digital age by comparing the mechanisms of transforming proverbs into anti-proverbs in several European languages with the mechanisms present in transforming proverbs to postproverbials in African languages. Apart from comparing acts of transformation among mostly younger generations of speakers or users of specific languages, the issue of preserving their transformations addressed and exemplified through the presentation of the PACE Research Network (Postproverbials in African Cultural Expressions) will be addressed. The questions raised through the present paper are: Do proverb transformations reflect a universal global tendency in cultural changes? Can we actually state that proverb transformations are the cause or merely the reaction to changes on the local, regional or even global level? Are transformations of canonical proverbs regarded as a new subculture in the digital age, and what is their significance? Should they be preserved and nourished further?

Keywords: Africa, anti-proverbs, Europe, PACE Research Network, proverbs, postproverbials

56 Faculty of Humanities and Social Sciences, University of Osijek, Croatia, maleksa@ffos.hr
57 University of Ibadan, Ibadan, Nigeria, a.rajioyelade@ui.edu.ng

Introduction

Proverbs are considered universal linguistic units that exist in all cultures in the world, and therefore can be labelled as "traditional, pithy, often formulaic and/or figurative, fairly stable and generally recognizable units" (Norrick, 2015, 7). They are typically used to form a complete utterance, make a complete conversational contribution and/or to perform a speech act in a speech event. (Norrick, 2015, 7). There are different definitions of proverbs and proverbiality, and we can also find different perspectives studying these linguistic units, highlighting their most important features like polysemy, pun, hyperbole, irony, tautology, paradox, connotation, and imagery. There have been lots of discussions on proverbs and their syntactic and discourse features across languages from folkloristic, linguistic and lexicographic perspectives with different methods and goals, resulting in diverse terminologies, that are sometimes overlapping and sometimes complementary (see Norrick, 2015, 17-25). One of the important features of proverbs that needs to be further discussed in the course of this paper is the universality of their origin, since proverbs and proverbial elements have arisen from the oral tradition and spread across cultures, nations through literacy and literature. Wolfgang Mieder namely concludes that

> the origin of proverbs lies somehow in the soul of the folk. Their birth is veiled in mystery and obscurity (Trench, 1853: 42), and their parentage is enveloped in mystery (Hulme, 1902: 18). In fact, it was "loosely imagined that proverbs are a kind of mystic accretion of wisdom; that they have crystallized out of the experience of the past ages without the precise effort of individuals, almost without the intervention of human agency" (Firth, 1927: 262). As can be imagined, it remains an especially vexing problem to ascertain the origin and age of proverbs from oral societies, but proverbs from literary traditions might in fact also have been in anonymous oral use prior to their first historically recorded reference. (Schneider, 1981: 33-41) (Mieder, 2015, 29)

One of the basic definition of proverbs therefore is the one provided by Hrisztova-Gotthardt who stated that proverbs were

> relatively short, firmly shaped, completed sentences, which are often based on certain syntactic models, use different figures and

> usually express their message in metaphorical form. They express wisdom, rules and opinions and, in contrast to earlier times, fulfill numerous pragmatic functions in addition to their dominant didactic function. Proverbs are generally known utterances in a linguistic or cultural community, but are not considered absolute truths. (Hrisztova-Gotthardt, 2010, 25)[58]

The recent paremiological studies account for the modern and universal feature of proverbs that has been spreading around all languages and cultures through the globalization via Internet, the proverb transformations. Anna T. Litovkina states that proverbs have never been considered sacrosanct but they have frequently been used as satirical, ironic or humorous comments on a given situation, providing a framework for endless transformation. In the last few decades, they have been perverted and parodied so extensively that their variations have been sometimes heard more often than their original forms (T. Litovkina, 2015, 326). In her magisterial book on oral literature in Africa, however, Ruth Finnegan made the popular statement that proverbs have the quality of "terseness and relative fixity" (Finnegan, 2012, 393) with sacrosanct structure and therefore she argued that the idea of transformation was strange to them. Out of several available definitions given by African scholars, the one provided by Oyekan Owomoyela in his *Yoruba Proverbs* is most considerably functional:

> Proverbs, often incisive in their propositions and terse in their formulation, are deduced from close observation of life, life forms and their characteristics and habits, the environment and natural phenomena, and sober reflection on all these. Because proverbs are held to express unexceptionable truths, albeit with some qualification, their use in a discussion or argument is tantamount to an appeal to established authority. (Owomoyela, 2005, 12)

Given the present time, and access to the global network and corpus of different linguistic material on the Internet regardless of the language, we can see that there are many proverb transformations arising daily. Some are being preserved in different media, some vanish due to the instability of the platform they are being recorded on. However, the main feature of proverb transformations that can be considered universal and common to all cultures is their creation as a reaction to changes both on local,

58 Translated from German by MAV

national and global levels, and their goal of evoking a certain reaction. The present paper therefore discusses the notion of proverb transformations in European and African language studies, with special focus on two specific languages – Croatian and Yoruba. The reason for choosing these two languages lies in the seemingly distant cultures, social, linguistic and cultural values. By accounting for the proverbs altering tendency in these two cultures one can draw conclusions and lay ground to future researches in the topic. The main question that were asked in the course of the present paper is whether these proverbs transformations be considered as a reaction of a new subculture regardless of their geographic position. The present paper will also try to suggest ways of accessing and preserving proverb transformations in the contemporary digital age.

Proverb Transformations

The feature of proverb transformations has been studied from the 1980s, when Professor Wolfgang Mieder coined the term *Antisprichwort (anti-proverb)* for such deliberate proverb innovations (also known in English as alterations, mutations, parodies, transformations, variations, wisecracks, deliberate proverb innovations, or fractured proverbs) (T. Litovkina, 2015, 326-327). However, apart from this term there are also other terms that exist in different European languages, such as:

German: *verballhornte Parömien, Sprichwortparodien, verdrehte Weisheiten, "entstellte" Sprichwörter, sprichwörtliche Verfremdungen*.

French: *faux proverbe, perverbe, proverbe déformé, proverbe dérivé, proverbe détourné, proverbe modifié, proverbe perverti, proverbe tordu, pseudo-proverbe*.

Russian: трансформ*а,* пословичная *"*переделка*",* прикол.

Hungarian: *szokásmondás-közhely, közmondás-paródia, közmondás tréfás ferdítése, (el)ferdített közmondás, közmondás-persziflázs, kvázi-közmondás.* (T. Litovkina 2015, 327)

About the same time that Wolfgang Mieder came up with the term *anti-proverb,* Aderemi Raji-Oyelade coined the term *postproverbial* to refer to the linguistic act and art of transformation in the structure and delivery of proverbs in Yoruba culture. The term was first used in a 1995 public seminar at the University of Ibadan, Nigeria but it was first published to international acclaim in volume one of the 1999 issue of *Research in African Literatures*.

The idea of radicalizing or changing the proverb form was rampant among elementary school pupils whose staple exercise was to memorise sets of traditional proverbs in formal settings and under examination as part of continuous assessment or as part of testing at the end of the academic term. Students always ended up with fabrications in cases of their inability to provide the completing part of the given proverb. Also, in informal settings and social interactions, the radicalization of the proverb among the Yoruba was essentially a playful act. Apparently, the phenomenon has always accompanied the verbal art, either as a deliberate or inadvertent practice without a name, label or term. The employment of the term post-proverbial was meant to contain the seemingly immemorial act.

Anti-Proverbs

Anti-proverbs, being "deliberate proverb innovations (alternations, parodies, transformations, variations, wisecracks, fractured proverbs)" (T. Litovkina and Mieder, 2006, 5) have already become parts of not only our everyday lives, but syllabi as well. According to T. Litovkina and Mieder (2006, 7), their occurrence can be accounted for in several literary genres and mass media. However, regardless of being involved in the linguistic study of anti–proverbs or their application in foreign language classes, there are large and diverse collections of anti-proverbs to be compiled or used. Similar to traditional gems of wisdom, anti–proverbs appear in a broad range of generic contexts, from personal letters to philosophical journals, from public lectures and sermons to songs, from science fiction to comics and cartoons. Anti-proverbs can also be found in great abundance on the Internet, "in the titles of books and articles, and in magazine and newspaper headlines" (T. Litovkina and Mieder 2006, 7). Very often, these are actually "humorous statements", which in the meantime have become proverbial in themselves (Mieder and Tóthné Litovkina, 1999, 1). Many of these humorous proverb parodies are based on puns and wordplay, but there also numerous satirical anti-proverbs that contain revealing social comments (Mieder and Tóthné Litovkina, 1999, 3), however they may very often be just a product generated solely for the goal of deriving play forms (T. Litovkina and Mieder, 2006, 5).

Some examples of the most common English (Hrisztova-Gotthardt et al. 2018, 18) and Croatian anti-proverbs are[59]

1. *To err is human – to totally muck things up one needs a computer* {*To err is human*}
2. *Don't do today what you can put off until tomorrow; Never do today what can be done tomorrow.* {*Never (Don't) put off till (until) tomorrow what you can do today.*}
3. *Tko rano rani, cijeli dan je pospan* {*Tko rano rani, dvije sreće grabi*}[He who wake sup early is sleepy all day long.]
4. Šutnja je spas. {*U radu je spas.*}[Being silent is a salvation.]
5. *Djela vrijede više od riječi.* {*Slika govori više od riječi.*}[Deeds are worth more than words.]

Anti-proverbs frequently use elements of irony and satire, and are also based on a play on words, thus raising a humorous effect (see Mieder and Tóthné Litovkina, 1999, 1-6; T. Litovkina and Mieder, 2005, 156-157), which has been accepted differently in different cultures. Regarding the topics, we can find mostly proverb alterations targeting sexuality, women, professions and occupations, money, love, marriage, divorce, friendship, education and learning, alcohol and drugs, children and parents, taxes, God and religion, telephones, cars and computers (T. Litovkina 2015, 338). Mieder stated that antiproverbs are a reaction to everything in our surrounding, and give opinion about our everyday life, situations, and events (Hrisztova-Gotthardt et al. 2018, 17). Their reception, however, is not always positive. Based on one anti-proverb study conducted in German speaking area, it was concluded that anti-proverbs dealing with marginal groups and women are considered less funny than the similar topics for instance in Croatia, as is the case with the obscene and rude anti-proverbs (Aleksa, T. Litovkina, Hrisztova-Gotthardt 2009).

59 The curly brackets account for the canonical proverb, whereas the translation of the anti-proverb or postproverbial is supplied in the square brackets.

Postproverbials

Postproverbials have been defined as alternate creations derived from and which stand against traditional proverbs (Raji-Oyelade 1999, 75). By their very nature, they are extensions, reactions or even departures from the sets of conventional proverbs which have become part of the essential and indigenous philosophy of the Yoruba people. They are "modernist recreations that are derived from and exist side-by-side in rather equal phonocentric status with traditional proverbs" (Raji-Oyelade 1999, 76). An example of a postproverbial drawn from Swahili culture (East Africa) is "Bila pesa, utu si kitu" (Without money, man is nothing) which is the re-rendering of the original proverb "Bila utu, pesa si kitu" (Without humanity, money is nothing).[60]

The discourse of postproverbials in Yoruba language is a significant and representative one for the study of proverb transformations in most African languages. Yoruba is one of the three widely spoken languages in the continent, the others being Hausa and Swahili.[61] The earliest critical works which turned attention to the possibility of change and transformation in Yoruba proverbs included the essay by Olugboyega Alaba – "Agbeyewo Awon Ode Iwoyi" (1986) – and Oyekan Owomoyela's book – *A ki i: Yoruba Proscriptive and Prescriptive Proverbs* (1988). The phenomenon of transformation has been noted to be a significant result of the interaction of traditional thought with the influence of modern and postcolonial experience, including industrialisation, urbanisation, technology and migration. In other words, the interconnections of tradition and modernity are the main agency for the creation of radical proverbs in Yoruba culture.

Raji-Oyelade has attempted to identify the forms of transformation in Yoruba proverbs with special focus on the structure rather than the meaning of the radical, invented proverb. Drawing upon the ideas of G. B. Milner (1969), Alan Dundes (1975) and Matti Kuusi (Lauhakangas 2001), he established four main types with other sub-forms of Yoruba postproverbials. These include the 'simple', the 'complex', the 'parallel', the 'phrase in signal clause', the 'keyword', the pun, and the 'additive' sub-types of the

60 Example is provided and curated by Dr. Ahmad Kipacha, and is available at https://postproverbial.com/postproverbials/kiswahili-east-africa?combine=pesa&items_per_page=10

61 Yoruba is spoken in various dialectical forms along the coast of West Africa and also outside the African continent in Brazil, South America.

postproverbial text. (Raji-Oyelade, 2008, 146-155). In addition, there is a unique type of the verbal act that is usually attributed or ascribed to particular producers including politicians, entertainers, orators, artists, poets, and even fictional characters created by authors. These sets of postproverbials with identifiable authors are referred to as "eponymous postproverbials" (Raji-Oyelade, 2012, 73-86).

In Yoruba language, the character and the operation of the postproverbial is similar to what is known in the language as "asakasa", that is, deviant culture, a cultural sign or act that is *not conventional*. (Raji-Oyelade 2012, 69). The postproverbial is therefore understood as blasphemous (to traditional sense and philosophy of the old and puritan generation), and playful (to the radical imagination of the subversive youth). The dual quality of playfulness and blasphemy has always been a quality of the production and presence of the Yoruba postproverbial utterance. This observation is as well valid for most African cultural and linguistic communities.

Some examples of Yoruba proverbs (p1) with their postproverbials (p2) are provided below:

1.

p1: Agboju l'ogun, fi ara re f'osi ta: [He who depends on the inheritance, condemns himself to poverty].

p2: Agboju l'ogun, o fe je n'be ni: [He who depends on the inheritance, surely desires to partake of it].

2.

p1: Aitete m'ole, ole n' moloko: [In the hesitation to catch the thief, the thief arrests the owner of farm].

p2: Aitete m'ole, ole n'sa lo: [In the hesitation to catch the thief, the thief runs away].

p2: Aitete m'ole, ole n'gbon si: [In the hesitation to catch the thief, the thief gets wiser].

3.

p1: Ori la fi n'meran l'awo: [With [head] luck, we pick the good meat in the stew].

p2: Oju la fi n'meran l'awo: [With [eye] sight, we pick the good meat in the stew].

p2: Owo la fi n'meran l'awo: [With [hand] touch, we pick the good meat in the stew].

In the second and third illustrations above, there is the example of more than one postproverbial creation for any given conventional proverb.

As noted earlier, postproverbials occur both in formal and informal settings. Their practice or creation predominates among younger speakers of the language who are exposed more to modernist cultural thoughts and are likely to produce radical or transgressive expressions beyond the traditional. In the digital age, traditional Yoruba proverbs continue to attract playful transformation in the manner of their usage in daily conversations, as media resources and as products of a new generation of speakers who are receptive to change and re-formations. As noted in *Playful Blasphemies: Postproverbials as Archetypes of Modernity in Yoruba Culture* (2012) "the alternate radical, p2, is a new 'translation' of an old text in the same language; it becomes the new version, an amendment and as yet a critical reception and re-writing of the original, conventional text, p1. (Raji-Oyelade, 2012, 52).

Why Croats and Yoruba People Create Anti-Proverbs and Postproverbials?

In order to attempt to answer this question one must take a look at the Croatian and Yoruba culture. In order to briefly describe Croats, it can be said that they are considered a witty, South-Slavic nation that cherishes the traditional values of family and mostly Christian religion. One of the key factors in a life of a typical Croat is to socialize and have a large circle of friends and acquaintances with whom they communicate on a daily basis. A typical Croat resents the current political situation, but is also not proactive. There are lots of fierce social media discussion and riots going on virtually, but a lot less is actually performed in a daily life. However, Croats tend to make humour out of all currently difficult situations and topics. If something unacceptable occurs, there are lots of memes generated, witty statements regarding the topic in a matter of few hours. One of the current news headlines concerning the corona-virus generated dozens of memes depicting Croats making *rakija* (brandy) with a caption stating that there is a Croatian team of scientists producing anti-corona-virus remedy. So, it is quite probable to assume that anti-proverbs will be generated in Croatian language to account for different changes as a reaction to the current situation a typical Croat finds himself in. By creating anti-proverbs people are exiting the situation and finding it easier to cope with it. Since anti-proverbs occur mainly on social media platforms and are shared through these, it can be assumed that the creators of anti-proverbs, funny memes and gifs form actually a (virtual) subculture that is a part of the global netizenship.

The Yoruba language, just as the culture, is a syncretic one borrowing from other languages and cultures in contact, especially Arabic and Hausa. It is also a highly tonal language which allows for multiple meanings derivable from a single word of same spelling but different pronunciations. It is thus a language that thrives on pun, an integral element of the creation of postproverbials. Whereas the culture of the people favours deep philosophising in which wisdom is weighed by the acquisition and display of traditional proverbs as communicative strategies, there has always been the deconstructive spirit among the people to create not only a parallel to the given proverb, but to offer the alternate text as evidence of balancing perspectives, proving that at least there are always two sides to one single story. In the postcolonial period which witnessed the rise of Western-educated Yoruba elite and in the digital age that saw the arrival of the grandchildren of these elites, more alternate creations of proverbs have become more irreverent and iconoclastic than they are parallel. In practical instances on social media, in hip-hop lyrics, in radio talk-shows and in Yoruba movies, postproverbials emerge as subcultural creative elements of the radical, the comical and the irreverent response to the proverbial text.

It can therefore be concluded that in a world that is globalised and digitized, the instances of witty statements, retorts and rebuffs to traditional proverbs across cultures have become a common but inventive staple of creative users of the languages. In literature, music and film texts, and in daily conversations, anti-proverbs and postproverbials are evident so that the transgressive response to the conventional proverb in the digital age has assumed the function of *proverbial retweets*. Raji-Oyelade (2012) has noted that the consonance or convergence of the anti-proverb and the postproverbial as definitions for proverb transformations is very instructive of the radical phenomenon across cultural and contemporary practices; as he noted, “the question of the difference of terminologies is really minimal" (Raji-Oyelade 2012, 123). As linguistic and verbal acts of changes, they constitute and reveal the performance of contradiction, extension and parody.

Proverbs, Anti-Proverbs and Postproverbials in the Digital Age

Until the present digital age proverbial expressions have mostly been recorded and gathered in proverb collections and dictionaries so as to preserve the tradition originating from the oral culture. Unlike the paremiological history of some other nations and languages, which already have an up-to-date or even several paremiological compilations and dictionaries of proverbs either in print, e.g. American English (Mieder/Kingsbury/Harder, 1996, and Doyle/Mieder/Shapiro, 2012), Bulgarian (Stojkova, 2007); German (Wander, 1867-1880), Hungarian (Litovkina, 2005), etc. or online form, e.g. the paremiological portal *SprichWort-Plattform*[62], which contains the frequently used proverbs in the German corpus DeReKo and their equivalents in the Czech, German, Hungarian, Slovak and Slovene languages, most of the Croatian proverbs have been documented in the collections of sayings and idioms in the 19th and 20th century (more precisely from 1846 to 1987 (Aleksa Varga, Hrisztova-Gotthardt 2019), we do not have a published Dictionary of Croatian Proverbs. In Yoruba scholarship, the earliest collections of proverbs starting with Samuel Ajayi Crowther's *A Vocabulary of the Yoruba Language* (1843), to the most comprehensive compilation in Oyekan Owomoyela's *Yoruba Proverbs* (2005) have been devoted to the documentation of both traditional and modern examples of the conventional form of the proverb.

Considering the contemporary proverb material, i.e. proverb transformations, it is a fact that these have been documented on the Internet and new media, therefore some scholars do not tend to consider them a permanent language source. However, there is an example of a Humboldt Fellowship-funded project dedicated to the documentation and preservation of postproverbials, namely the PACE Research Network (Postproverbials in African Cultural Expressions) project.

62 http://www.sprichwort-plattform.org/ [accessed: 12th February 2020]

PACE Research Network: Developing a Database of African Postproverbials

The primary purpose of the PACE project was to build and extend on earlier research in the area of African transgresssive paremiology, and to inspire the collection and analysis of available *postproverbial* sayings in particular African language(s) spoken in Africa and in other parts of the African diaspora, beyond previous efforts in Yoruba proverb scholarship.

The *Pan-African Postproverbial Database*[63] includes the collection of a representative number of pairs (or multiples) of conventional proverbs and postproverbial texts currently and popularly used in specific or particular languages across the regions of the African continent. As a collaborative work, a developing number of scholars drawn from various fields in linguistics, literature, history, anthropology, sociology, philosophy and the social sciences are invited to serve as curators of their respective language panels. It was launched in February 2019.

The PACE website is configured to provide both sets of proverbs and postproverbials in African national/language groups including Gikuyu (Kenya), Kiswahili (Tanzania), Shona (Zimbabwe), Akan and Kasena (Ghana), and Hausa, Igbo, Yoruba, Ful'be and Mwaghavul (Nigeria), at the present time. Curators are vested with the duty of conducting random but purposive interviees, as well as collating sets of proverbs and postproverbials in current usage from publications and other media for further processing and inclusion in the database. The typical postproverbial is linked to the parent proverb so that the change in structure is evident in comparison of the p1 with the p2. For each proverb entry, there is a corresponding set of translations. An entry will contain at least a pair, of conventional and radical proverbs. The radical proverb, that is, postproverbial, may be more than one, with versions, so that an entry may therefore be made up of two or more proverb statements. Given the variety of the languages, the English language is employed as the default translation for cross intelligibility. Also, sets of keywords or labels are provided in the database to aid cross-checks and specific searches. At the end of each proverb entry, a short commentary, which is optional, is provided to aid understanding and interpretation (Figures 1 and 2).

63 https://postproverbial.com [accessed: 12th February 2020]

Figure 1: Screenshot from the PACE network postproverbial database

Figure 2: Example of postproverbial from Kiswahili (East Africa).

Conclusion

It is clear from the available resource materials that proverb transformations reflect a universal global tendency in cultural changes. The act of transformation is an evidence of both linguistic and cultural revolution to the conventional form, as much as the creation of those transformed proverbs stands to influence ways of cognition and expression among new generations of the speakers of the typical language. In the examples of the Croatian anti-proverb and the Yoruba postproverbial, there are emerging patterns of challenge and rewriting as part of a new subculture of invention and creativity to which the canonical proverb text is subjected.

References

Alaba, O., Agbeyewo O. I. (1986). *Laangbasa: Jona Ise Akada ni Ede Yoruba*, 51-66.

Aleksa Varga, M., Hrisztova-Gotthardt, H. (2019). Towards a Croatian Paremiological Minimum/Optimum: A Work in Progress. In: Ž. Macan, and S. Jukić (Eds.). *Slavofraz 2018: Frazeologija, učenje i poučavanje* (pp. 11-24). Rijeka: Sveučilište u Rijeci, Filozofski fakultet.

Aleksa, M., T. Litovkina A., Hrisztova-Gotthardt, H. (2009). The Reception of Anti-Proverbs in the German Language Area In: R. J. B. Soars and O. Lauhakangas (Ed.), *Proceedings of the Second Interdisciplinary Colloquium on Proverbs* (pp. 83-98). Tavira: Tipografia Tavirense.

Crowther, S. A. (1843). *A Vocabulary of the Yoruba Language*. London: Seeleys (second edition, 1852).

Doyle, C. C., Mieder, W. and Shapiro, F. R. (Eds.) (2012). *The Dictionary of Modern Proverbs*. New Haven, Connecticut: Yale University Press.

Dundes, A. (1975). On the Structure of Proverbs. *Proverbium*, 25, 961-973.

Finnegan, R. (2012). *Oral Literature in Africa.* 1970. Cambridge: Open Book Publishers CIC Ltd.

Hrisztova-Gotthardt, H., T. Litovkina A., Barta P., and Vargha K. (2018). *A közmondásferdítések ma: öt nyelv antiproverbiumainak nyelvészeti vizsgálata*. Budapest: Tinta Könyvkiadó.

Hrisztova-Gotthatdt, H. (2010). *Vom gedruckten Sprichwörterbuch bis zur interaktiven Sprichwortdatenbank*. Bern: Peter Lang Verlag.

Lauhakangas, O. (2001). *The Matti Kuusi International Type System of Proverbs*. FF Communications No. 275. Helsinki: Suomalainen Tiedeakatemia (Academia Scientiarum Fennica).

Litovkina, A. T. (2005). *Magyar közmondástár*. Budapest: Tinta Kiadó.

Mieder, W. (2015). Origin of proverbs. In: H. Hrisztova-Gotthardt and M. Aleksa Varga (Eds.), *Introdcution to Paremiology: A Comprehensive Guide to Proverb Studies* (pp. 24-48). Warsaw: De Gruyter.

Mieder, W., Kingsbury, S. A. and Harder, K. B (Eds.) (1996). *A Dictionary of American Proverbs*. New York: Oxford University Press.

Mieder, W., Tóthné Litovkina, A. (1999). *Twisted Wisdom. Modern Anti-Proverbs*. Burlington, Vermont: The University of Vermont.

Milner, G. B. (1969). Quadripartite Structures. *Proverbium,* 14, 379-383.

Norrick, Neal R. (2015). Subject Area, Terminology, Proverb Definitions, Proverb Features. In: H. Hrisztova-Gotthardt and M. Aleksa Varga (Eds.) *Introdcution to Paremiology: A Comprehensive Guide to Proverb Studies* (pp. 7-27). Warsaw: De Gruyter.

Owomoyela, O. (1988). *A Ki i: Yoruba Proscriptive and Prescriptive Proverbs*. Lanham MD: University Press of America.

Owomoyela, O. (2005). *Yoruba Proverbs*. Lincoln and London: The University of Nebraska Press.

Raji-Oyelade, A. (1999). Postproverbials in Yoruba Culture: A Playful Blasphemy. *Research in African Literatures*, 30(1), 74-82.

Raji-Oyelade, A. (2008). Classifying the Unclassified: The Challenge of Postproverbiality. In: R. J. B. Soares and O. Lauhakangas (Eds.), *Actas ICP 2007 Proceedings* (pp. 146-1559. Tavira: Tipografia Tavirense.

Raji-Oyelade, A. (2012). *Playful Blasphemies: Postproverbials as Archetypes of Modernity in Yoruba Culture*. Trier: Wissenschaftlicher Verlag.

[Stojkova] Стойкова, Стефана. (2007). Български пословици и поговорки. София: Издателство Колибри.

T. Litovkina, A. (2015). Anti-proverbs. In: H. Hrisztova-Gotthardt and M. Aleksa Varga (Eds.), *Introdcution to Paremiology: A Comprehensive Guide to Proverb Studies* (pp. 326-352). Warsaw: De Gruyter.

T. Litovkina, A., Mieder, W. (2005). *"A közmondást nem hiába mondják". Vizsgálatok a proverbiumok természetéről és használatáról*. Budapest: Tinta Könyvkiadó.

T. Litovkina, A., Mieder, W. (2006). *Old Proverbs Never Die, They Just Diversify*. Burlington – Veszprém: University of Vermont – The Pannonian University of Veszprém.

Wander, K. F. W. (1867-1880). *Deutsches Sprichwörter-Lexikon: Ein Hausschatz für das deutsche Volk*. 5 Bde. Leipzig: Brockhaus.

Anamarija Lukić[64]
Ivana Jurčević[65]

THE RECOGNITION OF THE BLACK SLAVONIAN PIG AS A GASTRONOMIC BRAND ON CROATIAN WEB PORTALS

Preliminary communication

Abstract

At the end of the 20th century Croatian autochtonous pig breed, the Black Slavonian Pig was on the verge of extintion. The advantages of this breed were recognized at the last moment, by (mostly small) producers of cured meat and by state authorities, so that its breeding and branding has started, but the process does not go as planned. The authors of this paper have conducted a research which will indicate how far the making of recognition of the Black Slavonian Pig has come and how much do the web portals contribute to its recognition. This media has been chosen due to the fact that the Internet is the fastest and the most accessible way of spreading the information. Recognition of the Black Slavonian Pig was questioned by a method of an anonymous survey through Google forms. The contribution of the Black Slavonian Pig in Croatian web portals was measured by typing the chosen key words, that describe the specific groups of Croatian as well as regional products which the Black Slavonian Pig belong to, in the search engine and the amount of texts which mention the Black Slavonian Pig was determined. The results of the survey show that the recognition of the Black Slavonian Pig among Croatian population is very high, but the information about the Black Slavonian Pig are rarely found in the web portals. The results of the web portals' search show that the Black Slavonian Pig is metioned in only a few or none parts of the texts.

Key words: the Black Slavonian Pig, branding, Croatian web portals, market, recognition.

64 Institute of Social Sciences Ivo Pilar, Regional Centre Osijek, Šamačka 9/2, 31000 Osijek anamarija.lukic@pilar.hr

65 Institute of Social Sciences Ivo Pilar, Regional Centre Osijek, Šamačka 9/2, 31000 Osijek ivana.jurcevic@pilar.hr

The Black Slavonian Pig breeding in the past and in the present

The Black Slavonian Pig, a Croatian autochtonous pig breed, originates from the second part of the 19th century. It was created on the Orlovnjak estate near Osijek, when Baron Dragutin (Karl) Leopold Pfeiffer tried to cross a black Mangalitsa sow with a Berkshire boar and then he thereafter improved the crossbreed by crossing it with a Poland China boar. The Black Slavonian Pig is also colloquially called *fajferica*, after the name of its creator. Pig farming played a major role in the economy of that time and the new-crossed breed was soon to become the breed most widely spread in the Slavonian area.

The Black Slavonian Pig meat is of light pink colour and it is very tasty. It differs a lot from the meat of other noble pig breeds because of the intramuscular lard content, which through its amount and content considerably defines the tastefulness and the technological meat characteristics (Margeta, 2013). Its meat does not drain water (Karolyi and Kovačić, 2008) and is thus suitable for production of lard and other traditional cured meat such as ham, bacon, cracklings, sausages and *kulen*. These products are the synonyms for the gastronomy of this region and its cultural heritage. Consumers, in general, have a positive opinion of traditional products and claim that the most prefered advantages are the quality, originality, naturalness and taste (Lončarić et al., 2015). The Black Slavonian Pig is quite being resilient, its farming, in difference to conventional, has ten times lower costs of food and accomodation; the breeding technology is simplier and it satisfies the criteria of health and well being of pigs, it has a positive effect on the environment and it favours the rural development (Margeta, 2013). Since the 1950s the population of Black Pigs has started to decrease due to import and spread of white meat breed so that the existance of this breed had been endangered until the middle of 1990s. Because of that, 1994 it was included in the FAO programme of preserving the autochtonous breed in Eastern and Central Europe (Uremović, 1995). 1996, when it was noticed that there had been only 46 sows and 5 boars remaining in the whole state, the programme of preserving the Black Pig breed was launched. However, the progress was noticed only after new Operative programme of pig farming production in the Republic of Croatia for the period from 2014 to 2020 (Gvozdanović, 2017). The achievements so far do not guarantee the half of the goals set (Godišnje izvješće, 2018). In October 2011, *the Association of Black Pig Farmers in Osijek-Baranja county* was established, today under the name *The Association of Black Pig Farmers "Fajferica",* with headquarters in Đakovo. This association is the head organisation of Black Pig farmers on the state level (Fajferica, 2020). One of the goals of the Association is to strengthen the position of Black Pig meat products on the market. The web page of the Association does not state precisely, that the Black Pig does not have its market yet, e.g. that there are certain difficulties with the launching of the products, and that the farming in the whole Croatia has not been going on at the intensity level wished for. Nevertheless, the published text (about the Association "Mission and vision") refers extactly to that. Branding being the process to define what the Black Pig meat is, what its products are, what makes them different from similar products and what this means for the buyer (product status, identity, recognition) has just begun by the specification of the product in the process of searching the designation of origin March 2019. V. Margeta warns about the non-function/ non-existance of the market for domestic pork (in general) and the breeding programmes not giving the expected results (Margeta, 2013). He is the manager of the cooperative "LETA" which started the request for designation of origin of Black Pig meat. What evades the result analysis for Black Pig farming (in the sense of quantity, e.g. a small market share) is disregarding the fact that there are only small producers who do Black Pig farming and run it as family business (Ministry of Agriculture, 2019), who have to, as well as big producers (big farms), not only produce their product but also launch it on the market. However, the market niche for the Black Slavonian Pig does not exist, e.g. it is being created rather circumstantially and each producer deals with it the way one can. The Black Slavonian Pig as a brand still does not exist eventhough there is a potential for it (Budimir et al., 2014). The process of branding has its duration, but after reminding ourselves that the programme of preserving this breed started in the mid 1990s and that it still has not made progress, that both, producers and buyers would feel. Because of that the product is still not easily available. "Fajferica meat is a delicacy and a high quality gourmet treat that is hard to find at the butcher's, not to mention in a retail chain" (Fajferica* gastroshow, 2019). Due to the lack of availability to the consumer and the fact that it is not branded, many questions are being raised, for example; how much is it recognizable to the buyer; therefore another question arises: how much do the web portals contribute to it. 74% of the data subjects use the Internet to search for information about products and services (Gujić, Kraljević, Milun, 2016, 165). It is proven, namely, that Internet is of significant importance when deciding what to buy, especially in the phase when searching information and evaluating the alternatives. Buyers prefer to search for products online, even when buying a product in a traditional store (Uvodić, 2017, 41). The Internet primarily developed from a medium communication into a sales and distribution channel and finally into a platform for customer relationship management and virtual communities (Škare, 2006). It is expected that the information about the Croatian autochtonous product, behind which mainly small producers stand, will be found in the Croatian web portals and then in the commercials respectively in other media, whose space is much more expensive.

The Aim of the Research

> "It is almost impossible for small family farms to do business online. To reach the final consumer, each manufacturer must be visible, because as the saying goes "if you're not online you do not exist"." (Pavičić Rešetar, Tolušuć, Rešetar, 2018, 160).

When searching through the Croatian web pages for the term *the Black Slavonian Pig*, it is easy to find different information about this term, from a scientific to gastronomic one, in Croatian as well as in English. It is of key importance when starting the search, that the person searching for this term is truly interested in the topic, that they want to find information about this term and the assumption is that they are already familiar with and interested in the term *the Black Slavonian Pig*.

This somewhat answers the question of the demand but it leaves the question open regarding the offer and the promotion. These questions, namely, refer to potential buyers who do not know the Black Slavonian Pig products or have only heard about them, yet do not know enough to make them interested in it. Will they encounter the term when searching through the gastronomic offer, Croatian delicacies, traditional charcuterie, tourist destinations of Slavonia and Baranja, regional dishes or similar content? These are, namely, occasions in which a person does not aim at a specific term but the specific term must aim at the person searching, usually as a marketing, but also educational or any other context. While the oldest population generation still remembers the Black Slavonian Pig meat as a taste of their childhood, the generation of young employees, as well as new generations who are coming on, do not have that experience. It is only these young generations that communicate and inform themselves mostly through the Internet. It is a media that should suggest the Black Slavonian Pig meat, but it is not easily available in the market. Since it is produced by mainly small producers, who can not afford any kind of advertising, a question of recognition of the Black Slavonian Pig among the Croatian population is imposed and how much Croatian web portals contribute to the recognition, e.g. how much interest they arouse among some potential buyers. The aim of this research is to answer these two questions. These answers are also guidelines for further branding of the Black Slavonian Pig.

Methodology

Starting from the fact that the Black Slavonian Pig not so long ago was a breed in the area of eastern Croatia and that the state potentiates its breeding today and that the buyers turn more to home made food, the authors set the hypothesis of recognition of the Black Slavonian Pig among the population in the Republic of Croatia *H1: Nowadays, the Black Slavonian Pig is recognized for its name and the quality of products.*

Taking into account that the Black Slavonian Pig is not advertised, as a product it is not simply available to buyers, authors have assumed that the media poorly contribute to its population; that refers specially to Internet, whose influence is on the rise and on which buyers spend most of the time, wheather when communicating or searching the content. That is why they have set *H2: Social networks and web portals contribute poorly to the popularization of the Black Slavonian Pig.*

A Survey on the Recognition of the Black Slavonian Pig among the Population

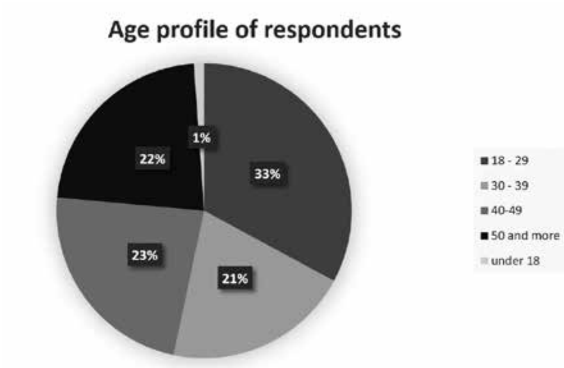
Hyopthesis H1 and H2 were verified by an anonymous survey which the authors conducted on a random sample of 450 respondents. A *Short Survey on the Black Slavonian Pig as a native Croatian breed and its potential in gastrotourism* was conducted during ten days in the first half of December 2019 through a Google form and social network Facebook. The survey was anoymous.

It contained these questions and given answers:

1. Your age? Given answers put the respondents into age groups (under 18, 18 to 29, 30 to 39, 40 to 49 and 50 and more years old).
2. Have you ever heard of the Black Slavonian Pig? Given answers were "yes" and "no".
3. Do you think that there is a difference between the meat of the Black Slavonian Pig and the meat of other pig breeds? Given answers were "yes" and "no".
4. Have you ever had a chance to consume any product from the Black Slavonian Pig? Given answers were "yes" and "no".
5. I have found out about the Black Slavonian Pig's products: (given answers follow) from TV, from Internet portal, through social networks, from other media (newspapers, radio, billboards, other), from other people, I haven't found out.

Here is the first part of the research included which reffered to potential buyers. The respondents by language (Croatian) and age (all adult groups with a slight accent to those under 30 years old) project to adult citizens of the Republic of Croatia who decide about their consumation of food that includes shopping independently. Among respondents were 5 minors (1,1%) whose share is also visible in the graph, but that number is in relation to adults almost negligible.

The distibution of the respondents by age is visible in Graph 1.



Graph 1: Age profile of respondents

Examination of Croatian web portals regarding the contribution to the recognition and popularization of the Black Slavonian Pig

The portal is defined as a web centre that represents the starting point towards other targets and activities on the Internet and a point where information can be accessed, compiled by several different, logical and related applications shared by a larger number of users (Ružić, Biloš, Turkalj, 2014). It can be of general orientation (news, theme columns, city guides) as well as special orientation (scientific, educational, encyclopedic and other portals) (Encyclopedia.hr, 2020).

Having seen the results of the survey conducted, the authors assumed that, when it comes to the Black Slavonian Pig, Croatian web portals would contribute poorly to its recognition and popularization due to a small share in the texts in which this term is mentioned. They set the hypothesis *H3: In relevant Croatian web portals, the Black Slavonian Pig occurs too rarely to influence the rise of its popularization or recognition.*

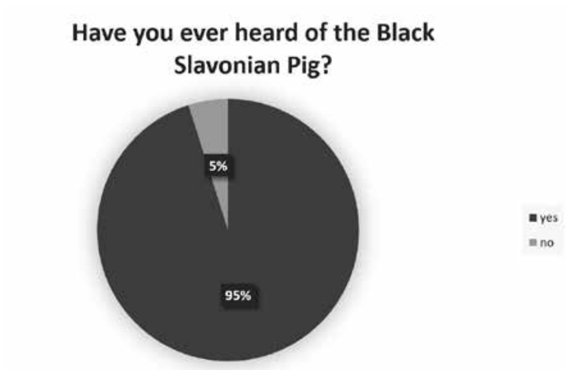
In the research the authors raised a question to which extent, by searching through the Croatian web portals, one would come across the term of *the Black Slavonian Pig.* For the sake of reviewing the frequency of the content connected to the term *the Black Slavonian Pig*, the authors searched through 7 portals downloaded from the list of the Croatian web portals (Hr portali, 2010). By typing in the wide terms as key words, the authors connected them contentwise to the term *the Black Slavonian Pig*, noting down how many texts (articles) had really mentioned the term of *the Black*

Slavonian Pig. They tried to reach this term, on each searched portal, by typing in these words: *gastronomy of Slavonia, food products of Slavonia, gastronomy of Baranja, gastronomy of Slavonia and Baranja, food products of Baranja, food products of Slavonia and Baranja, pork products, cured meat products, bacon, kulen, ham, delicacies of Slavonia, delicacies of Baranja, delicacies of Slavonia and Baranja, delicacies of Croatia*. With these key words on some portals more than hundred results (articles) were offered. In those examples first 100 results gained were reviewed.

Results

Results of the survey on the recognizability of the Black Slavonian Pig

Hypothesis H1: Nowadays, the Black Slavonian Pig is recognized for its name and the quality of products, it was checked in the questions 2, 3 and 4. To question 2, "Have you ever heard of the Black Slwonian Pig?" 95% of respondents answered positively (428 respondents), while 22 of them answered negatively (4,9%). The results are shown in the Graph 2.



Graph 2. Recognition of the term the Black Slavonian Pig

The third question "Do you think that there is a difference between the meat of the Black Slavonian Pig and the meat of other pig breeds?" 87,6%

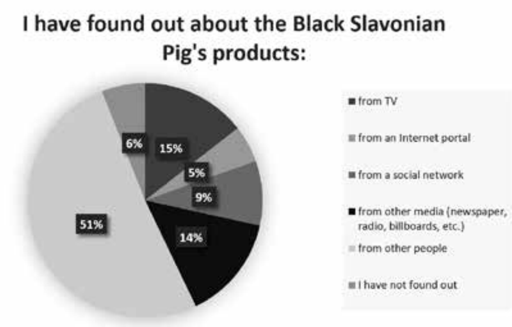
of respondents answered positively (394 of them), while a negative answer was given by 56 of them (12,4%). The answers are shown in Graph 3.

Graph 3. Attitude towards the meat of the Black Slavonian Pig

Answers to question 4, "Have you ever had a chance to consume any product from the Black Slavonian Pig?" were almost 2/3 positive (64,2% or 289 respondents) and a bit over 1/3 (35,8% or 161 respondents) negative. The answers are shown in Graph 4.

Graph 4. Consumption of the meat of the Black Slavonian Pig

Hypothesis H2: Social networks and web portals contribute poorly to the popularization of the Black Slavonian Pig, it was checked in the next (5th) question. The answers to the fifth question, "I have found out about the Black Slavonian Pig's products: (given answers follow) from TV, from Internet portal, through social networks, from other media (newspapaers, radio, billboards, other), from other people, I haven't found out" show that the information of the Black Slavonian Pig respondents got in all shares, equally from TV 14,4% as well as from other media (newspapers, radio, billboards, other), also 14,4% (65 respondents); to a lesser extent from web portals (5,1%, 23 respondents) and social networks (8,9% or 40 respondents); and to the greatest extent from other people (51,1%, 230 respondents). The results are shown in Graph 5.



Graph 5. Sources of recognition of the Black Slavonian Pig products

Results of research on the frequency of texts on Croatian web portals that mention the Black Slavonian Pig

Hypothesis H3: In relevant Croatian web portals, the Black Slavonian Pig occurs too rarely to influence the rise of its popularization or recognition, the authors checked by following the frequency of the texts in which the Black Slavonian Pig term is mentioned, to which one may come across accidentally with the help of wider terms. Those are the wider terms which should also contain texts about the Black Slavonian Pig, if there are any. For the purposes of this research, the authors selected 7 Croatian web portals. The portals were not picked out randomly but those ones, which would have the biggest probability of mentioning the term the Black Slavonian Pig, according to direction and content. Those are two agricultural portals (Agroklub.com, Agroportal.hr), one gastronomic (Gastro.hr), one gastro-tourist (Punkufer.hr), one tourist (Like Croatia.hr), one business (Business journal) and one regional portal (SiB.hr), by which they tried to include portals of different interests and again close to the searched term the Black Slavonian Pig.

Agroklub.com

Agroklub.com is a portal about agriculture and food product industry. For the searched terms the portal offers different number of articles and results (Table 1.).

For individual terms searched, the portal offers more than a hundred articles, in those examples first 100 given results have been reviewed. For the terms *gastronomy of Slavonia* the portal offers 20 articles, *gastronomy of Baranja 12, gastronomy of Slavonia and Baranja 10, food products of Baranja 32, food products of Slavonia and Baranja 9, delicacies of Baranja 24, delicacies of Slavonia nad Baranja 13,* in which the Black Slavonian Pig is not mentioned. For the term *food products of Slavonia* Agroklub.com offers 56 articles and in 2 the Black Slavonian Pig is mentioned. Term *pork products* open 55 results, in 6 articles the Black Slavonian Pig is mentioned. Under the term *cured meat products* portal gives 235 results, from 100 overviewed in 14 the Black Slavonian Pig is mentioned, some give under other searched terms. Term *bacon* opens 91 articles, in 18 the Black Slavonian Pig is mentioned, one repeated. *Kulen* opens 528 results, from 100 overviewed in 10 the Black Slavonian Pig is mentioned, 4 repeated. *Ham* offers 56 articles, in 9 the Black Slavonian Pig is mentioned, most of them repeated. *Delicacies of Slavonia* offer 50 articles, in one repeated the Black Slavonian Pig is mentioned. For *Delicacies of Croatia* 176 results open, under 100 overviewed in 3 the Black Slavonian Pig is mentioned. Portal has in total offered 1367 articles for all searched terms, from 728 reviewed in 63 the term *the Black Slavonian Pig* is mentioned.

Agroportal.hr

Agroportal.hr is an agricultural portal which offers news and educational content about agricultural production. For the searched terms the portal offers diverse number of articles and results (Table 1.).

For the terms *gastronomy of Baranja, gastronomy of Slavonia and Baranja, food products of Baranja,* as well as for *delicacies of Baranja, delicacies of Slavonia and Baranja* Agroportal.hr does not offer a single result. Typing the terms *gastronomy of Slavonia* Agroportal.hr offers 1 article, *food products of Slavonia* 5, *food products of Slavonia and Baranja* 2, *pork products* 6, *cured meat products* 12, *bacon* 11, *delicacies of Slavonia* 3, *delicacies of Croatia* 16 in which the Black Slavonian Pig is not mentioned. The term *kulen* opens 49 results and in 5 articles the Black Slavonian Pig is mentioned. The term *ham* opens 5 articles and in one the Black Slavonian Pig is mentioned, repeated article. The portal has in total offered 110 articles for all the searched terms and in 6 of them the Black Slavonian Pig occurs.

Gastro.hr (missgastro)

Missgastro on the Gastro.hr portal, a portal for diet culture, brings a series of interesting articles about recipes, gastro happenings and restaurants which as a supply use the Black Slavonian Pig. For the searched terms the portal offers a diverse number of articles and results (Table 1.).

For the terms *food products of Slavonia, food products of Baranja* and *food products of Slavonia and Baranja* the portal does not offer anything. Term *pork products* opens 7 articles, *ham* 304, overviewed 100 in which the Black Slavonian Pig is not mentioned. For the terms *gastronomy of Slavonia* portal offers 9 articles, *gastronomy of Baranja* 7, *gastronomy of Slavonia and Baranja* 4, *cured meat products* 19, *delicacies of Slavonia and Baranja* 6. With all the given terms one article occurs in which the Black Slavonian Pig is mentioned, with some terms the article is repeated. Term *bacon* offers 496 articles, from 100 overviewed in 5 the term the Black Slavonian Pig is mentioned, one repeated. Term *kulen* offers 79 articles from which in 5 the Black Slavonian Pig is mentioned, one repeated. *Delicacies of Slavonia* open 24 articles from which in 3 the Black Slavonian Pig is mentioned, repeated. *Delicacies of Baranja* open 15 articles, in 3 the Black Slavonian Pig is mentioned. *Delicacies of Croatia* open 120 articles, overviewed 100, in 4 articles the Black Slavonian Pig is mentioned, 3 repeated. Portal has in total offered 1090 articles for all the searched terms, from 470 reviewed in 25 occurs the term *the Black Slavonian Pig*.

Punkufer.hr

Punkufer.hr is Nova TV's portal for food and travel. For the searched terms the portal offers diverse number of articles and results (Table 1.).

Punkufer.hr for terms *gastronomy of Slavonia and Baranja* and *food products of Slavonia and Baranja* gives 12106 articles, and for *delicacies of Slavonia and Baranja* 12112 terms, out of 100 overviewed for each term, the term the Black Slavonian Pig is not mentioned. Terms *food products of Slavonia* open 544 articles, *gastronomy of Baranja* 165, *food products of Baranja* 534, *pork products* 537, *cured meat products* 491, *kulen* 46, from which for each term one article that mentiones the Black Slavonian Pig, some are repeated. *Gastronomy of Slavonia* gives 214 articles, *ham* 58, from which for every term in 2 articles the Black Slavonian Pig is mentioned. Term *bacon* opens 109 articles, 100 overviewed, in 3 the Black Slavonian Pig is mentioned. For *delicacies of Slavonia* 413 articles are offered, and for *delicacies of Baranja* 340, 100 overviewed, for each term, in 6 the Black Slavonian Pig is mentioned, some repeated. *Delicacies of Croatia* open 1705 articles, 100 overviewed, in 7 the Black Slavonian Pig is mentioned, some repeated. The portal has in total offered 41480 articles for all searched terms, out of 1404 overviewed in 32 ocurrs the term *the Black Slavonian Pig.*

Like Croatia (Croatia Times)

Like Croatia is a Croatian tourist web magazine in English, (Croatia Times). For the searched terms the portal offers diverse number of articles and results (Table 1.).

For terms *gastronomy of Slavonia and Baranja*, *food products of Baranja, food products of Slavonia and Baranja and delicacies of Slavonia and Baranja* do not open any results. Like Croatia for terms *gastronomy of Slavonia, food products of Slavonia, gastronomy of Baranja* and *cured meat products* give one article for each term and in the papers the Black Slavonian Pig is not mentioned. *Pork products* give 5 articles in which the Black Slavonian Pig is not mentioned. Term *bacon* opens 15 articles, *kulen* 21*, ham* 1 (in the search the term *Slavonian ham* was typed because the term *ham* opends a lot of articles which are not connected to gastronomy), *delicacies of Slavonia* 2 and all the terms in their results have only one article that talks about the Black Slavonian Pig, with all the terms it is the same. *Delicacies of Baranja* open 3 articles in which the Black Slavonian Pig is not mentioned. *Delicacies of Croatia* open 90 articles from which in one the Black Slavonian Pig is mentioned, repeated. Portal has in total 141 articles for all searched terms, in 5 of them occurs the term *the Black Slavonian Pig*.

Poslovni dnevnik

Portal *Poslovni dnevnik*, poslovni.hr, is a journal portal of Croatian business daily newspaper. For the searched terms the portal offers a diverse number of articles and results (Table 1.).

The portal for term *gastronomy of Slavonia* opens 10 articles, *food products of Slavonia* 6, *gastronomy of Slavonia and Baranja* 2, *food products of Baranja* 3, *food products of Slavonia and Baranja* 1, *ham* 26, *delicacies of Baranja* 5, *delicacies of Slavonia and Baranja* 3, in which the Black Slavonian Pig is not mentioned. Term *gastronomy of Baranja* offers 5 articles, *pork products* 8, *cured meat products* 32, *bacon* 31, out of which, for each term, in one article talks about the Black Slavonian Pig, some repeated. *Delicacies of Slavonia* open 15 articles, and *delicacies of Croatia* 116, in 2 articles the Black Slavonian Pig is mentioned, some repeated. Term *kulen* opens 145 results, 100 overviewed, in 4 the Black Slavonian Pig is mentioned, some repeated. Portal has in total offered 408 articles for all searched terms, out of 347 overviewed in 12 occurs the term *the Black Slavonian Pig*.

SiB.hr

SiB.hr is a portal of Association for promotion of Slavonia and Baranja's plain. For the searched terms the portal offers diverse number of articles and results (Table 1.).

For term *pork products* the portal does not offer anything. Portal for terms *gastronomy of Slavonia* gives 14 articles, *food products of Slavonia* 1, *gastronomy of Baranja* 9, *gastronomy of Slavonia and Baranja* 9, *food products of Baranja* 7, *food products of Slavonia and Baranja* 6, *ham* 15, *delicacies of Slavonia* 35, *delicacies of Baranja* 19, *delicacies of Slavonia and Baranja* 47, *delicacies of Croatia* 35, not in one of the offered papers is the Black Slavonian Pig mentioned. *Cured meat products* open 15 articles, *bacon* 38, in one, for each term, is the Black Slavonian Pig mentioned. *Kulen* offers 78 articles and in 2 the Black Slavonian Pig is mentioned, one repeated. The portal has in total offered 328 articles for all the searched terms and in 4 of them occurs the term *the Black Slavonian Pig*.

Below is the table of frequency of texts which mention the Black Slavonian Pig in the first 100 (or less) texts which occur when the specific key word is entered. Visible and comparative results can be seen in it.

Table 1. The frequency of the term the Black Slavonian Pig on Croatian web portals

web portal / key word	Agroklub.com	Agroportal.hr	Gastro.hr	Punkufer.hr	Like Croatia	Poslovni dnevnik	SiB.hr
Gastronomy of Slavonia Gastronomija Slavonije	20 0	1 0	9 1	100/214 2	1 0	10 0	14 0
Food products of Slavonia Prehrambeni slavonski proizvodi	56 2	5 0	0 0	100/544 1	1 0	6 0	1 0
Gastronomy of Baranja Gastronomija Baranje	12 0	0 0	7 1	100/165 1	1 0	5 1	9 0
Gastronomy of Slavonia and Baranja Gastronomija Slavonije i Baranje	10 0	0 0	4 1	100/12106 0	0 0	2 0	9 0
Food products of Baranja Prehrambeni proizvodi Baranje	32 0	0 0	0 0	100/534 1	0 0	3 0	7 0
Food products of Slavonia and Baranja Prehrambeni proizvodi Slavonije i Baranje	9 0	2 0	0 0	100/12106 0	0 0	1 0	6 0

Pork products Svinjski proizvodi	55 6	6 0	7 0	100/537 1	5 0	8 1	0 0
Cured meat products Suhomesnati proizvodi	100/235 14	12 0	19 1	100/491 1	1 0	32 1	15 1
Bacon Slanina	91 18	11 0	100/496 5	100/109 3	15 1	31 1	38 1
Kulen Kulen	100/528 10	49 5	79 5	46 1	21 1	100/145 4	78 2
Ham Šunka	56 9	5 1	100/304 0	58 2	1 1	26 0	15 0
Delicacies of Slavonia Delicije Slavonije	50 1	3 0	24 3	100/413 6	2 1	15 2	35 0
Delicacies of Baranja Delicije Baranje	24 0	0 0	15 3	100/340 6	3 0	5 0	19 0
Delicacies of Slavonia and Baranja Delicije Slavonije i Baranje	13 0	0 0	6 1	100/12112 0	0 0	3 0	47 0
Delicacies of Croatia Delicije Hrvatske	100/176 3	16 0	100/120 4	100/1705 7	90 1	100/116 2	35 0

The frequency of the term the Black Slavonian Pig on Croatian web portals gives a list of all the overviewed portals and searched key words. The table shows the overall result of the research, from which can be seen that 7 Croatian web portals had been searched which should refer (among other things) to the term the Black Slavonian Pig, according to their content through 15 key words. In total, according to given key words, 3.528

articles were searched through, out of which 147 of them (4,17%) lead to the term the Black Slavonian Pig (in any way mentioned).

The search according to the key word *gastronomy of Slavonia,* among 155 given texts the Black Slavonian Pig is mentioned in 3 (1,93%). The search according to the key word *food products of Slavonia,* gives 169 texts where the Black Slavonian Pig is mentioned in 3 (1,77%). The search according to the key word *gastronomy of Baranja,* in 134 given texts the Black Slavonian Pig is mentioned in 3 (2,24%). According to the key word *gastronomy of Slavonia and Baranja,* among 125 given texts the Black Slavonian Pig is mentioned in 1 (0,8%) as well as the search according to the key word *food products of Baranja,* gives 142 texts where the Black Slavonian Pig is mentioned in 1 (0,7%). The search according to the key word *food products of Slavonia and Baranja,* in 118 texts the Black Slavonian Pig is not mentioned at all. According to the key word *pork products* among 181 given texts the Black Slavonian Pig is mentioned in 8 (4,42%). According to the key word *cured meat product,* the search offers 279 texts, the Black Slavonian Pig is mentioned in 18 (6,45%). The search according to the key word *bacon* offers 386 texts, from which in 29 (7,51%) the Black Slavonian Pig is mentioned, while the key word *kulen* offers 473 texts in which 28 (5,91%) mention the Black Slavonian Pig. According to the key word *ham* the search offers 261 texts and the Black Slavonian Pig is mentioned in 13 (4,98%) and the key word *delicacies of Slavonia* gives 229 texts in which the Black Slavonian Pig is mentioned in 13 (5,68%). According to the key word *delicacies of Baranja* the search offers 166 texts and the Black Slavonian Pig is mentioned in 9 (5,59%) and the key word *delicacies of Slavonia and Baranja* gives 169 texts in which the Black Slavonian Pig is mentioned in 1 (0,59%) while the key word *delicacies of Croatia* gives 541 texts, from which in 17 (3,14%) the Black Slavonian Pig is mentioned.

Discussions

The result obtained by answering the second question, “Have you ever heard of the Black Slavonian Pig?” (Graph 2), shows how the Black Slavonian Pig has a high recognition according to its name. If this data would be used in the process of branding, one could conclude that this product has been heard of by almost everybody in the Republic of Croatia, which represents a huge step made towards the branding process.

The answers to the third question: "Do you think that there is a difference between the meat of the Black Slavonian Pig and the meat of other pig breeds" (Graph 3) show that a vast majority of respondents finds the meat of the Black Slavonian Pig special, which indicates a high recognition of quality of this meat. By combining this result with the previous one, one may conclude that most of the respondents, who have heard of the Black Slavonian Pig, find its meat special. These answers greatly confirm Hypothesis H1, that the Black Slavonian Pig is highly recognized for its name and quality, disregarding the fact that the definition of quality has not been given so far. Defining the quality, description of the product, promotion and popularization would have been the next steps in the branding process. Defining the quality through the certificate is in process and the answers to questions 2 and 3 promise a wide base of buyers, which give a guideline for the brand devolopment, e.g. the brand orientation.

Two thirds of positive answers about personal experience regarding the consumption of the Black Slavonian Pig, confirm a high interest for this product and its price affordability to a wide circle of consumers, thus it is becoming a landmark towards the target group of potential buyers and that is, according to the previous question, a wide base of buyers. The fact that in an interesting way connects answers to questions 3 and 4 is that 35,8% of respondents have never tasted the meat of the Black Slavonian Pig, yet 23,4% of respondents, who have never tasted the meat of the Black Slavonian Pig, think that is special, hence only based on indirect experience or information that they came across somewhere. That is almost a quarter of respondents, who are still waiting for their own attitude about the Black Slavonian Pig to confirm or deny, but they should be induced. According to all visible results it is recognizable that there is a wide potential market for the Black Slavonian Pig and that it has a high recognition.

Inasmuch as two thirds of the respondents had a chance to consume the meat of the Black Slavonian Pig, it means that the buyers knew how to get to the product. It seems that the opposite direction is much harder. The product, as well as the information about the product finds the way to the buyer very hard, that is a way to a big number of buyers. The products of the Black Slavonian Pig buy only those who make an effort to find it by themselves. As the Internet reaches to the widest layers of the population and the information about the Black Slavonian Pig does not outreach, the authors have checked the Hypothesis H2 with the next, fifth, question: Do social networks and web portals contribute poorly to the popularization of the Black Slavonian Pig?

Due to the fact that more than a half of the respondents were informed about the products of the Black Slavonian Pig by some other people as a source of information, the same way it had been before the invention of the printing machine, one may conclude that the representation of the Black Slavonian Pig is in all media and especially on the Internet (the share of Internet in informing the population about the Black Slavonian Pig is 14%: 8,9% is the share of the information through the social networks + 5,1 % through web portals) is far beyond the level of the potential of this media. This confirms Hypothesis H2. Besides that, the results show that the information about the Black Slavonian Pig from all media together reach to a less than a half of the respondents. If these results would be projected on a potential market, one may say that it would be covered poorly with information in the media and that the information about the Black Slavonian Pig through web portals is still at its beginning.

Based on the results given, one can see that the representation of the articles in which the Black Slavonian Pig is mentioned is relatively low. This term gets drowned in the mass of other texts which are about specific groups of food (food from a certain area; types of food products; food according to their origin; type of meat). 4.17% of all texts on the 7 web portals surveyed mention the Black Slavonian Pig, and information about the Black Slavonian Pig managed to reach only 5.1% of respondents via the web portal. This confirms Hypothesis H3 but it gives some more data. The frequency of texts which mention the Black Slavonian Pig enlarges a lot when searching according a key word that marks cured meat products rather than searching through regional gastronomy, which means that it is getting a certain attention among similar products, but that it is still invisible (or barely noticeable) in the area of regional gastronomy, where it should be pointed out.

Research limitation

The survey on the recognizability of the Black Slavonian Pig was conducted on the social network Facebook because it is the most popular among adults, and includes a large part of the middle-aged population, ie actual and potential buyers of the Black Slavonian Pig products. The survey was discontinued when the number of responses began to decline, which limited the sample to 450 respondents from all over Croatia, representing 0.000.11% (0.11 ‰) of the population. Considering that this is a random sample, the size of the sample is not satisfactory in order to show an accurate picture of the recognizability of the Black Slavonian Pig.

In researching the frequency of texts mentioning the Black Slavonian Pig on web portals, a sample of 7 portals was investigated thematically broadly related to the placement of the Black Slavonian Pig products. They are, however, differently oriented, so the results would be more accurate on a larger sample.

Finally, this research is limited by the fact that similar research in the territory of the Republic of Croatia has not been conducted before, and the results obtained have nothing to compare with.

Suggestions for future research

In future research, the focus could be put on social networks as a convenient media for the promotion, popularization and recognition of the Black Slavonian Pig. Not only because they are not included in this research but because of the current situation, suggesting that some favourable changes and a better affirmation of all domestic products, including the Black Slavonian Pig, could happen on the market. This research was however conducted shortly before the pandemic of COVID-19 virus, which caused enormous changes to the overall economy, as well as to the attitude of the consumers. For small food producers, including also the breeders of the Black Slavonian Pig, the temporary ban of farmer's markets and fairs was of crucial importance, causing buyers to turn to *online marketing.* There is a possibility, when the market reopens to its full extent, that the online markets would remain abreast and that the new habits of buyers and offerers would be established. Here the small breeders of the Black Slavonian Pig might find their virtual place and acquire a greater visibility and recognition, spreading from the social networks to web portals. That is why it would be useful to conduct a similar research after the end of the pandemic.

Conclusion

The Black Slavonian Pig, Croatian autochtonous breed reared by small producers only, got stuck in the rift between the state subsidies and the incapability to develop as a brand. Since the beginning of the 1990s, when there were first state subsidies given for the breeding in order to prevent the extinction of the Black Slavonian Pig, until nowadays, this pig breed has achieved a certain recognition among the buyers and potential buyers. According to the results of the survey in the Google form, conducted on a social network Facebook during the first part of December 2019, including 450 respondents, the Black Slavonian Pig has an extremely high recognition for its name and is less recognized for its quality. This recognition is noticeable (almost a quarter of the respondents) even with the respondents who do not have a personal experience of consumption of the Black Slavonian Pig meat. This confirms the hypothesis about a good recognition of the Black Slavonian Pig. This recognition has not brought popularity which would influence the growth of the production and easier availability, so the authors set a second hypothesis according which social media and web portals (as the most accessible media to the buyer) contribute poorly to the popularization of the Black Slavonian Pig. The results of the survey confirm this second hypothesis and show that the information about the Black Slavonian Pig reaches to buyers from web portals to a minimum. The authors set the third hypothesis that the Black Slavonian Pig in relevant Croatian web portals occurs too rare to reflect its increase of popularity and recognition. The research of 7 relevant Croatian web portals was conducted through series of keywords which lead to texts where the Black Slavonian Pig is mentioned, if there were any. In that way was tested, how much information about the Black Slavonian Pig web portals offer to potential buyers who are not directly interested in it. The research included 3528 texts which referred to regional food namely specific pork products. Among them in total 147 texts were counted which mention the Black Slavonian Pig or 4,17%, what is not enough to point it out among other products, bearing in mind that the Black Slavonian Pig is not one product but a common denominator for a series of products. The results of this research confirm the third hypothesis and indicate the underutilization of the web portals as a media for branding the Black Slavonian Pig.

Even though a large number of researches has been conducted about the breeding and the quality of the Black Slavonian Pig, there is no scientific interest, when it comes to placing it on the market, branding or its recognition. This research, being the first of its kind, helps to determine the current recognizability of the Black Slavonian Pig and should serve as a guideline for further branding. The recognizability of the Black Slavonian Pig itself is exceptional, but when it comes to producers and product availability, the potential buyer is left on his own, because one receives too little information about the Black Slavonian Pig. This applies in particular to the Internet, expecially to web portals, and indicates their minimal use in the promotion of the mentioned products, which is primarily the task of the association of producers. Producers and their associations, as well as anyone whose activity is related or could be related to the Black Slavonian Pig (gastronomy, catering, tourism, marketing, local or other interest groups, etc.) can use this research as a platform for organizing further activities related to the Black Slavonian Pig products. A wide media space is open for them, then the basic recognizability of the product has already been created.

References

Budimir, K., Djurkin Kušec, I., Lukić, B., Džijan, S., Margeta, V., Kušec, G. (2014). Possibilities of branding the pork in Croatia. *Acta Agraria Kaposváriensis*, 1, 18, 115-121.

Cerjak, M., Rainer, H., Brunner, F., Tomic, M. (2014). What motivates consumers to buy traditional food products? Evidence from Croatia and Austria using word association and laddering interviews. *British Food Journal*, 11, 116, 1726-1747.

Fajferica. Udruga uzgajivača crne slavonske svinje Slavonije, Baranje i zapadnog Srijema. *Koje su razlike između crne i bijele slavonske svinje*. URL: https://www.fajferica-gastroshow.hr/koje-su-razlike-izmedu-crne-i-bijele-slavonske-svinje/ [accessed 19th November 2019]

Fajferica. Udruga uzgajivača crne slavonske svinje Slavonije, Baranje i zapadnog Srijema. *O udruzi.* URL: http://fajferica.hr/o-udruzi/ [accessed 19th November 2019]

Golob, M. (2016). Mobilni marketing kao sastavni dio integrirane marketinške komunikacije. *Zbornik Veleučilišta u Rijeci*, 1, 4, 147-158.

Gregorić, M., Haleus, J., Zeman, S., Vovk Korže, A. (2018). The importance of branding of agricultural products with quality labels and their recognition in Croatian market. U: A. Mašek, B. Crnković (ur.), *7th International Scientic Symposium "Economy of eastern Croatia - vision and growth"* (str. 111-119). Osijek: Ekonomski fakultet u Osijeku.

Gujić, M., Kraljević, R., Milun, T. (2016). Poduzetnici i nova komunikacijska tehnologija: zapreke ili izazovi, Entrepreneurs and new communication technology: obstacle or challenge? *Acta Economica Et Turistica*, 2, 1, 113-212.

Gvozdanović, K. (2017). *Identifikacija pasmine i autentifikacija proizvoda Crne slavonske svinje analizom DNK*. Doktorski rad. Osijek: Poljoprivredni fakultet u Osijeku. URL: http://www.fazos.unios.hr/upload/documents/doktorska.GVOZDANOVI%C4%86.kristina.pdf [accessed 25th November 2019]

Hr portali. *Hrvatski web imenik. Popis portala i ostalih web stranica*. URL: http://www.hrportali.com [accessed 19th November 2019]

Karolyi, D., Kovačić, D. (2008). Organoleptička ocjena slavonskog domaćeg kulena od crne slavonske i bijelih svinja. *Meso*, 5, 10, 355-360.

Lončarić, R., Rebekić, A., Zmaić, K., Sudarić, T. (2015). Consumer oppinions and attitudes regarding Slavonia and Baranya traditional food products, Mišljenja i stavovi potrošača o značaju tradicijskih poljoprivredno-prehrambenih proizvoda Slavonije i Baranje, U: M. Pospišil (ur.), *50. Hrvatski i 10. međunarodni simpozij agronoma* (str. 148-153). Zagreb: Sveučilište u Zagrebu, Agronomski fakultet.

Margeta, V. (2013). Perspektive uzgoja crne slavonske svinje u Hrvatskoj u kontekstu pristupanja Europskoj uniji. U: S. Marić (ur.), *48th Croatian & 8th International Symposium on Agriculture* (str. 22-28). Osijek: Faculty of Agriculture, University of Josip Juraj Strossmayer in Osijek.

Meler, M. (1997). *Promocija*. Osijek: Ekonomski fakultet u Osijeku.

Mesić, Ž., Cerjak, M., Tojčić, T. (2012). Zaštita zemljopisnim oznakama u Hrvatskoj – slučaj slavonskog kulena. *Agronomski glasnik*, 73, 283-294.

Ministry of Agriculture. (2019). *Svinjogojstvo. Godišnje izvješće o stanju uzgoja svinja u Republici Hrvatskoj za 2018. godinu*. Ministarstvo poljoprivrede. Zagreb: Ministarstvo poljoprivrede. URL: https://hpa.mps.hr/wp-content/uploads/2019/05/gi-2018-svinjogojstvo.pdf [accessed 25th November 2019]

Pavičić Rešetar, N., Tolušić, Z., Rešetar, Z. (2018). Internet Bussines as Support for Family Farms. U: A. Mašek, B. Crnković (ur.), *7th International Scientic Symposium "Economy of eastern Croatia - vision and growth"* (str. 160-169). Osijek: Ekonomski fakultet u Osijeku.

Poljak, F. (2011). Crna slavonska svinja. U: R. Ozimec, D. Marković, J. Jeremić (ur.) *Zelena knjiga izvornih pasmina Hrvatske* (str. 238-241). Zagreb: Ministarstvo zaštite okoliša i prirode, Državni zavod za zaštitu prirode, Hrvatska poljoprivredna agencija, Nacionalni park Krka, COAST / UNDP / GEF, Republika Hrvatska.

Kaksi d.o.o. (2019). "Meso crne slavonske svinje" Oznaka izvornosti (OI) SPECIFIKACIJA PROIZVODA. Osijek: Poljoprivredno-uslužna zadruga "LETA". URL: https://poljoprivreda.gov.hr/UserDocsImages/dokumenti/hrana/proizvodi_u_postupku_zastite-zoi-zozp-zts/Specifikacija_meso_crne_slavonske_svinje_2019.pdf [accessed 19th November 2019]

Ružić, D., Biloš, A., Turkalj D. (2014). *E-marketing, III. Izmijenjeno i prošireno izdanje*. Osijek: Ekonomski fakultet u Osijeku.

Škare, V. (2006). Internet kao novi kanal komunikacije, prodaje i distribucije za segment mladih potrošača. *Tržište*, 1-2, 18, 29 - 40.

Uremović, M. (1995). Crna slavonska pasmina ulazi u fazu izčezavanja. *Agronomski glasnik*, 4-5, 311-316.

Uvodić, A. (2017). *Stavovi i preferencije potrošača o internetu kao kanalu promocije i prodaje*. Diplomski rad. Split: Ekonomski fakultet u Splitu.

Vranešević, T. (2007). *Upravljanje markama* (Brand Management). Zagreb: Accent.

Vranešević, T., Vranušić, M. (2001). *Istraživanje tržišta, 5. Izmijenjeno i dopunjeno izdanje*, Zagreb: Adeco.

Hrvatska enciklopedija, mrežno izdanje. URL: http://www.enciklopedija.hr/Natuknica.aspx?ID=66413 [accessed 25th November 2019]

Chief Editor
Tatjana Ileš, Academy of Arts and Culture, Osijek, Croatia

Language editor and proffreading
Lucija Periš, Academy of Arts and Culture, Osijek, Croatia

Layout and Design
Luka Cvenić, Academy of Arts and Culture, Osijek, Croatia

Print
Studio HS internet d.o.o.

The publication of this book was financially supported by the Ministry of Science and Education of the Republic of Croatia with the Decision on Financial Support for the Publication of a Scientific Book/Higher Education Textbook in Printed and Electronic Form in 2018 (Class: 402-07/18-01/00575, Reg. No.: 533-03-18-0002).

ISBN 978-953-8181-28-3 (print)
ISBN 978-953-8181-29-0 (e-book)

CIP record is available in the electronic catalogue of the City and University Library of Osijek under the number 150307075.

Printed 01/2021

ISBN 978-953-8181-28-3

www.aukos.unios.hr

cijena: 199,00 kn