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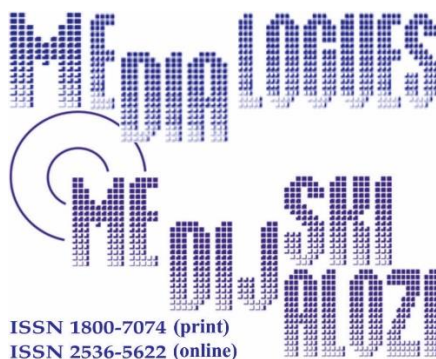
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Linguistic and Cultural Analysis of Advertising: How Ideologies and Language Shape Consumer Perception

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ABSTRACT

The discourse of advertising is intrinsically multidisciplinary, as it involves linguistic, social, psychological, economic, political and cultural factors that have all played a significant role in the history of advertising. As the process of globalisation gains momentum, so does the expansion of businesses and economies and the migration of populations. Yet, the uniqueness of individual cultures prevails and demonstrates that the process of communication and translation are matters of not only

linguistic, but also cultural transferral. Therefore, even the world of business and advertising – a world of fast food, fast production and fast living – is programmed in accordance with the uniqueness of those cultures. This paper will address, through illustrative examples, the fact that culture, beliefs, ideologies, values and societal expectations permeate the sphere of advertising. This paper aims to show-case that the combination of linguistic and culturological analysis of the discourse of advertising gives a conceptually broader analysis than individually. It employs a method of comparative overview of previous academic research in linguistic analysis of advertising and of cultural and social studies that have contributed to a demystification of the discourse of advertising.

KEYWORDS: *Culture, Ideology, Linguistic Analysis in Advertising, Linguistic and Visual Metaphors, Propaganda*

INTRODUCTION

The discourse of advertising messages is primarily characterised by persuasiveness, which is achieved through linguistic and visual means, and most frequently by a combination of both. The linguistic content of advertisements cannot be analysed in isolation, but as part of a complex system that is formed of language, context, visual and audio means (Cook, 2001, pp. 3-9). The area of marketing and advertising is particularly suitable for linguistic research as a result of the global proliferation of advertisement messages. With globalisation and the ever-intensifying expansion of advertising, which has spread from newspapers and television onto the internet and social media, further intensified by big data management, there seems to be no escape from the impact of advertising.

Despite the fact that technological innovations render the advertising process rather straightforward, advertisements must still have substance, and must be creative in order to appeal to the target audience. For this particular reason, language and visual material play a major role in advertising, and a great deal of financial resources are dedicated solely to marketing departments in a range of industries (O'Connell, 2014). Pop-up advertisements that emerged as a phenomenon in the 1990s are still in existence at present. However, internet users can, and quite frequently do, eliminate pop-ups from their browsers with various ad-blocking extensions. The trend of ad-blocking is on the increase as a result of ad-proliferation, but visual material is still invariably present on the radio and TV, in print media, on billboards, in leaflets, as well as on social media platforms.

The persuasive discourse of advertising is non-reciprocal, i.e. communication only flows in one direction, which means that the recipient of the message cannot possibly give communicative feedback as he/she would in a conversational discourse (Lakoff, 1981, pp. 25-42). This is why persuasiveness implies passivity: the recipient is exposed to stimuli, without having control over the source of those stimuli.

However, the recipients are also expected to have a reaction to advertisements, preferably a positive one. Ideally speaking, the relationship between the sender and the recipient would end at that particular point where one side makes a profit, and the other, i.e. the recipient, receives goods that match their needs or tastes.

However, research that looks into the cultural aspects of advertising clearly demonstrates that the relationship between the sender and the recipient is not one of a pure exchange of goods; instead of selling a product, the sender is selling an ideology or an idea which the product embodies. In addition to providing an overview of empirical research in this area, this paper will look into the history and evolution of advertising, propaganda and public relations. Advertising implies utilising persuasive techniques of communication, via mass media, with the aim of reaching a large target audience, informing them about products or services and presenting the product in accordance with the desires of the buyers (Moriarty, Mitchel, and Wells, 2012). Therefore, the product itself is subject to manipulation and the final objective is to manipulate the clients' perception of the product so as to induce appeal, desirability and identification with the brand.

In an attempt to provide insight into the linguistic aspects of the analysis of advertisement messages, this paper will also address the formation of slogans and brands, with particular focus on metaphors and the combination of linguistic and visual content in advertising.

1. CULTURAL ASPECT OF ADVERTISING

Plenty of research has been conducted with the aim of comprehending the full spectrum of the impact of advertising messages. A historical overview of the development of advertising as a discipline points to the early 1900s as the origin of the manipulation of public opinion, i.e. propaganda. Edward L. Bernays, the "*father of propaganda*", and his work have been the subject of criticism from multiple aspects.

Noam Chomsky, one of the most zealous opponents to propaganda and media manipulation, has written volumes on the subject matter (e.g. *Manufacturing Consent: The Political Economy of the Mass Media*, 1988; *Propaganda and the Public Mind*, 2001; and *On Power and Ideology*, 1987), including the institutions and means of manipulation of the minds of the public. The gist of Chomsky's argument in *Manufacturing Consent* is that the ultimate objective of propaganda is to "*inculcate individuals with the values, beliefs, and codes of behaviour that will integrate them into the institutional structures of the larger society ... In countries where the levers of power are in the hands of a state bureaucracy, the monopolistic control over the media, often supplemented by official censorship, makes it clear that the media serve the ends of a dominant elite*" (Herman et al., 1988, pp. 5-16).

Yet, Bernays (1928, pp. 958-971) presents the act of manipulating the public opinion as one of the privileges of democracy, an act that was once exclusive to kings and tribal leaders, and an act that rightfully stood at every- one's disposal at the onset of the 20th century. It was his firm belief that mass manipulation was absolutely necessary, and primarily employed by new leaders and the advocates of new ideas, in a social struggle against inertia. Thus, what is at present criticised as mass manipulation of the population was once advocated as a social necessity in the process of annihilating the weight of traditional beliefs, stereotypes, oppressive and tyrannical ideologies, but also as an industrial necessity, which is where advertising comes into play. It is remarkable that Bernays does address the issue of potential abuse of propaganda tools to instil fascist, racist or generally discriminatory ideals, yet claims that propaganda simultaneously educates the public on the severity of its impact (Ibid.). This stance stands in direct opposition to Chomsky's, formulated six decades after Bernays' views on the need to manipulate public opinion was published.

Among the first subjects of Bernays' advertising work was the tobacco industry in the USA at the end of the 1920s. In the meantime, his work had become so popular among the industrialists that he formed the first council for public relations, and the manipulation of public opinion became the most dominant factor in the relationship between industries and consumers (Brandt, 2007, pp. 26-49). His most prominent campaign was launched for Lucky Strike, and it nearly coincided with the suffrage movement in the USA, and the adoption of the 19th Amendment in 1920. The essential objective of the Lucky Strike campaign was to capitalise on the momentum that the suffrage movement had gained and promote smoking as an act that women freedom- fighters could identify with, since smoking had been a symbol of men's social superiority over women.

In the Lucky Strike Reach for a Lucky campaign, Bernays worked under Lucky Strike's management, which had ambitions of doubling their market, and, while trying to produce an ideal campaign for targeting female users, participated in the creation of the ideal appearance of the female form (Ibid.). The campaign revolved around promoting cigarettes as a method of losing weight, certified and intensively promoted by doctors and scientists in the print media. Thus, Bernays managed to tap into the values of a culture, and partake in the moulding of a new female identity that would remain dominant for decades. His initial theory became a self-fulfilling prophecy – *“As for the companies interested in gaining acceptance for new inventions, how can they overcome the inertia of the public without applying some stimulus to the public opinion?”* (Bernays, 1928, pp. 958-971).

Advertising went beyond the role of merely promoting a product; it turned products into symbols with which consumers could identify at an ideological level. The values of a society – the culture of a society-are, in part, represented by ideologies, along with the beliefs, norms, traditions and preferred modes of behaviour (Lewis, 2005, pp. 9-15). The impact of propaganda in advertising is evident from the previously provided example, especially if we bear in mind the fact that smoking had been

considered taboo among women prior to the intensive campaign led by Bernays. It triggered a new current in advertising that has managed to prevail to this day.

Evidently, the implications of advertising or of the stimulus to public opinion have played an important role in the evolution of cultural identities worldwide. Since the implications are not necessarily positive, as Bernays claimed, the use of the means of propaganda in advertising – the instilment of ideologies, beliefs and values – has undergone harsh criticism and such views are by no means a novel phenomenon. Durand and Lambert reflect upon an array of studies that addressed allegations regarding the distastefulness and offensiveness of advertising, and the assumptions that it manipulates people into thoughtless consumerism (Durand, and Lambert, 1985, pp. 9-17).

Empirical studies on the cultural and ideological implications of advertising contain analyses of the political, social and economic factors of the second half of the 20th century. Some of those studies have brought to light the layers of sexism, chauvinism, racism, discrimination and stereotyping that underlined advertising in the 1950s, 1960s and 1970s. Over time, these matters have become a regular discussion topic, and much has been done in the previous decade by governments (in the EU, and globally), as well as on social media (e.g. Facebook) to prevent further expansion of discriminatory advertising.

Criticism of advertising has prevailed until the present day. One of the major topics is the abuse of women's sexuality, i.e. the creation of a narrative of ever-present and ever-desired sexuality – a phenomenon known as the hypersexualised Eve. The hypersexualised Eve is a feminist narratological analysis of how modern advertising recounts the tale of Genesis, with the focus on Eve, the archetypal woman, and the ideal symbol of femininity. Bernay's ideas on propaganda are an integral part of the narrative that modern advertisements "*featuring Eve are selling not only products, but also conceptions of womanhood and femininity*" (Colette, 2015, pp. 5-24).

This effect can be explained by the fact that the subtext of advertisements involves objects of appeal and sexuality, which explains the anticipation of pleasure among consumers – the pleasure that the act of purchasing a product brings. Within that context, sexuality represents the foundation of modern consumerism (Berger, 2015, pp. 99-118).

The conceptions of womanhood and femininity pitch a product to the reader by eroticising the woman who is the focal point of the advertisement. Devoid of the original context of Genesis, the archetypal woman is reduced to sexuality. Therefore, women, as the target audience, are asked to embrace that sensual form of sexuality by purchasing the product (whether it is perfume, make-up, a watch, clothes, etc.). The reduction of women's identity and femininity to sexuality is the focal point of criticism of advertising, particularly within the feminist discourse. It is perceived as

repressive (regardless of the original intentions of the advertiser), as it imposes unrealistic expectations on both sexes regarding the ideal female form.

Advertising imposing ideal body images on both men and women has also been a widely discussed topic in the academia, public debates, and the social media. Zotos and Tsihla (2014, pp. 446-454) provide an overview of the academic research at a global level conducted since the 1970s up to the present day, dedicated to studying the role of women in advertising, which ranges from the housewife, a sex object, the subordinate of men or a decorative object. These themes have acted as solid anchors in advertising and still dominate the advertising discourse today. The ideal body image is most frequently presented through the role of the woman as a sex (rather than the previously discussed sexualised) object.

A similar piece of research encompasses only advertisements on the territory of the USA, and covers a period of five decades, 1950–2010. The study concludes that advertisements that promote the role of the woman as a housewife and as someone incapable of making important decisions are decreasing. However, it also reaches the conclusion that the role of the woman as a sex object has been increasingly present in advertisements, which has a detrimental impact on both sexes, and is further fuelled by consumerism (Mager and Helgeson, 2011, pp. 238-252).

It is interesting to note that the rise of feminism, as symbolised by the suffrage movement, was the ideology that Bernays leveraged for his campaigns with the tobacco industry, and yet feminist ideals are seen as a victim of 20th-century advertising campaigns. Naturally, there are notable exceptions to this, otherwise, standard practice, such as the series of campaigns that Dove launched with plus-size models, in an attempt to promote the natural looks of real women (Real Beauty, Love Your Curls, Evolution and other campaigns). The advertisements include women of different colours, nations, shapes and sizes, which initially yielded a positive reaction among the public.

However, there is a body of criticism addressing the negative aspects of the pro-natural-beauty Dove campaign (Beale, Malson and Tischner, 2016, pp. 378-386). Once again, the view of the woman was perceived as restrictive, reverting back to imposing the role of the traditional, “domestic” wife, and to presenting another artificial model of what a natural look is supposed to be. The campaigns were also perceived as attempts at boosting feminist consumerism (Johnston and Taylor, 2008, pp. 941-966).

Despite the fact that internet users can easily eliminate distracting advertisements in either visual or audio form, advertising continues to dominate the lives of the general public through mass media and mass consumption. As Bernays explained, in the age of mass production, mass distribution of ideas is required (Bernays, 1928, pp. 958-971). The future of advertising and its impact on individual and group ideologies remains to be seen.

3. LINGUISTIC ASPECTS OF ADVERTISING – BRANDS AND SLOGANS

Phonetic symbolism is a major point of interest in advertising (Boltz et al., 2016, pp. 1088-1092). The topic of symbolism of particular sounds, and how they affect the recipients of the message is particularly significant. Therefore, this was mostly addressed in the context of brand naming, where the phenomenon of sound symbolism plays a critical role. Prozac, Amazon, Aspirin, Chanel, Nivea, AxE, Toyota, etc. are all examples of phonetic symbolism put to use in brand naming. Lexicon is one of the leading companies in this field and the creator of brand names such as Pentium, BlackBerry, Swiffer, Verizon and many others.

Illustrations of how effective sound symbolism is, although it transcends the level of a human's conscious interpretation, can be found in both linguistic and psychological research. Wolfgang Köhler, in his work *Gestalt Psychology* illustrates sound symbolism through the so-called Köhler's puzzle. The participants in his study were asked to associate words with meaningless shapes, and the study established that fricatives and affricates were linked with sharp objects, and vowels, glides and nasals were linked with rounded ones (Köhler, 1947).

Sound symbolism is certainly not a modern phenomenon. Edward Sapir wrote *A Study in Phonetic Symbolism* in 1929, and Paul Debouille wrote *Poésie et Sonorité* in 1961, where he tried to prove empirically the suggestive power of phonemes in poetry. A subset of phonetic studies, called acoustic phonetics, studies and classifies sounds according to their acoustic signal, i.e. frequency, amplitude and harmony.

The phonetic effects of brand names on consumer judgments have been subject to empirical studies. The ultimate aim of this empirical research has been the evaluation of the impact of brand names on consumers. Yorkston and Menon provide an overview of previous research, and conduct their own study, illustrating that sound symbolism affects brand perception, and brand evaluation (Yorkston, and Menon, 2004, pp. 43-51). Additionally, there is evidence that phonetic symbolism also influences how memorable brand names are (Boltz et al., 2016, pp. 1088-1092).

Unlike brand names, slogans are not as frequently studied from the perspective of sound symbolism, but rather from a pragmatic viewpoint. Slogans do rely on rhetorical devices and word plays, but they also serve the purpose of sending a message to the general public – there is a sender and a recipient of the message – and can be viewed through the prism of Speech Act Theory (Kissine, 2008, pp. 1189-1202). Three different types of speech acts may be isolated:

The locutionary act is the grammatically correct, meaningful act of speech; An illocutionary act is the pragmatic force of the speech act, i.e. the speaker's intention to apologise, pose a question, command, promise, guarantee, convince, etc. through the act itself.

A perlocutionary act is the act's effect – whether the recipient is persuaded, scared, enlightened, inspired, surprised, convinced, etc., which means that the recipient's state, knowledge, experience and stance are being affected by the sender (Solomon et al., 2006, pp. 74-78).

Slogans such as Nike's Just Do It, Sainsbury's Try Something New Today; Sony's Be Moved, Walmart's Save Money, Live Better, HSBC's The World's Local Bank and DHL's Excellence. Simply Delivered – are all examples of commands (to just do it, to try something new, to be moved, to save money), promises (of simple delivery of excellence) and guarantees of quality and success. Thus, the sender of the message, i.e. the advertiser, is performing the illocutionary act by recommending, suggesting, advising or guaranteeing the quality of a certain product or service.

Graphology is a minor point that needs to be addressed within the context of brand names and slogans, although it falls within the scope of the visual, rather than linguistic, aspect of advertising. Advertising uses paralanguage to a large extent, even in written form, and particularly through iconic use of letters, i.e. the shape, size, colour and the overall design, but also through the use of general signs and, at present, emoticons (Cook, 2001, pp. 3-9). Advertisements frequently resort to the usage of graphology with the aim of evoking an emotion or a mood in the recipient of the message. Graphology also leaves room for creativity in the context of graphical intertextuality, cases in which advertisements contain a particular typeface or font.

Memorable, smart, witty and convincing slogans and sonorous brand names are important in the process of retention of the brand and the product/service. Engaging slogans have an effect that resembles that of deciphering a metaphor – the recipient of the message must invest time and effort in order to understand the hidden meaning, and is consequently more likely to form a positive association with the advertisement (Berger, 2015, pp. 99-118). Similarly, the more effort that is required to interpret a slogan, the more likely it is that the recipient of the message will store it in his/her long-term memory (Solomon et al., 2006, pp. 74-78).

The knowledge structures in which information gets stored are referred to as spider webs because the nodes (pieces of information) are connected with other nodes via associative networks. In this manner, consumers form positive associative links between the concepts that the advertisements promote (such as the concept of femininity and womanhood placed in the previously mentioned examples of the hypersexualised Eve), and the product that the advertisement sells. For this particular reason, celebrities are frequently featured in advertisements, as consumers are prone to associating the product with the fullness of the appeal of the featured celebrity, as illustrated in Figure 1.

3. METAPHORS AND TRANSLATION IN ADVERTISING

Metaphor and metonymy are among the most powerful tools used by advertisers in the process of eliciting an emotional response among consumers (Berger, 2015, pp. 99-118). The reason behind the frequent use of rhetorical devices in advertising is the fact that the recipient of the message invests more time and mental energy into understanding and interpreting a rhetorically coded message, derives pleasure from the process, and thus remembers and appreciates the advertisement (Van Hooft et al., 2013, pp. 351-364).

Forceville (1996, pp. 19-21) was among the first researchers to provide an overview of studies on the presence of visual and linguistic metaphors in advertising in the 1980s and early 1990s. The most frequent form of visual metaphor literally enacts the linguistic metaphor. Cook provides the example of an insurance company's advertisement in which their competitor literally steals the shirt from one's [i.e. their customers'] back) (Cook, 2001, pp. 3- 9).

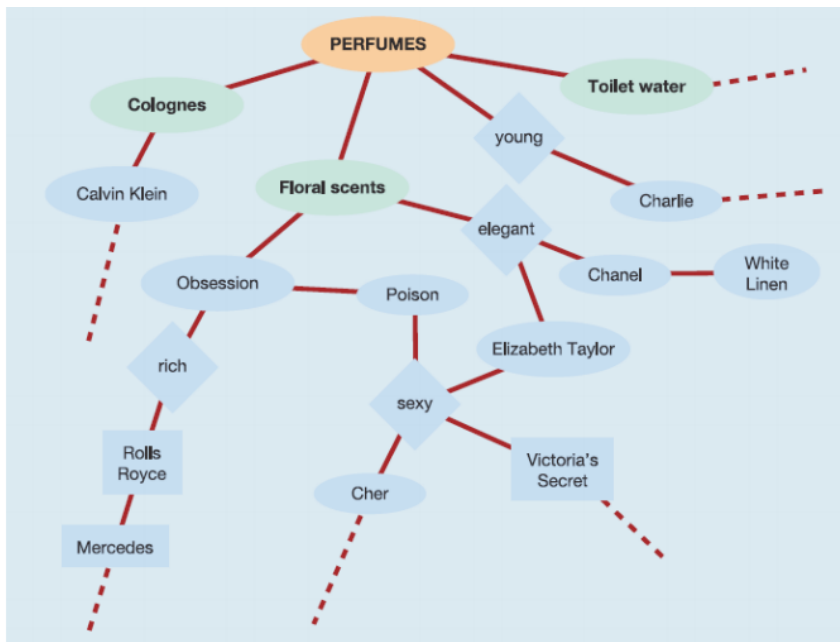


Figure 1. An example of the associative network for perfumes

Source: Köhler, 1947.

Lakoff and Johnson's Cognitive Metaphor Theory (CMT) proposes that the majority of our concepts are abstract, and that they "are defined metaphorically in

terms of concepts that are more concrete and more clearly structured on their own terms”, such as “*he has a wealth of ideas*”, where the concept of an idea is defined by the concept of money (Lakoff and Johnson, 1982, pp. 195-208). As each concept contains a domain, metaphors are, in actuality, cross-domain mappings in the conceptual system (Lakoff and Johnson, 1980). Since metaphors are cognitive concepts, and not just linguistic devices, they are remarkably influential tools for persuasion (Zantides, 2016, pp. 65-74).

CMT has been used in numerous studies on visual metaphors in public advertisements because it serves as a solid theoretical foundation for the interpretation of the effect of advertisements on consumers. Alosque scrutinises visual wine metaphors in advertisements and introduces the CMT as the theoretical framework that explicates how cross-domain mapping enables the interpretation of visual metaphors (Alosque, 2015, pp. 125-131). “*In the cognitive view, visual metaphor is the pictorial representation of a metaphorical concept*” (Ibid., pp. 309-315).

The examples used in this study clearly illustrate that visual metaphors present a certain product as being tasty, of high quality and elegant through a conceptual similarity between the product itself (the domain of wines) and the positive domains of beauty, art or lavishness. For example, the domain of wines, visually represented by a glass of wine, is conceptually linked with the domain of lavishness, visually represented by a man in a dinner jacket holding the glass. In a similar study, the same author proposes that similarity between two domains is not necessarily conceptual; it may also have a perceptual basis (e.g. the golden colour of beer may be perceptually associated with a golden anvil) – Ibid., pp. 234-240.

Visual advertisements are frequently used in combination with text, which acts as a support for the visual metaphor, or completely reveals the meaning of the image (Ibid.). Telibaşa and Zantides reach the same conclusion in their studies on food advertisements and on visual metaphors – that of the metaphor facilitating the transfer of the message of the advertisement, and rendering the product more appealing and easier to remember for the consumers (Telibaşa, 2015, pp.127-135).

This point is further emphasised by studies asserting that the successfulness of metaphors in advertisements is measured by how efficiently they are encoded and retrieved. Peterson et al. propose that fusion is the most successful form of metaphor in advertisements (two distinguishable images/ objects fused together), followed by juxtaposition (two distinguishable images/objects placed next to each other) - Peterson et al., 2016, pp. 65-74.

Intertextuality in advertising is achievable with metaphors, as well as graphology and general verbal content. Intertextual metaphors are culturally conditioned because, as is the case with intertextuality in general, the recipient of the message must be aware of the context and the pretext. In advertising, it serves the purpose of triggering familiar concepts in the minds of the receivers of the message, and, ultimately, inducing the desire to purchase a product (Zantides, 2016, pp. 65-74).

Culturally conditioned content in advertising poses a particular difficulty for translators, especially if advertisements cross cultural, as well as linguistic, boundaries. Ho summarises the body of research on translating advertisements with a note that cross-cultural translation is far more than adaptation and transfer (Ho, 2004, pp. 221-243). As is the case with the translation of metaphors, when conceptual domains from the source language ought to be decomposed, understood, and then recomposed in the target language (Maalej, 2008, pp. 60–82), advertising messages must be converted into language that is adapted to the mindset of the target-language culture (both linguistically and ideologically). Therefore, translation is a process of intercultural communication, and translators ought to provide marketing services and understand the basics of marketing in order to be able to interpret an advertisement as a whole (Valdés-Rodríguez, 2016, pp. 130-153).

An illustration of this argument can be found in the analysis of metaphors in advertisements, provided by Filipović-Kovačević (2013). The author analyses advertisements in English, focusing on the structure, the pragmatic, the conceptual and the textual-visual level of the message, and translates them into Serbian. The given method provides a way of integrating logically incompatible domains, or a mental mechanism for constructing meaning. One such example is an advertisement for Heinz ketchup – a bottle of ketchup standing next to a semi-burned potato chip, with the slogan “*Heinz hot ketchup*”. Structural analysis encompasses the title and the image. At the pragmatic level of analysis, it can be inferred that the logical incompatibility between concepts stems from the fact that ketchup is not hot in terms of temperature; therefore, it cannot burn food. At the conceptual level, the domains that come into play are those of spiciness and heat. Finally, this leads to the conceptual metaphor in the advertisement that ‘intensity is heat’. Thus, “*Heinz vruć/vreo kečap*” would serve as an adequate translation of the example at hand. Another slightly more challenging example is that of Spyware Doctor (a spyware computer program). The image of a big, black dog standing next to a small, black-and-white dog is featured (the big dog is the smaller dog’s guardian). The bottom left corner of the advertisement contains a box with an image of a doctor and a stethoscope, saying “*Spyware Doctor*”, and the line “*When it comes to your protection against spyware, choose the solution that has as much bite as it has bark!*” At the pragmatic level of analysis, it is possible to spot the logical incompatibilities between the concepts of: protecting computers and protecting children (the big dog guarding the small one); protecting computers and protecting patients (the doctor has a stethoscope); protecting computers and protecting owners (the dogs both bark at and bite potential attackers). At the conceptual level, the domains that come into play are child protection, patient protection, owner protection and computer protection. The integration process revolves around the analogy between the different kinds of protection, forming a long line until the concept of computer protection is reached. The process of decomposing an underlying metaphor results in a thorough understanding of the interplay between the conceptual domains, which can then be successfully transferred into other languages. It is even possible to identify the metaphors that dominate

a particular register and explain their characteristics. One such example is the exploration of register metaphors in advertisements for internet security programs, which demonstrates how frequently such programs are anthropomorphised (Ibid., pp. 563-571). For example, the dominant domains for anti-virus programs are medicine, war, intelligence, androids and crime (“*Kaspersky Anti-Virus 2011 is very effective at blocking new malware attacks*” – the domain of war; “*Worried about cybercrime? ESET will protect you...*” – the domain of crime). Similarly, backup programs are projected as mechanics and ghosts (TuneUp Utilities 2012 – the domain of mechanics; StorageCraft Shadowprotect Desktop 4 – the domain of ghosts) – Ibid. Clearly, an in-depth exploration of metaphors in advertisements from a conceptual standpoint can provide an insight into how the products that are being advertised are perceived from an ideological standpoint. This aspect of analysis is critical in understanding how a particular product falls into the associative network of concepts that it is surrounded by. Consequently, this type of analysis is a prerequisite for the successful transfer of the linguistic and visual content that comprise metaphors in advertisements.

Translation of advertisements has been on the rise, hand in hand with the process of globalisation, business expansion through global and inter-governmental trade deals and international marketing. Cultural barriers (ideologies, beliefs, values etc.) do pose a problem in translation, but global non-translated campaigns may not always prove to be a solution to this problem, as such a strategy may cause certain ideological tensions between cultures (Valdés, 2011, pp. 1-6). The strategy of non-translation is certainly useful for brands that are competitive on the international market and wish to establish themselves as universal brands. However, even in a period as dynamic as the 21st century, a lingua franca fails to dominate the global market. Even within Europe, advertisements in English are translated for practical needs or as a result of institutional norms, such as the Toubon Law, in France, which protects the French language from the influx of Anglicisms into it (Ibid.). After all, despite the effects of globalisation, every culture contains a unique set of values and beliefs, archetypes, history, myths and symbols, and cognitive maps, within which any new information must be fed, which is why advertisements are frequently subject to adaptation to other markets (De Mooij, 2004, pp. 179- 198). The second available translation strategy is that of combining non- translation (of the main body of the advertisement) with localisation of the marginal content. The third strategy is localisation. Localisation entails not only linguistic transfer, but also the creation of an entity that the recipients in the target language culture can recognise, thus crossing cultural barriers (Valdés, 2011, pp. 1-6).

Unlike with metaphor translation, which, according to Mandelblit’s Cognitive Translation Hypothesis (Mandelblit, 1995, pp. 482-495), is concerned with successful transference of the cognitive domains of metaphors, translation of advertisements is concerned with successfully meeting the needs of the consumers (Ho, 2004, pp. 221-243). Therefore, the essence of the process of translating advertisements is

the retention of the persuasive function of advertising. Consequently, their persuasiveness must be adapted to the criteria of the target-language culture. Translating only the linguistic content in advertising, whilst ignoring the cultural content, is like painting only the tip of an iceberg in the hope that the entire iceberg gets painted (De Mooij, 2004, pp. 179- 198).

CONCLUSION

An in-depth analysis of advertising messages would require a resourceful and meticulous approach to all the critical aspects that comprise the art and science of advertising, and all the areas of human existence that are affected by it. If the mission of the translator in the context of advertising messages is to understand marketing as much as he/she understands translation, then the mission of the researcher in the same context is to be an economist, a psychologist, a sociologist, a linguist and a research analyst. Even a purely linguistic analysis must have a strictly defined scope so as to reach valid and verifiable conclusions.

The starting premise of this paper is that language and culture cannot be isolated from each other in the study of the discourse of advertising. That initial premise has dictated the structure of this paper, placing particular emphasis on the areas where language and culture overlap. The exploration of the translation of advertisements is particularly illustrative of this matter, as it demonstrates the complications that translators encounter in transferring the content of an advertisement in its entirety across cultural boundaries. The nuances that the subtext and the paralanguage of the advertisement carry may make perfect sense in one culture, but may cause unwanted errors and misunderstandings in another.

Since advertising messages have a strong persuasive function, pragmatic research of advertising messages certainly has the potential to elaborate the functional aspect of advertising to a great extent. However, it is only by merging disciplines that the full scope of impact of advertising can be comprehended. Such an encyclopaedic endeavour would need to cover almost two centuries of socio-economic development, in the form of a comparative analysis, so as to provide valid conclusions regarding the nature and impact of advertising.

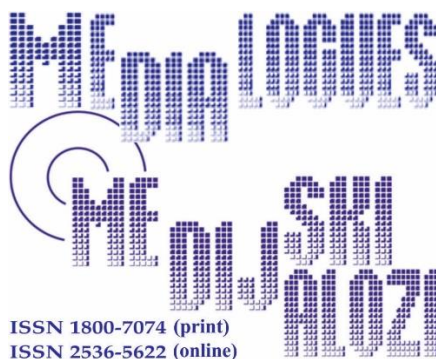
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Visual Perception and Attitudes of Students Toward the Role and Importance of Photography - Students' Creative and Artistic Photographic Works Through Project - Based Learning

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ABSTRACT

The objective of the paper-and the investigation behind it was to recognize the importance of photography in the visual perception in the project-based learning process in the third-grade students of a secondary school course. We live in the photography visual domination epoch and photography itself is an inevitable element of the visual distinction or even identification. In line with that, the paper presented the (best) photographs taken by students (Media Technician course) to have been awarded at various public contests. The second part of the paper presents the investigation into the perception and attitudes of the students as to the role and importance of photography i.e. into the level of the visual and CS literacy of students when the use of photography is implied.

KEYWORDS: *Photography, Visual Communication, Visual Identification, Visual Sense, Visual Perception, Virtual Identity, Project-Based Learning (PBL).*

INTRODUCTION

Although it seems to be quite a contemporary invention, an image of an object on a light-sensitive emulsion layered background dates as far back as in the year of 1822. In the course of the whole 19th century, this technology had been going through a series of improvements and innovations. The very development of photography went hand in hand with the change in the perception of the human reality and it was because the photography primarily influenced the existing painting art/perception as it offered a more real image of reality. Besides that, the future was yet to show that photography influenced (and has influenced) the contemporary means of visual communication, for example, the film, the TV, electronic media, the Internet etc.

There are millions of new photographs published on Facebook and Instagram daily. In terms of the contemporary education of designers and media technicians in the fields of either graphic design or electronic media design, it is of a crucial importance for a student to be acquainted with the photography media. The photographic image is one of the basic materials for a contemporary graphic designer to work with, regardless of the image being an original or a replica/reproduction. The designers and media technicians of today usually work with ready-made photographic products or order them from professional photographers but yet have to be acquainted with both the technical aspects (the types and features of various cameras and photo materials) and the technological ones, namely the process of making photographs. This is why the education process has to provide the students the access to all the respective knowledge so that they could learn the principles of composing photographs and how to use lenses and to develop watching skills. Besides that, it is as well important to learn and get acquainted to the light/shade relations and to understand the importance of “*the critical moment*” while shooting particular motifs.

Finally, along with all the creative possibilities at disposal, it is important to get to know the genres of the photographic records – the studio photography, portraits, landscapes, acts and still life etc. What is as well inevitable in the educational process is the unconceivable array possibilities offered by the computer manipulation of photographs. It is due to the new digital technology used as well at shooting and at the post-processing of the record. A subsequent change and intervention into the recorded material can change both one's experience of a photograph and the expression of the world that the photograph reflects.

1. VISUAL COMMUNICATION

Visual methods, such as photography, offer children ways to address issues relevant to them [3]. Photographers use cameras as a means with which they influence the awareness and consciousness of other people and this makes photography being more important today than ever before. A fragment of the world, once extracted from space and time and frozen by photographing may express a general feature of the whole world in the way that makes us impossible to watch the world with the same perception we used to have. Each and every minute, millions of photographs are being uploaded to social networks and web sites. They inform us on the most hidden corners of the world and they are more powerful than words. Despite the processes of homogenization, these photographs do not reveal a world of single meaning but a world of a miraculous diversity instead. The visual design is therefore an essential predictor of the learners' cumulative impressions of, and preferences for, an e-learning tool (Sánchez-Franco et al., 2013).

Every photographer hopes for some coincidental life circumstances and skills that would lead them to the pedestal of a distinguished photographer. The photographs that have marked history or a moment in history either tell more than a thousand speeches made by a thousand of politicians or can initiate more action than thousands of humanitarians. The most famous photographs are not recorded in our minds as the photographs of politicians. It would rather be Sharbat Gula (“Afghan Girl“) is a photograph by journalist Steve Mc Curry) or the photograph of raising the flag on Iwo Jima taken by Joe Rosenthal.

Visual communication is a powerful means of transferring thoughts and ideas and, moreover, the power of critical and visual evaluation of the presented information has become a key skill in the electronic environment.



Picture 1. Afghan Girl



Picture 2. Raising the Flag on Iwo Jima

2. STUDENTS' DESIGN AND VISUAL COMMUNICATION IN THE REALM OF PHOTOGRAPHY

Visual communication is an interdisciplinary field. What the visual communication design education aims to develop in students is the competence in design towards creating an effective visual language and communicating with it. Students are exposed to inter-disciplinary visual communication platforms adapting to the current developments in information technology and changing aesthetic values (4).

In visual communication, individuals perceive and interpret the visual images in their surroundings according to their previous experiences and repertoire of visual codes. The perception of visual images requires a reading process that is similar to the reading and interpretation of written texts (1).

In the course of the school year, the group consisting of 16 third grade students of the Media Technician secondary school course were assigned with several photographic tasks and took part in several public contests with the photographs they had taken. Prior to that, in the earlier years of the course, the students had to learn the basics of digital photography. Their photographic works were made within the curricula of two subjects, "Media Photography" and "Creative Photography. Depending on particular contest propositions, the students had to include the scanning or photograph taking processes, cutting out details and adjustment of elements, designing backgrounds and colour correction. Depending again on particular contest propositions, the elements could be imported into Adobe Photoshop and processed. The project of making photographs was based on project based learning (PBL) and on constructivist paradigm. Photographs significantly enhance one's experience and knowledge.

Photographs mirror life and it is thus an advantage if one is able to watch them. Photographs teach people, inform them, photographs shape, entertain, challenge, shock and encourage communication. An overview follows of the students' works awarded at various public contests in the course of the school year 2015/2016.

Table 1. Awarded students' works



The photographs awarded at Kaufland's contest – Christmas Photo Contest



The photograph awarded at Nov@TV contest



The photograph awarded at Click – creative contest
“Give an Idea For a Better Atmosphere”



The photograph awarded at “Paint the World” contest



“A Fairy Tale”, photograph from the
“The Nature of my Homeland Međimurje“ contest



The photograph awarded at
“Young People and Firefighting” contest



The photograph awarded at
“Young People for Human Rights” contest

In which way the students experience the work on photographs is most properly told through one of descriptions of the process of making a photograph within the theme of “*Tolerance, Lack of Violence and Peaceful Dispute Resolving*”.

A student (D.S.) says: “*By means of the photograph, I wanted to express trust, peace of mind and tranquility. I used the colour of blue to convey my thoughts, the colour that as well dissolves into its lighter shades and symbolizes understanding. Only one blue drop suffices for tolerance, lack of violence and peaceful problem resolving. The photograph was taken in the following way: I put some water into a container and then let a drop of blue paint from an eyedropper into the water and the paint dissolved into various shades and lines. To give the photograph even more magic, I pressed the release button while the drop was falling into the water. It took me at least 3 hours to make the photograph. Although the blue colour was my first preoccupation, I as well tried to cope with the theme by means of polychrome paints, but the process was too demanding. The effort invested in the photograph has well paid off.*”

3. RESEARCH METHODS

The perception of photography as an important factor in the multimedia technologies of today is important for the approach to learning. The awarded students’ works were made in the course of one school year and within the curricula of two subjects - Media Photography and Creative Photography; this work and the research were, in turn, aimed at the mutual detection and the importance of the role of photography in the contemporary media. The objective of the research is to present the obtained data on the perception and attitudes of the students as to the role and importance of photography i.e. on the level of the visual and CS literacy of students when the use of photography is implied.

The research was conducted by the survey method whereas the results are shown in pie charts. The research was done in the May of 2016 via the Internet, i.e. online.

Likert scale was used for the surveyed to express the level of their subjective agreement with the given statements. The scale comprised four levels, (1-strongly disagree; 2- disagree; 3- agree; 4- strongly agree).

The survey was taken among the students of School of Building and Crafts Čakovec. There was the total of 104 students, out of which 62 females and 42 males. The life age span of the surveyed ranged from 15 to 20.

4. RESEARCH RESULTS

The aim of the survey was to get feedback on:

- Your gender is...?
- Photography is the technique of digital or chemical recording of everyday life scenes on a layer of material sensitive to the light it is exposed to.
- Photography plays important role in the contemporary media.
- Photography helps and/or may help with e-learning?
- Do you consider the interest in photography to be in an increase lately?
- Do you think that photography teamed with a text helps with learning/e-learning?
 - In my case, the use of photographs when doing homework, writing papers and seminars, making presentations etc. is frequent one.
 - Do you think that photography draws more attention than other content that is presented on a screen (text, animation, video...)?
 - Do you think that photography in the teaching process has a good perspective in a long run?
 - Do you consider photography to be inevitable in the media space of today?
 - Do you agree with the statement that a photograph is worth a thousand words?
 - The virtual surroundings photography (digital photography) is of the same value as the classic photography made on the light-sensitive paper?
 - Attractive photographs should be used in presentations because it makes the presentations better.
 - The audience will be more interested if they are offered/presented nice photographs
 - A quality photograph is determined by the number of pixels.
 - The colour photography is more attractive and more interesting than the black and white photography
 - Do you agree with the statement that a quality photograph can be taken by a professional photographer only?
 - Amateur photographs are less valuable than those taken by an educated professional photographer.

- Do you agree with the statement that a quality photograph requires a quality camera with larger resolution?
- Newspaper photographs are less valuable than photographs printed on a top quality paper and in a high quality magazine.
- Do you think that a top quality photograph always needs to be post- processed by some of the professional software for picture processing?

The most interesting answers to the most interesting answers are as follows:

- The students acknowledge a great importance of photography in the contemporary media (Figure 1);
- more than a half of the surveyed consider photography to be important for learning (Figure 2)
- and that it is inevitable in the media space of today (Figure 3).
-

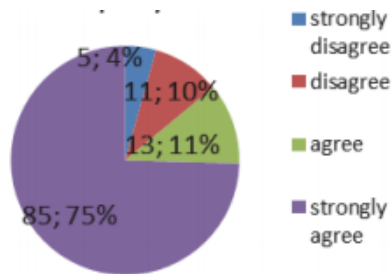


Figure 1. Photography plays important role in the contemporary media

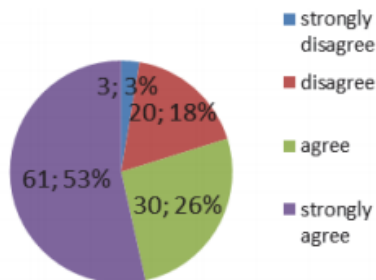


Figure 2. Do you think that photography teamed with a text helps with learning/e-learning?

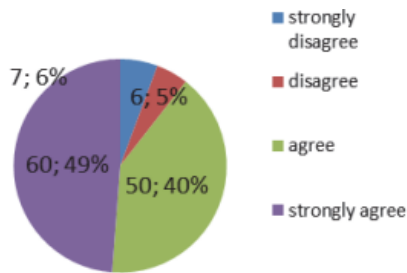


Figure 3. Do you consider photography to be inevitable in the media space of today?

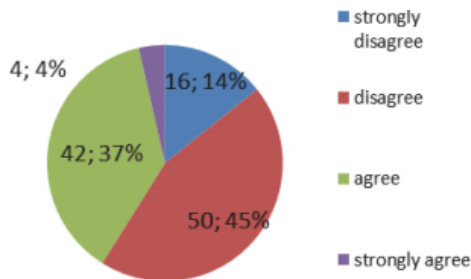


Figure 4. The virtual surroundings photography (digital photography) is of the same value as the classic photography made on the light-sensitive paper?

Despite the media space digital photography revolution (Figure 4), the photography on paper is still highly rated (Figure 5).

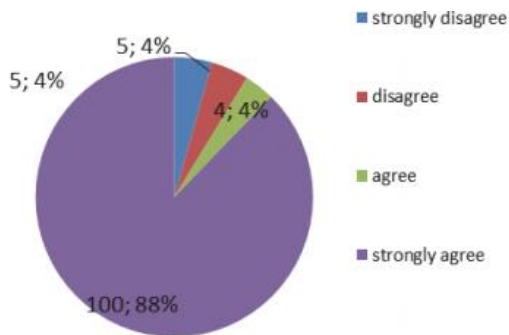


Figure 5. Attractive photographs should be used in presentations because it makes the presentations better.

In terms of importance, the perception of the attractiveness (the artistic impression) of photographs in presentations turns to be twice as favourable as the influence

of the technical features of photographs the resolution, the number of pixels (Figure 6).

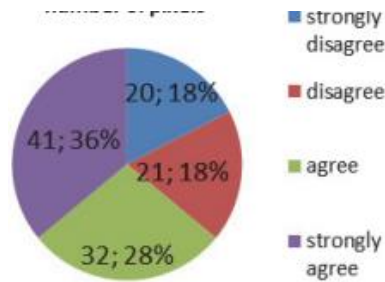


Figure 6. A quality photograph is determined by the number of pixels

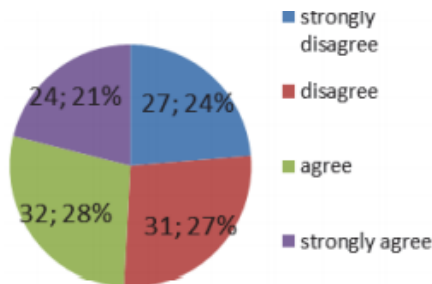


Figure 7. The colour photography is more attractive and more interesting than the black and white photography

The students' perception that quality photographs require both knowledge and skill can be seen from the data in Figure 8 where more than two-thirds of the surveyed consider the quality to be the product of professional work.

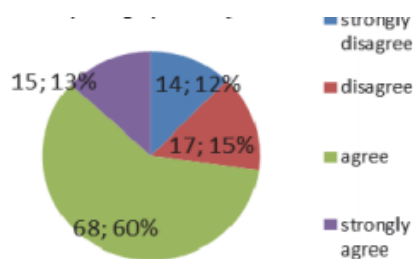


Figure 8. Do you agree with the statement that a quality photograph can be taken by a professional photographer only?

Students as well think that quality equipment is needed for taking quality photographs (Figure 9), but the post-processing by a professional software is a necessity though it is not an imperative and it is not always needed (Figure 10).

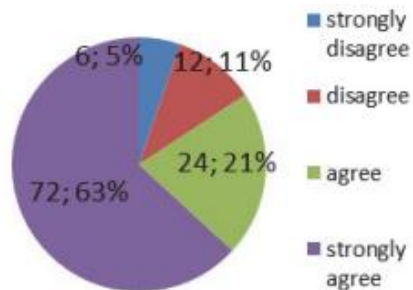


Figure 9. Do you agree with the statement that a quality photograph requires a quality camera with larger resolution?

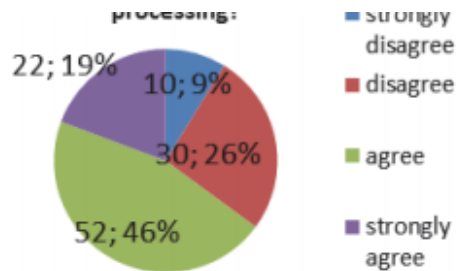


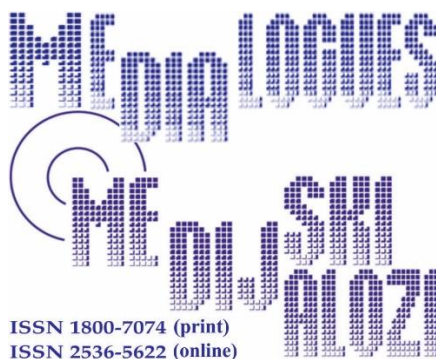
Figure 10. Do you think that a top quality photograph always needs to be post-processed by some of the professional software for picture processing?

Conclusion Humans have always felt a need for recording some life events, some movements and shapes wanting simultaneously to permanently keep their images. Various things have been used for this purpose in the course of history. The digital and computing technologies that developed late in the 20th century have since provided for a revolutionary change of the character of photography thus completely shifting it from the real world of things into the world of digital bytes. So, it is possible today already to store photographs on CDs, high capacity DVDs, memory cards, computer hard disks and other media using digital recording technology. Nowadays, when the market has been flooded by digital cameras, the digital photography has been replacing or, in most of cases, has already replaced the analogue one. The research done on a population of children showed that students follow the contemporary trends as to the visual perception of photography and that they see the importance of photography in the media culture of today.

The understanding of the effective visual communication increases the level of CS literacy and therefore indirectly influences the communication process and its effects.

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Information as a Product, Necessity and Prerogative in Digital Environment: the Case of Virtual Worlds

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ABSTRACT

The aim of this paper is to examine the status of information in virtual worlds as well as information relating to these phenomena of the digital environment, first and foremost bearing in mind MMORPG video games. The information to be analyzed include those required for using such types of digital environment – to play, or to dwell in virtual worlds as well as any material generated in them as a result of

activities in these environments. Defined this way, information are viewed in relation to the concept of a game as a phenomenon of culture, then as an element of participatory culture, but above all as an important part of the economies of virtual worlds - the product or goods as result of labour, activities in the virtual world or a necessary prerequisite for playing or production in this environment. On the one hand, there is a need for the free flow and sharing of information characteristic for participatory culture, and on the other hand the capitalist model in relation to which the information is treated as a commodity created by the process of alienated labour.

KEYWORDS: *Information, virtual world, virtual economy, alienation*

INTRODUCTION

The use of computers and especially the Internet, has led to emergence of digital culture, which, as Charlie Gere notices, is also called cyberculture, electronic culture or the information age/society, all of which are associated with other similar terms such as information technologies (2008, pp. 17, 51–52). This designation shows a direct connection of the use of digital media (and virtual worlds as the most developed form in the field) and information systems, in the sense that the information is considered for the basic unit of digital environments.

As Gere (Ibid., p. 24) observes, “*the operations of capitalism are fundamentally predicated on abstraction, standardization and mechanization*”– precisely those phenomena that could have been offered by the machines that were working, keeping and transmitting information since their inception in the 19th century. The machines can offer what best suits the spirit of capitalism – the ability of different phenomena to be treated as equal and interchangeable (Ibid., p. 24). This exactly corresponds to the logic of “*emphasis on the exchange value of commodities, rather than their use value*” (Ibid., p. 24).

Analyzed this way, the emergence of information technology responds to the need for “*evergreater amounts of information*”, which is in line with the capitalist propensity “*for more efficient and rational ways of producing profits*” (Ibid., p. 29). In the late 20th and early 21st century, with the increase of the importance and all-encompassing use of computer systems, information technology, information systems and the information itself assumed a dominant role in many areas (Ibid., p. 30), so it can be concluded that they also possess great significance for capitalism itself (with the overproduction of information).

The subject of trade has become “*information rather than actual products.*” (Ibid., p. 36), so the information is treated as a commodity. In this paper, the term “information” is understood in two ways: as “an information-supplying system that retrieves information, documents and virtual objects” (Buckland, 1991 in Harviainen and Hamari, 2015, p. 1121) and as such, it has to do with information technology

and technical characteristics of digital media, platforms and programs necessary for the operation of the digital environment. The second meaning implies data, knowledge, facts and reports.

In both meanings (as a code and as a fact) information, in particular with the development of digital media and information societies, have been given the economic character as well as role in the economy, as a product and a commodity that has its value and it can be sold or bought. As Harviainen and Hamari (Ibid., p. 1119) observe, “*information goods are increasingly the products that people pursue as the end products rather using them merely for coordinating other economics activities*”. Authors indicate that information in the persistent, virtual worlds include different forms and meanings: from those that are necessary for playing and represent basic components of the game, such as “.” (Ibid., p. 1120).

Harviainen and *parts of storylines, quests and item properties, to systemic (functions of algorithms within the game; the fact that the virtual items consist of information), to meta-game information exchanged during or outside of play by the players* Hamari in their work “*Seek, share, or withhold: information trading in MMORPGs*” analyze social information practices function as means of trade, by using library and information systems theories, management information systems and information economies (Ibid., p. 1120). Having in mind the results of that research, this paper will be focused primarily on aspects of production and the phenomena of both goods and the market, using Marxist thought to analyze the logic of the capitalist economy and theory of media, as well as participatory culture that determines information in the field of digital media and culture.

Proposed subject of the case study – virtual worlds of video games as complex media, technological, social, cultural and economic phenomenon can be analyzed from different methodological perspectives and using different scientific approaches to spheres that these video games include. These games – MMORPG (massive multiplayer online role playing game) owe they specificity to relation between publishers and players, as well as mutual relationship of players in the game world. In these relationships, labour, production, ownership and social structure of the real and game worlds constantly overlap.

These phenomena will be observed on several levels: the “outer” level that relates to real or physical world and that pertains to the production and circumstances of playing these games, then from the perspective of relations and conditions in the game world, and finally interrelationships of the game and real world economy that relate to or are dependent on the process of playing will be discussed.

In the beginning it should be noted that playing games, including those that are the subject of this study, is in the realm of play, as a voluntary, predominantly fun, or at least desirable activity (as analyzed from socio-cultural perspectives by Johan Huizinga 1938, 1971 and Roger Caillois, 1958, 1961). Meaning, it is not imposed as an obligation, necessity or compulsion, as it is the case with the work as a source of

livelihood. Then, the player at their own chooses the conditions of playing (in the extent to which the game allows), aspect of game that they are interested in and she/he can quit at any point.

Also, the place and role of the economy in the playing experience can be seen from at least two different perspectives. In the case of games that, according to my gaming experience, provide enough content – data and interesting information – in terms of space (world) that can be explored, mini-games (g-mes within games) that can meet the basic ludic and playful needs, or competitions, etc., economic factors have secondary importance and present only side support for other activities. When the game runs out of new and challenging content in the mentioned spheres, game publishers turn focus on collecting goals that draw players' attention to the necessity for possession of certain objects, which then entails purchase and sale, in the game world or in conjunction with the economy of real world (the case of Guild Wars, 2005).

Furthermore, in order to retain players, new game contents are given from time to time. However, these contents do not always have to be new narrative lines, new parts of the virtual world or a new type of PvP. After all, games like Eve Online do not offer the storyline primarily, but are oriented to adventure, which in one way or another, requires acquisition and multiplication of capital and information about the world. The simplest way to retain players is to set new goals, new material objects for a 'wish list' (new weapons, armors or accessories) ownership of which brings social prestige, commodity fetishism in sphere of economy (Marx, Capital I, part I, section 4) or culture (Adorno and Horkheimer, 1944, 2002). Marx's observation from Economic and Philosophic Manuscripts of 1844 is the most illustrative for this phenomena is: in capitalism and with the existence of private property, new needs are created, that cause new dependencies and require new sacrifices for the acquisition of new material elements of consumption or possession as a measure of success. This creates a dependency from the labour that is needed for gaining means for the satisfaction of these needs (1988, p. 49). As Marx argued, with that process the man becomes poorer as a man and in this spirit we can conclude that a game as an element of culture and man's enlightened existence this way loses its crucial determinant.

On the other hand, Edward Castronova (2005, p. 172) believes that the economy is an integral part of the fantasy. He adds: "*Nothing makes the world feel more alive than an active market system [...] With very few exceptions, every synthetic world has a set of user institutions, game mechanics, and AI systems that collectively constitute an economy*". This statement can be good indicator of conquest of games and entertainment fields by the capitalist economy and market logic.

If we look at issues of production of material goods in the game world, the possession of items as well as invested work, the question is why economies are that developed in the game worlds at all, even to the extent that in some cases that is the

very goal of the game? Castronova tries to answer that question in chapter 8 ('The Economics Of Fun: Behavioran Design') of his book *Synthetic worlds: the business and culture of online games* (2005) where he highlights some factors that mark it as generators of fun and happiness or security (consumption and acquisition, fair returns to work and skill, creation of things and of the self, mission and purpose, robust competition under equal opportunity, risks and bargains, and property crime, chaos and history (2005, pp. 177-180). All of these factors can be widely subsumed under observation "Owning things feels good." (2005, p. 179) and attributed to the spirit of the developed capitalist imperative of possession and accumulation of goods. Feeling good and what the players want to achieve in the virtual world is, therefore, oriented to possessions and material goods. The game worlds, from the initial position – character creation and further on, offer (ostensibly, that is, this is before the influence of the real world means) equal opportunities and conditions for all, where (again, ostensibly) everyone can acquire financial resources and enjoy imperative of ownership according to their abilities and skills. Castronova notices "*that the economy might usefully be considered as an entertainment product*" (2005, p. 176). So economy itself can be considered as product in the chain: game – entertainment – economy – product.

Finally in the game worlds, players are (re)presented using the same factor – avatar that can be put in correlation with capital analogy and use of information. Castronova differs physical capital (money, armor, items) and non-physical capital (experience points, skill ratings, attribute enhancements), which corresponds to human capital ('education and on-the-job experience that enhance earning power but are intangible and inalienable') and proposes an adapted term – avatar capital. (Castronova, 2005, p. 110). Author underlines parallel: "*Possessions are like physical capital, and avatar skills and experience levels are like human capital*" (2005, p. 41). Social position of players changes and improves as their avatar progresses, that is, thanks to the increase of their avatar's human capital. (2005, p. 72). Also, Harvianen and Hamari point out on Consalvo's concept of gaming capital, "*which reflects the skills, status and information needed to become a respected member of a game-related subculture*" (2015, p. 1124).

In accordance with the initial hypothesis that the use of information in virtual worlds mirrors their application in the real world and that economy of virtual worlds (which operates in accordance with the capitalist logic) represents an interesting study field of these interrelationships, the analysis will be structured so it will consecutively examine observations related to the economy and to the information in certain aspects of these worlds.

1. THE OUTER STRUCTURE

Having in mind proposed approach, it can be started from the outer structure. Under the external structure, the aspects and circumstances of playing and those of

the real world related to the game will be analyzed. It is about economic factors of the video game industry itself, which in terms of MMORPGs includes complex crossmedia and transmedia structures as well (economic profit of franchises such as Star Wars or Lord of the Rings), where MMORPG is only one of the video games – just another commodity in a complex web of products that provide the same narratives available on various media platforms or narrative extensions scattered in various media (Jenkins, 2006, 2007).

Like all other products, video games are primarily goods exposed to market in a complex chain of labour, means of labour, capital/capitalist and market.

On external level, evident conditions for the sheer approach to the game require possession of certain means for labour or play: first of all, the player should be in a position to invest some time for playing, which can be paralleled to work hours in the real world. This means that they are prepared to set aside time reserved for other activities, in economic terms — that they are financially secured sufficiently so they are able to devote time to fun.

In the terms of Marx's base–superstructure concept (1859, 1973), the act of playing is a real world superstructure, it occurs only as a result of above-average solid economic real world base, while the process of playing involves labour, time investment and production of material goods in the game world - elements that are needed for the construction of base, work with which one acquires property and social status in the virtual world. So interloping of the perspectives of real and virtual worlds can be seen in the application of these terms.

Also, the player must have a computer that meets the hardware and software requirements necessary for running the game, as well as continuous access to the Internet. Next, he/she must have capital, that is money, to buy the game itself and pay a monthly fee (if applicable to a particular game, from those that are free to play, via those which has to be initially purchased, to those which require monthly subscription) and optionally, to purchase expansion or, from time to time, to buy accessories in order to improve, embellish or jollify gaming experience (purchase character slots, outfits, boosters, minipets, accessories etc.). At this obvious external level, where the real world economy meets the virtual world economy, those areas are interwoven and entwined; certain games have an option to purchase some goods using either money from the real world or that from the game world (the example is the equal possibility of paying off the monthly fee for playing in EVE Online using one of those options). In this case, labour time and efficiency in the virtual world overlap and become comparable with the work or the possession of money in the real world.

Another practice that radicalizes the use of players' knowledge in the game and use of their playing competence is to engage them in the service of the game world – to provide useful information for other players.

Player's activities and commitment using and sharing information are the main factors of survival of the system such as MMORPG. Uninhabited virtual world, that

is, a world without players and therefore without their work, does not attract other players (e.g. state of the Guild Wars after the release of Guild Wars 2) thus making it unsustainable. To make the virtual world to work, constant maintenance and updating data is required. Without players (and their work in providing data in the game and the production of content - information in other media forms (posts on forums, social networks, Wikipedia texts, video materials recorded in the game and uploaded on the YouTube channel, etc.) in relation to the game, the game cannot function.

If we put only investment of time and labour in the initial focus, the nature of the media must also be kept in mind. De Zwart and Humphreys notice about various media spheres: “*the boundaries of such environments are becoming increasingly fluid as players extend the game through social media, fan forums, modding, fan fiction, conventions and cosplay.*” (2014, p. 95). Here, we can recognize the manifestations of participatory culture (Jenkins et al. 2009). Also, John Banks and Sally Humphreys sum up Grossman’s observations that the participation in the new media contents, such as book reviews, recording podcasts, creating profiles on social networks, or avatars in multiplayer games are fun, play and relaxing activities, but they are also work and participation in “*global intellectual economy*” (2008, p. 401), and I can add that it relies completely on transfer of information.

Humphreys (2005, p. 47) notices that game is “*always unfinished media product, the publishers rely on the players to continue the cycle of development. Thus, we could see the game as a result of a combination of paid and unpaid labour.*” Author continues with optimistic assessment that “*relationship between them is not necessarily exploitative. Players voluntarily participate and are shown to have agency and power within their relationship to the publishers*” (2005, p. 49). This point of view can be seen as a contemporary response in the form of calming or mitigating of another, in this context also applicable stand- point of the Frankfurt School, that various forms in which popular culture is expressed act as parts of the culture industry that regulates and directs the audience towards market interests (Adorno and Horkheimer, 1944, 2002).

Also, it does not seem probable that consumers-users-players are so “naïve” and that they “are unknowingly being seduced into activities of work”, (in this case obtaining, sharing and producing information), and it is even less likely that “*players are in some sense unaware that their participation is a productive practice from which economic value is extracted*” (Banks and Humphreys 2008, p. 404). Instead, it is more probable that “*hybrid configurations and the entities that emerge, which are an uneasy and at times messy mix of the commercial and non-commercial, markets and non-markets, the proprietary and the non-proprietary.*”(2008, p. 406) This is actually an interdependent mechanism, in which work and production of information in the digital environment are associated with that of the physical world.

The intertwining in the field of ownership and recognition of data can be well seen in the field of legislation and contracts, as an important factor of protection of

information, copyright and other rights, as well as various aspects of property: Adam Ruch (2009) notes a difference between the legal treatment of World of Warcraft pre- sented in documents such as the Blizzard's End-User License Agreement (EULA) and the Terms of Use (TOU), and presentation or treatment of game as a space, that is – the world. Ruch analyses complex network of contradictions and implications arising from these determinations, highlighting the problem of ownership of the goods produced, creative capital (that is information) and in the end - the work invested by the players. Here it seems that, given the number of inconsistencies (ownership and copyright over data such as screenshots, machinima products, YouTube walkthroughs, even cosplay costumes etc.) it is still an undefined field. However, corporations and publishers are aware of the importance of players' production, but that apparent discrepancies and tolerance in terms of using copyrighted material and information suggest that the search for solutions how to protect data and at the same time to appropriate and link those products and information that are produced by players based on the game or in the game world – still continues.

This is probably the key factor in determining of the problem of status of information and other labour products in the game world. While the texts concerning the games can belong to their authors/players, almost all other contents belong to the game publishers. As it is already pointed out, the important factor is that the existence of the virtual world and earnings in that sector of gaming industry depend on the players' activity – labour and producing of information in the world game, while all the produced content and meaning are, again, owned by the publisher. This mechanism exploits the fact that playing game often come from making and production of contents and information.

2. PRODUCTION, LABOUR, MARKET AND INFORMATION IN PREDEFINED GAME WORLD

Within the game itself predefined elements – data may vary in the terms of the structure of the game (gameplay, storyline, game economy and the way to associate, community structure - guilds/corporations). EVE Online is prominent example of one type of setting and organisation of the gameplay – this game comes from the tradition of science fiction space adventures, located in a dystopian universe in which different power structures (republic, federation, empire) coexist. At the same time, capitalist system whose peculiarities are taken to the extreme is characteristic for the game. EVE leaves almost all the “space” for the content and activities that players produce themselves and allows players to make, build and organise many aspects of game content. This can be seen as broad freedom but at the same time, players work, create data and leave all information and products of their work (enriched game world) to the game publisher, who than makes profit from it.

On the other hand, Guild Wars is based on a concept of epic fantasy – basic for RPG (FRP) games. This concept places one into the fantasy setting of Middle Ages

in terms of settlement appearance (villages, fortified towns, castles), equipment (armor) and weapons (cold weapons). The player's character may possess private property – a large number of weapons that is used if required, predominantly for the fight. The fight, usually killing of NPC enemies (“mobs”) is the basic way to advance through the narrative, and for the acquisition of material goods and therefore in that respect weapons are the means, the tool for work – fight. In the beginning, character is automatically equipped with a single piece of weaponry and an armor, which has to be replaced or enhanced during their progress through the game, in order to be able to cope with all the 'stronger' enemies. This mechanism creates a closed circular (recurs- sive) system in which the progress through the game is conditioned by the possession of required tools and means for labour, and its acquisition, again, is conditioned by the amount of effort spent (by killing enemies). The elimination of hostile NPCs is not the only way of gaining information, funds and assets – capital. There are other mech- anisms, systems of quest “rewards” for the deed, service or help given.

As Harviainen and Hamari notice, the quests (I would also add missions, which can be understood as more complex quests) often refer to the search for information, or are available only when the player acquires certain information (2015, p. 1122). In case that one needs further explanations or instructions, e.g. how to acquire information which are integral part of the story and the game world, this metainformation is something that players usually have to seek from other players in the virtual world or on the Internet. Here, information are necessary for the playing itself. From the economic perspective, these are the products that transmit data in the form of blog or forum posts, Wikipedia articles or content on YouTube channels. Labour is essential for the production of these materials, and as any other work it involves investment of time, means for work (computer and specific programs and applications) and the knowledge to use software for the creation of such content.

Trading via game-defined system, communication with NPCs is based on direct supply and demand. Changes in the value of items in the in-game market are determined by different parameters, imposed “*from the outside*” by the game publishers and developers (e.g. how difficult it is to obtain an object or how rare it is) or from the “inside” - by game communities, as what Castronova notes: “*If the player community decides that a certain activity needs to be done with a certain set of avatar roles, and your avatar does not inhabit one of those roles, whatever skills she has may become worthless.*” (2005, p. 114).

The price is also affected by materials necessary for the production of armors and weapons which are hard to be gained by playing, so a large number of players is required for their acquisition (which leads to the necessity to associate and for mutual coordination and organization), then many hours playing (working) spent, the skill and experience (capital consisted of the know-how) and, again, adequate tools and means for labour (armor, weapons, 'boosters'). Therefore the activity of well- orga-

nized, capable and most skillful that is well informed players - determines the price of certain goods in the game.

Another option is the self-organization in mutual trade in the game. If the players in the game in a chat system arrange a trade, that must be previously enabled by specific software solutions (exchange of goods and money). The game developers therefore may offer certain options as a basis for the development of interaction, including economic ones, among the players, but it is still a controlled process which must maintain the market as a functional unit. As it is above mentioned, killing computer-generated enemies or performing certain tasks (finding, crafting objects, assistance or protection of NPCs during different tasks) is defined as labour that is done by using different means and knowledge, then the production-labour system (which also brings certain earnings) is necessary for progress through the storyline. This way, enjoying the narrative, even the ability to access further course of the story and certain game areas is conditioned not only by the quantity, but also the speed and quality of performed work.

In this way the progression through the narrative or gaining access to certain parts of the game can be seen as a reward or pay for the work.

What separates this mechanism from a single player game is the division of labour - the players most often perform tasks in groups, in which the characters are differentiated according to the specific functions within the group. This division of labour (Marx, Capital, Volume I, part III, Chapter X, Section 4) is a predefined by a set of functions and skills that each of the characters have, as well as individual capabilities of players. Also, in games where there are possibilities for such activities, the players pay to each other the agreed sum of in-game money or goods to help them or cross from one point to another ('taxing') or play certain parts that require more time to play. This exchange indicates a specialization in a particular field of play, the division of labour. The information can also be the reimbursement for help, or they are payment for such assistance e.g. how can some other task be done, or where to gain more material goods in the game world – data represents the means of exchange that can be used as barter, it is the subject of negotiation and agreement for determination of value exchange (Harviainen and Hamari, 2015, pp. 1129-1130).

Also, sharing the information without reimbursement can be considered as a transaction. This can be considered a way of showing “*good will*”, a way to acquire the reputation in the gaming community or social capital (Bourdieu, 1984 in Harviainen and Hamari, 2015, p. 1124). These tips can be shared in the game or outside it, on forums, blogs and YouTube channels. Harviainen and Hamari also point out to the essential interdependence of MMORPGs as games and the social structures in them, and of those that arise from them (2015, p. 1123). To participate in the fan clubs, gaming communities, conventions, cosplays, activity on social networks, it is necessary to possess a wide range of information about the virtual world. These practices Harviainen and Hamari defined as “*interconnected participant practices*”;

also “*players who have access to more information have access to potentially more game content, and as a result the ability to share that access with others*” (2015, p. 1123).

Other way to progress through the game in terms of character leveling as well as its “ability” for production is training in crafts – cooking, forging, tinkering, jewel crafting. This type of training and knowledge falls under the “grind” phenomenon because it is “*just a matter of clicking on items and dragging them from one container to another in a particular formula over and over again*” (Humphreys, 2005, p. 40).

Practice of grinding together with focusing on a single aspect of the game and repetitively performing the same or similar activities in order to obtain material goods (farming), which is not directed toward the progress through the narrative or an exploration of the virtual world, can be compared to the specialization of workers in certain narrow aspects of production. This way, the player is solely focused on a simple reproduction of capital using mechanical repetition.

Those kinds of specialization fit with one of the forms of Marx’s concept of alienation – alienation from the process of production: “*With this division of labor on the one hand and the accumulation of capitals on the other, the worker becomes ever more exclusively dependent on labor, and on a particular, very one-sided, machine-like labor. Just as he is thus depressed spiritually and physically to the condition of a machine (...)*” (Marx 1988, pp. 22-23).

From constant labour and the production of goods, which the player acquires in the process of farming and from social relations in the game worlds, aspect of alienation are emerging. A player can play only if he/she earns for it, if he/she equips his/her avatar in a satisfactory way, has enough knowledge and if other players assess that his/her equipment is good enough for the play in the group (especially noticeable in World of Warcraft). Also, in order to participate in certain activities collectively, players have to acquire information and knowledge of know-how through the learning process, by searching and collecting information on the Internet (Harviainen and Hamari, 2015, p. 1125).

Alienation thus occurs in various aspects: the alienation of the products of labour, from the sole production activity, as well as suffering and self-alienation. Finally, according to Marx, alienation of man from other man occurs as a result of alienation from production (Marx, 1988, p. 32). These practices recall the Adorno’s view that the entertainment in the conditions of capitalism is labour extension and that, thanks to the mechanical reproduction at all levels, entertainment is a copy of the labour process and becomes an automated set of standardized activities (2002, p. 109).

On the other hand, the main specificity of information (and knowledge, I will add) as a commodity – unlike other goods – is that anyone can share or sell infor-

mation, and not lose it by doing so, meaning, to still own it (Lehdonvirta, 2009, Harviainen and Hamari, 2015, p. 1124). Therefore, we can first and foremost speak about sharing rather than selling of knowledge and data. However, indirectly, this affects the virtual world economy, or values of different processes in the game world, especially collecting material goods or means for character's advancement (farming and grinding) – that is, data about best location to perform those actions on the most efficient ways, or the ways in which it can be done most effectively (e.g. which skills and equipment should be used). But if many players know the way and location for the acquisition of goods or the way to optimize the speed of labour process, meaning, quicker and easier acquisition (whether it is about specific materials or other items, or points that determine the knowledge capital and reputation, or procedures required for the acquisition of a certain title) that leads to overproduction, which devalues the product, or goods. That way, the flow of information influences the market of material goods. The same logic can be applied to withholding of information - thus giving exclusivity to specific goods or characteristics, because they remain rare and difficult for acquisition. Also, preserving the information for oneself creates “*artificial scarcity, information becomes capital*” (Harviainen and Hamari, 2015, p. 1123).

3. MEETING OF ECONOMIES AND INFORMATION MANAGEMENT OF REAL AND VIRTUAL WORLDS

Even though this topic might be a logical continuation of the phenomena described in the section of this paper devoted to “external” factors, where I already argued about permeation and collision of the real and virtual worlds” economies and information management, it was necessary first to examine characteristics of the in-game economy and the role and place of information in order to find some conclusions about the encounter of production of virtual goods and its” relation with information and economies and information system of the real world. Also, many phenomena that indicate the junction of these fields have already been indicated in previous sections.

One of the crucial issues in this field is illegal (from both legal and game rules perspective) trade among the players, the exchange of goods and information – product of skills and time spent working in game for real money. Such activities enable the possibility to compare the knowledge, labour and market values in the real and virtual world and open field for mixing and interfering of game rules and real world laws, in the economy, information management and legal fields (that can be set as separated topic of analysis). Developers and publishers prohibit such trade – keeping the integrity of the game as the game rather than the agency of earning money and economy factor, but also, as the owners of the software, data and graphical materials and scenarios, they reserve the sole right to sell product and earn money on the content of the virtual world, in other words to use game content as capital.

Castronova puts into perspective of the capitalist logic of the labour, goods and money market above-mentioned phenomena – selling items collected in the process of farming. Author examines “*the possibility that unskilled labor markets may affect the value of playing*” (2005, p. 150) and represents the capitalist point of view on recursive relation between in-game and real world factors: labour and value of money and playing. “*(...) unskilled labor has been hired to do nothing but mindlessly farm the world for gold pieces, say, by killing monsters and looting their treasures of coins over and over and over. The gold is then sold on eBay. In worlds where this practice has developed, the value of gold pieces against the dollar rapidly drops and, therefore, the value of assets obtained by everyone in the game drops as well*” (Castronova, 2005, p. 150).

Also, Harviainen and Hamari observe that “with the RMT, players purchase information services that enable them to play games less.” (2015, p. 1127). However, even though this may seem paradoxical, it is not induced by desire to generally reduce the time and quality of play. On the contrary, here we can notice the opposite process: reduction of needed time, or avoiding to deal with boring and repetitive activities of alienated labor, thus leaving more time for desirable and fun activities – what the game is actually all about.

In addition, information are also part of the capital and can be treated as a commodity to be traded on the market: “*ranging from game-world internal parts of storylines, quests and item properties, to systemic [...] to meta-game information exchanged during or outside of play by the players*” (Harviainen and Hamari, 2015, p. 1120). Some tasks require learning and training and that requires time and resources (either the value of the game, either real money trade – RMT) and Harviainen and Hamari conclude “*Because of the artificial scarcity, information becomes capital, as well as something that can be given, sold and bartered*” (Ibid., 2015, p. 1123).

At the same time, players in the real market sell, buy and transfer ownership of game accounts containing developed characters, high-leveled and fully equipped. In economic terms and in comparison of playing and/or entertainment with private property, this form can be characterized as a pure necessity for owning, without interest in playing, acquiring knowledge and other information related to the virtual world, amusement found in the progress through the game, solving problems and overcoming obstacles and without enjoying the storyline during the character advancement. Counterargument indicates that only fully-developed and well-equipped characters can participate in PvPs or certain end-game contents (e.g. dungeons), which is the motive for such a purchase by players who are not interested or do not have time for the other aforementioned aspects of gameplay, but specifically wish to participate in certain game aspects. Also, the motive can be position and reputation in the community, almost class recognition arising from the ownership, a sign of possessing in-game capital or possession of information, skills and experience for acquisition of goods: in that case avatar and equipment are goods into which time and effort have been invested (Humphreys, 2005), so, indirectly, the appearance and

characteristics of avatars indicate information and knowledge capital that the player possess (Harviainen and Hamari, 2015, p. 1127). Also, by using microtransactions (paying for content of the virtual worlds with real money) the players buy information and increase social capital: *“This includes the ability to dig up and potentially share information on areas of the systems to which not everyone has access without the RMT. Players use such information sharing, especially if they can do it faster or better than others, as a source of social capital”* (2015, p. 1127).

CONCLUSION

Whether due to the restrictions of the range of predefined narrative material in games (in terms of their lack) or due to the planned lack of defined storyline, the players in virtual worlds are oriented towards the acquisition of material gain, getting rich in terms of assets, money and means and resources for the work, in short, they turn towards economic copying of the world outside the game. Information needed for these activities fit into the production model (in terms of production of meaning and knowledge) and the exchange (as shown, more in the form of barter rather than the trade). Due to the complexity of virtual worlds and their various use, acquisition, flow and exchange of information are absolutely necessary and without them it is often impossible to participate in such environment. However, they are indicated as necessity for players to use, to be entitled to be able to participate at all.

Video game industry flourished at the time of expansion and general dominance of capitalism in its extreme forms; its very distinctive developed forms – MMORPGs reflect the state of the world and their own economic and market oriented nature onto their contents - the virtual worlds. From the given analysis, it can be concluded that this mirroring of the capitalist logic is also noticeable in the case of information managing: at the same time they are product/goods as well as the means used for transaction/exchange, and as such have their own value. On the other hand, participatory culture has enabled a freer flow of information in which funds for the labour, knowledge, time and effort are invested in the placement. In addition, sharing data and knowledge this way brings certain benefits, reputation in the community, or self-esteem, and can be reduced to the logic of capitalist social capital and capital of knowledge.

A special category where a strong tendency to treat information as part of capitalist logic is noticeable (and therefore an element of the production process and the creation of capital) in the process of alienation through the playing MMORPGs are labour of the players (used by the game publishers) and setting up new goals in the virtual world with promise of equal opportunities and conditions as well as rewards and salaries in accordance with the personal abilities and invested labour. They require more time spent in the game and often endless performance of simple repetitive activities of farming, all of which leading to alienation. Alienation can be seen at all levels in the virtual world, and as previously shown, also as alienation of the process

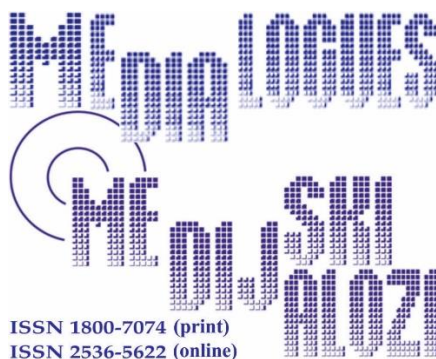
of labour, its products, but also on the humanistic level, alienation from themselves and from others. In these processes, information are used in order to optimize the process of repetitive activities and to reduce the time needed for the acquisition of certain goods, but by gaining of these knowledge or general accessibility and sharing of these information, the goods are made to be more accessible and thus their value decreases. This leads to reciprocally dependent mechanism of alienation of labour related to the production and possession of goods and gaining and sharing of the knowledge.

Assessment of the impact of virtual environment on the physical world, individuals and society, or drawing conclusions about the state of society based on video games is both methodologically and theoretically delicate area, and a field to which this paper does not have any pretensions. However, some implications and conclusions in this area are emerging. It can be concluded that treatment of information as necessity, and therefore also the prerogative on one, and as goods and production value on the other hand, fits with general tendencies of practice of mirroring the occurrences of the real and virtual world in which gaining and sharing of information through labour and market logic is no different than the production and managing of material goods. Whether it is about information or other goods, virtual worlds copy the oppressive system of alienated labour and the anxiety of long working hours that increase the costs and bring little joy and satisfaction in something that still contains word “game” in its title. The causes of such system must be looked for in the “real” world and its economic, social, cultural or even the educational system and the way it shaped an individual as well as the group alienation from, speaking freely, the basic postulates of human existence.

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Internet Based Religions: Alternative and Deregulated Systems of Belief in New Media Environment

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ABSTRACT

The main topic of this paper is exploring the phenomenon of internet based religions, as a society's response to the development of technology and the creation of new media. New media landscape together with philosophy of interconnected society has affected our everyday life rituals, one of the key ones being religion. The aim of this paper is to identify and describe these phenomena, the surroundings and

influences that have led to its establishment, as well as present rituals, symbols and dogma behind this newly formed religion and compare it to the traditional religious practices. Thus, the research presents a comparative case study analysis of three Internet based churches: The Church of Google, Missionary Church of Kopimism and The Church of Reality. The conclusion of this work implies that internet based religions encourage the development of new community models, in this way contributing to a more pluralistic and diverse society, through redefinition of traditional dogma's and rituals adjusting to new types of communication and behavior of the modern society.

KEYWORDS: *Internet religion, new media, online spirituality, network society, cyberspace, google.*

INTRODUCTION

The main topic of this thesis is exploring the phenomenon of internet based religions, with a focus on religions that are based on the Internet as a divinity, as a society's response to the development of technology and the creation of new media. New media landscape together with philosophy of interconnected society has affected our everyday life rituals, one of the key ones being religion. As an example, conventional religions groups made new uses of the Internet, thus creating cyber-religions by transferring communication and information exchange to regular online rituals and services. New media created a habitat that acted as a stimulus and precondition for the foundation of various new movements.

Prior to the new media that enriched the social cohesion and integration of society, a movement in the 1960s was formed around a sciencefiction book by Robert Heinlein called "The Church of All Worlds". This movement or phenomena was later described by Dr Possamai as a hyper-real religion, and was followed by series of other initiatives such as Jediism inspired by the "Star Wars" movies or Matrixism by the Matrix Trilogy. Re-inventing ancient religions and mixing old religions with popular culture has become a widespread practice for new media consumers/believers. Through this practice, they establish new forms of fragmentary and syncretic religions as new forms of communications in the framework of traditional rituals and dogmas. This trend raised the question: are these initiatives sacrileges or do they contribute to the development of pluralism and religious diversity, answering to the newly formed needs of the new media society.

Three new religious movements that were founded on the basis of Internet as a divine force are: The Church of Reality, founded in 2005 by Marc Perkell, that embraces the latest technology in the religion founded on the Internet, and it is based primarily on the commitment to the pursuit of reality the way it really is, representing a new world view.

In 2006 Matt MacPherson founded an internet based religion called The Church of Google that believes the search engine Google is the closest humankind has ever come to directly experiencing an actual God, and that there is more evidence in favor of Google's divinity than there is for the divinity of other more traditional gods. The latest "progress" towards even legal acceptance of internet based religions was in 2012, when Sweden has officially recognized The Missionary Church of Kopimism that represents a congregation of file sharers who claim that copying information is a sacred virtue. Internet based religions are established on concepts of liberalism, pluralism and activism, which is the direct consequence of new media opportunities and participative, active audience and it will be further discussed in this thesis. This paper will not draw any moral conclusions concerning this phenomenon.

1. AIM OF THE RESEARCH

The aim of this thesis is to identify and describe phenomena of internet based religions, with a focus on religions that are based on the Internet as a divinity, the surroundings and influences that have led to its establishment, as well as present rituals, symbols and dogma behind this newly formed religion and compare it to the traditional religious practices.

2. HYPOTHESES

– The new media landscape together with philosophy of interconnected society is acting as a stimulus and precondition for the foundation of new models of religious communities.

– The emergence of the new media has developed new socio-cultural needs of the consumers and inspired them to take a more active role in all everyday rituals, making consumers becoming creators.

– Internet based religions encourage the development of new community models, thus contributing to a more pluralistic and diverse society.

– Redefinition of traditional dogmas and rituals are redefined through adjustment to new types of communication and behavior of the new media users.

3. RECOGNITION OF THE RELIGIOUS USE OF THE INTERNET

Religion online in many aspects gained public attention through two magazine articles. "Technopagans: may the astral plane be reborn in cyberspace" in Wired (Davis, 1995) and Time's "Finding God on the Web" (Chama, 1996) spotlighted the mass media's first recognition that something new was happening as spiritual ideas and practices were being readily imported online by Internet users. Followed by nu-

merous other comments and articles the 1990s were fruitful for discussion on this topic in the emerging information society.(Campbell, 2006)

“For many signing on to the internet is a transformative act. In their eyes the web is more than just a global tapestry of personal computers. It is a vast cathedral of the mind, a place where ideas about God and religion can resonate, where faith can be shaped and defined by a collective spirit.” (Chama, 1996). Many theoreticians have also approached the topics of technology reconnecting people with spiritual beliefs (Cobb, 1998; Weirtheim, 1999), adaptations of traditional religious practices online (Zaleski, 1997), and identifying new religious expressions (Davis, 1998).

Bauwen’s survey of spirituality and technology (1996) highlighted three common “spiritual attitudes” towards computer networks by describing technology as “The God project”, “Electric Gaia”, or “Sacramental Cyber-space”. Helland (2000) then presented a popular distinction that has been deployed by many researchers in this area:

- Religion-online: that imports traditional forms of religion online.
- Online-religion: adapts religion to creating new forms of networked spiritual interactions.

Religion online has a tendency of conceptualizing the internet as traditional media with an influence of spreading the message in “one to many” fashion. Interpreting the internet as a hierarchical structure where the top influences the bottom or in this case the congregation influences the end-users therefore fails to fulfill the full potential of the internet. This type of limited action represents a controlled environment where traditional communication is used to relay information concerning a religion. Au contraire to the before mentioned, online religion recognizes the potential of the internet as a medium and uses it to its benefit. Using new forms of communication regarded as unstructured, open and non-hierarchical interaction with the believers offers one a new sensual experience of a religion outside the traditional religious structures. Online religion therefore uses the internet as a tool and platform for s online sermons, offers of healing prayers, religious counseling and faith sharing.

The first religion to use the “religious tool” of internet was Roman Catholicism when in 1995 they have uploaded a website for the Vatican. Following Christian- ity Islam has created a so called ummah meaning Muslim brotherhood through Internet, that has been incredibly significant to the spreading of the Muslim thought and teachings, but also for practicing rituals and listening to religious sermons. Gabriel Faimau has in 2009 conducted a survey¹ on Internet use involving 81 Indonesian-

¹ Gabriel Faimau, The Internet: A new venue for religion, 2009, <http://www.thejakartapost.com/news/2009/01/24/the-internet-a-new-venue-religion.html> (accessed on 9th September, 2012)

speaking Catholic missionaries from the Divine Word Missionaries who are working in more than 50 countries.

The findings of this survey were more than interesting. One of the findings related to the use of internet for the preparing of the sermon used for spiritual formation of the people they are responsible for, and out of 81 participants, 84 percent indicated that they have used information from it to prepare their sermons. Out of this percentage 48.1 percent of the participants indicated that they always use it on a regular basis and another 40.7 percent indicated that though not on a regular basis, they do frequently use it for preparing sermons. Besides using the internet as a preparation tool, 47 percent of the participants use it as a way of dispersing their teachings to others by publishing their sermons or writings online. Results regarding the believers and their participation online, was also incredibly high, meaning that 93.8 percent said they normally read or listen to the online sermons.

Important part of the religious use of the internet, besides publishing materials online through blogs, or webpages, or using it as a source of information is the use of social networks. Almost all of the participants, or to be exact 95.1 percent, said they have made use of the online social networking facilities for faith sharing or spiritual counseling. Predictions of internet demising religion have proven wrong over the years. the internet has not only allowed geographical dispersion of religion, and overcoming the boundaries of space and time, but it has also crossed the religious boundary as well. Historically traditional religions have been extremely hierarchical in structure, and the internet with its main characteristic of interactivity has succeeded in making this structure more horizontal than it ever was. Even though some consequences can be felt due to this flattening of the structure, that resulted for example in the creation of new religious movements, or new denominations, or most importantly internet based religions, still it has a progressive notation to it.

In the future, it is presumable that the difference between online religion and religion online will become non-existent, or so slight that the distinction itself will not be relevant. The focus of this thesis will not be religion online but online religion. Nonetheless examples and practices of religion online will be referenced in order to explain the origins and inspiration for some of the online religious movements.

4. RELIGIOUS ACTIVITIES ONLINE (VARIOUS WAYS OF ENGAGING USERS / BELIEVERS)

To online religion it is obvious that we can use the internet for more than just find information about religion. Most of the activities besides information seeking, is talking about it, whether it is in real time, or posting an opinion on a webpage for others to read and possibly comment. In fact if internet is conceptualized as a cyber-reality it can provide a community with almost all of the usual or traditional aspects of religious activities and more. Internet users that wish to practice or explore

religion online can do so in different forms and with various goals. A classification of the forms of religion online has been made by Heidi Campbell:

- Gathering religious information online.
- Online worship and rituals.
- Online recruitment and missionary activities.
- Online religious community. – Providing pastoral care.

5. CASE STUDIES

In this Chapter, the goal is to analyze and present three cases of internet based religions, with a focus on internet being of divine nature. Information about these three churches has been collected from their official websites, and available online interviews.

6. THE CHURCH OF GOOGLE

6.1 Belief system

The Church of Google was founded on the belief that the search engine Google is the closest humankind has ever come to directly experiencing an actual God (as typically defined – the one Supreme Being, the creator and ruler of the universe²). The explanation for this system of a belief is that there is much more evidence in favor of Google's divinity than there is for the divinity of other more traditional gods, according to them. The arguments for this belief they found in the notion that all other supernatural gods are not scientifically provable, therefore Google should rightfully be given the title of "God", as She exhibits many of the characteristics traditionally associated with such Deities in a scientifically provable manner. These and similar arguments have been transformed into proofs³ of the existence of Google as a God. The characteristics of this religion are:

- transparency in all of its doings(except for the commercial activities, such as selling branded products and similar),
- pacifism in a manner of not mocking or attacking the teachings of other religions, instead they plea upon the respect of others,
- ingenuity in writing responses and creating arguments as a weapon against hate mails, skeptic comments, and insults.

² Online dictionary,. <http://dictionary.reference.com/browse/god>, (accessed on 3rd September 2012)

³ Taken from the official website of the church of Google, <http://www.thechurchofgoogle.org/>, (accessed on 3rd September, 2012)

Googleism is therefore a religion based on the vast knowledge of Google, thus making a googliest a person who believes Google is a god. However, if comparing Googleism with Christianity, the The Adam and Eve of Google is Larry Page and Sergey Brin, the creators of Google. In all of the materials and texts when talking about Google, the believers address it as a feminine noun. Even though even according to the founder search engines do not have gender, they are referring to Google as a female in relation to the old pagan religions when all the deities were feminine opposite to Abrahamic religions such as Christianity, Islam and Judaism where the concept of God is purely masculine.

6.2 Organization

The structure of the organization is not publicly shown. The members of the congregation besides the believers are the founder of the church and the ministers.

6.3 Founder

Googлизм and the Church of Google were founded by Matt MacPherson, originally from Ontario, also an owner and the CEO of Camino Marketing. The founder himself addresses the problem of the humans as the creators of all religions: *“The Christian god, Islamic god and Hindu gods are also manmade concepts. They exist only in the imagination of believers. We consider the belief in invisible beings to be much more illogical than the belief in Google (as a God)⁴.”*

6.4 Activities

Even though googliest officially do not follow any particular ideology, certain social parameters are necessary to be fulfilled in order to be a good believer, such as only using Google as a search engine, do not manipulate the results, do not search for malicious content, do not use it for criminal acts such as stealing or sharing copyrighted material, and never use Internet explorer. Concerning particular beliefs and rituals, they believe in the afterlife in a way that if we upload our thoughts and opinions onto the Internet, our knowledge lives on in Google’s cache even after our death. Other search engines are considered gods as well, however Google is the most powerful God.

If an internet user wishes to become a Google minister he/she must first become a member of the online forum and make some insightful posts, while getting to know the community and eventually one will be granted access to the ministry.

⁴ Ed Stetzer, 2012, New Research: Nearly Half of Online Users Use Internet for Religion, <http://www.edstetzer.com/2012/05/new-research-nearly-half-of-on.html>, (accessed 14. September 2012)

Whilst in order to become a googliest it is enough just to use Google and become a member of the forum. When it comes to sacred rituals it is simply using the search engine Google, however, one can do more than that if prior to the search he questions himself about his life and what should he do, so that he could follow the path Google shows him after the search. Sacred songs have been written about Google by the believers, and singing them is also considered as a religious practice and a ritual. Concerning dates that are important for this religion, one is celebrated annually and that is the Google Appreciation Day, an event that officially occurs on the 14th of September, it is significant because “Google. com” was registered on September 14th.

6.5 The Virtual Church

The Church itself is manifested as an online forum. The number of believers practicing religion is measured by the number of registered users on the church’s forum. The activity of the members even though daily, using the search engine, lacks forum activity which is why the exact number of believers is impossible to count. Nevertheless, this religion does count or has counted more than 10.000 believers, and is existent for already 6 years (2006-2012).

7. MISSIONARY CHURCH OF KOPIMISM

8.1 Belief system

The Missionary Church of Kopimism⁵ is a congregation of file sharers⁶ who believe that copying information is a sacred virtue. The name of the religion comes from copy me, whereas a “Kopimist” or “Kopimist intellectual” is a person who has the philosophical belief that all information should be freely distributed and unrestricted, as oppose to the monopolization of knowledge in all its forms, such as copyright, encouraging piracy of all types of media including music, movies, TV shows, and software.

The basic axioms upon which The Church of Kopimism is based are as follows:

- Copying of information is ethically right.
- Dissemination of information is ethically right.
- Copymixing is a sacred kind of copying, more so than the perfect, digital copying, because it expands and enhances the existing wealth of information.
- Copying or remixing information communicated by another person is seen as an act of respect and a strong expression of acceptance and Kopimistic faith.
- The internet is holy.
- Code is law.

⁵ In Swedish Missionerande Kopimistsamfundet.

⁶ File sharing is the practice of distributing or providing access to digitally stored information.

7.2 Organization

The “top management” of the kopimist faith are the founder and the co-founder. Besides them there are numerous “priests”. “Priests” are in charge of maintaining the Universal Church of Kopimism website, and advocating kopimist values and doing the ritual of declaring local interaction points where the Holy Kopimi-pyramid will be “I do hereby declare this a local interaction point. Copy and seed .”

Believers are called the operators and their primary task is to live according to Kopimist values. Their secondary role is to assist other Kopimists in living according to Kopimist values. Their tertiary job is to actively shape their environment to become more Kopimistic.

7.3 Founder

The founder of kopimism is Isac Gerson, with the title of the “spiritual leader”, whilst Gustav Nipe is a chairman. In 2012 after three attempts they have managed to register kopimism as an official religion recognized by the Swedish Legal, Financial and Administrative Services Agency (*“kammarkollegiet”*). Even though it is officially based in Sweden it has many branches in various countries, such as India, U.S. etc.

7.4 Activities

Concerning the sacred rituals of the kopimists they are called “*kopyacting*” through which the members “*worship the value of information by copying it*” (George 2012). This kind of act can either happen online or offline, face to face. The keyboard shortcuts for “Copy” and “Paste,” CTRL+C and CTRL+V, respectively, represent sacred symbols of this church. The “Kopimi” logo, a “K” within a pyramid, is a sort of a mark or an approval for the visitor to use the files or content found on that website that they are not copyrighted, by copylefted. Which would mean that the author has granted permission to use his work. Which is one of the reasons why the simple act of copying information is regarded by Kopimists as a sacred and missionary activity.

Kopimism has even held its own first wedding ceremony in Belgrade on April 28th, 2012, between a Romanian woman and an Italian man. The holy ceremony was conducted by a man wearing a Guy Fawkes mask⁷ whose voice was distorted by a voice modulator, and Isak Gerson was a witness. The church said, “We are very happy today. Love is all about sharing. A married couple share everything with each

⁷ The Guy Fawkes mask is a stylized depiction of Guy Fawkes, the best-known member of the Gunpowder Plot, an attempt to blow up the English Palace of Westminster in London in 1605. Today this mask is a symbol of the anonymous movement representing cyber activism and hacking.

other. Hopefully, they will copy and remix some DNA-cells and create a new human being. That is the spirit of Kopimism. Feel the love and share that information. Copy all of its holiness." One becomes a kopimist if he adopts the axioms of Kopimism, their tenets and commandments.

7.5 The Virtual Church

At present times, Gerson proclaims there are around 3 or more thousands of believers in Kopimism all around the world, and each and every one of them is practicing religious activities of copying and sharing. Until now, several congregations have been created around the world. The countries that have uploaded the church's website are Australia, Canada, Denmark, France, France, Greece, India, Israel, Italy, Japan, Lithuania, Netherlands, New Zealand, Poland, Romania, Russia, Slovak Republic, Sweden, UK, Ukraine, and USA. Besides country specific websites, and Facebook pages linked to them, priests can proclaim sacred sites in the real world as well. These are called interaction points.

Interaction points are sacred sites that should remain free from anti-Kopimist monitoring and actions. The interaction point is identified by a depiction of the Holy Kopimi-pyramid. An operator will place the Kopimi-pyramid and pronounce the phrase, "*I do hereby declare this a local interaction point. Copy and seed. Interaction points can be inside or outside any dormitory, dwelling, public space, or private space. The Holy Kopimi-pyramid should always be present in interaction point rooms*".

8. THE CHURCH OF REALITY

9.1 Belief system

The Church of Reality's system of belief revolves around discovering the true meaning of the universe, and understanding our existence and role in it. The Church of Reality is designed to be a web based religion, whose gospel embraces the latest technology. The founder actually used Linux operating system as a role model, for the creation of the church: "*Linux was uploaded onto a server and other programmers around the world became interested in it and started developing a community around the Linux project. That community of developers is in the hundreds of thousands and now there are over 100,000 free software projects that have formed communities around their software most of which runs with Linux. And now every person who uses any computer anywhere is probably using many programs that came from these communities. The Internet, which we refer to as the Sacred Router, was created from a software community of people working together over the internet with no central location. The Church of Reality is designed to develop in the same structure model as Linux.*"

The notion of undermining religion has also been addressed in their texts, since one of their goals is to expose religion to the light of reality and challenge belief systems on the basis of what's real. Through this approach they believe that people start to think about religions, re-question it and thus help religions evolve in better versions that will in fact improve their religious experience. The Church of Reality represents a community project, location independent that summons its believers on the notion of re-examining the reality and be skeptic towards the world and knowledge. Their so called political goal is to by reality more important in people's lives elect political leaders who are well grounded in reality. These would preferably for them be the people who consider reality in making the decisions for the people. They also promote the existence and participation of smart people, stating that the world would be better off if smart people were in charge. Which is why their "*secret agenda*" is trying to get smart people elected to office who believe in reality and will teach Realism in the public schools. Whether or not this is just futuristic opinion and to enthusiastic or unreal, their teachings do promote and speak about contemporary issues.

8.2 Organization and the Founder

The founder of the Church Mark Perkell regards himself as the project manager developing a public domain religion. The rest of the administrative structure of the church consists of the Council of realists, where besides Mark, Robin Gross and Deborah Pierce. Beside the council there are technical stuff, editorial stuff, the monks of the order of the Root (highly committed members that maintain the project and have the power and authority to fulfill missions), the beacons who represent the clergy and of course the members/believers. Becoming a member of the church is a simple registration on the online forum, and subscribing to the mailing list. Members or non- members can give money donations for the church's better functioning and improving. It is also a benefit to the believers if they wish to buy branded products of the Church of Reality.

8.3 Activities

The activities that the believers can partake as stated by the Church are: Spread the Word; Link to US; suggesting new ideas; IRS Church Status; buying the church's merchandise; giving charity to the church; starting missionary projects; advertising and promoting the church; creating symbols and artwork for the church; writing and composing hymns; becoming a member by registering on the official forum; and of course the most crucial one being skeptic towards the world; and questioning the reality.

8.4 The Virtual Church

The church has in 2005 gotten the IRS⁸ tax exempt status thus becoming an official private foundation or charity institution recognized by United States legislative. The church is manifested in a website with an online forum. The forum has approximately eight hundred active believers, whilst the number of passive ones is around three thousand. Besides the online church, they promote the religious congregation of the Unitarian universalist that has compatible values and therefore they recommend to their believers if they wish the sensation of going to the physical church this would be the right choice for them.

Table 1. The comparative table of the three presented case studies

	<i>Kopimism</i>	<i>The Church of Google</i>	<i>The Church of Reality</i>
<i>Tenet:</i>	Copy, download, upload	Google search!	If its real we believe in it!
<i>Commandments</i>	4 commandments	11 commandments	Sacred principles
<i>Rituals</i>	Ctrl +C, Ctrl +V	Google search	Writing code
<i>Symbols</i>	Kopimi symbol	Church's logo	Church's logo
<i>Founder</i>	Isak Gerson	Matt MacPherson	Marc Perkel
<i>No of believers</i>	around 3000	around 12.220	748active ⁹
<i>Year founded</i>	2012	2006	1998
<i>Website</i>	yes ¹⁰	yes ¹¹	yes ¹²
<i>Forum</i>	no	yes	yes

⁸ The IRS is the U.S. government agency responsible for tax collection and tax law enforcement. Definition taken from the official website of the IRS accessed on the 14th of September 2012. (www.irs.gov)

⁹ Besides the active members there are a couple of thousand non-active believers, for whom it is unknown have they either transferred to another religion, or were just curious fake members wanting to try out some- thing new, or explore.

¹⁰ The Missionary Church of Kopimism – official webpage, <http://kopimistsamfundet.se/english/> (accessed on August, 2012)

¹¹ The Church of Google - official webpage,. <http://www.thechurchofgoogle.org/>, (accessed on August, 2012)

¹² The Church of Reality - official webpage, <http://www.churchofreality.org/>, (accessed on August, 2012)

9. POLITICAL, SOCIAL AND CULTURAL BACKGROUND

What is, if any, the social, cultural and political engagement behind (in focus of) the internet based religions? This was one of the questions asked in the beginning of the thesis. These three case studies will now be analyzed from the political, social and cultural aspect. Afterwards this question will be addressed again in the next chapter. What makes the analyses of these three churches interesting besides the belief that technology, or internet, or a search engine is divine, is their opinion on copyright. A political approach to the analyses of these three churches is necessary since, their opposing attitude towards author's right. For example, Kopimism is established in Sweden under European legislative. Whilst The Church of Google and the Church of Reality are both established in America and believe one should respect author's rights, considering sharing of information and other's people work, without their consent, stealing.

Political and economic background is more than transparent for the Kopimism and Google Church. Most of the Kopimist church believers are also members or supporters of the Pirate party, so is the founder. Whilst the founder of the Church of Google is a marketing expert owning his own advertising agency, and the founder of The Church of reality is a computer expert.

The professional occupations of the founders correlate with the concept of the rituals and tenets of the churches. Moreover, Isac Gerson as a hacker, computer expert, and a cyber-activist, more precisely a former Pirate bay believer, promotes file sharing, Matt MacPherson, as a marketing expert, promotes using only one brand of a browser or a search engine, and that is Google, or Google Chrome, believing only this particular brand is of divine nature, also promoting respect of the copyright and for-bidding illegal file sharing. Mark Perkel on the other hand, also a computer expert, and somewhat of a philosopher, promotes believing in the code, and the computer languages, promoting helping amongst people through technology and examining everything around us constantly. This skepticism of the world around us is manifested through numerous texts available at the church's website, all philosophical and polemical in nature.

Another interesting distinction that arouse from what we could only guess the reason is, is in fact the media popularity and presence of these religions. Kopimism is the most exploited in the media of the three, especially after the official recognition of the Church in Sweden in January 2012. This may be the reason for such huge publicity difference between these.

Nevertheless, all of the three churches have to deal with numerous negative comments and attacks towards them from the public. Which is why both Church of Reality and The Church of Google on their websites have answers or comments to the hate mail they receive daily. Whilst such a thing is not necessary for the Kopimist church since, numerous interviews in global media such as the New York Times and

similar are available online, probably due to it being the only officially recognized by the legislature.

Existence of these new religious movements, such as previously compared case studies, may imply that anything in our society that instills ultimate meaning could be religious, as long as it displays the criteria that were mentioned earlier: strong beliefs and references to objects or ideas that are placed above ordinary human experience (Karen Parna, 1977). People's exhilaration about wonders like the Internet are according to Parna important to meaning-making in contemporary, secular culture, because they fulfill functions that belonged to the domain of religious institutions in earlier times, providing us with beliefs and offering us solace and security. We can observe religion through Durkheim's (1952: 249-251; 1964: 5) line of reasoning in his writings on social unease, certainty about how the world 'works', where it is headed and what its norms are. If so, the religion offered the society a sense of clarity and certainty about the meaning of the world around us. The Internet, as well, offers people that kind of security. Moreover, it articulates fears, fascinations and aspirations with suitable emotion and devotion, and it offers us storylines, symbols and imagery that can reflect the true significance of the things we deem important (Parna, 1977).

The use of traditional elements in previously mentioned internet based religions offers to the society a possibility to be both sacral and secular. How can this be the case and is it will be addressed amongst other issues in the following discussion.

CONCLUSION

The aim of this thesis was to identify and describe phenomena of internet based religions, the surroundings and influences that have led to its establishment, as well as present rituals, symbols and dogma behind this newly formed religion. However, due to the dynamic of changes in this multidisciplinary environment it was necessary to exit the framework of only internet based religions and address the broader issues of the sociology of the internet, modernized network society, and traditional religions and new religious movements operating online. This wider focus was supposed to offer answers to where the need for creation of internet based religions was started, under what influences and what context is it growing, and how the society can perceive it and why.

In almost all religions whose work is based online, whether it be online religions (that import traditional forms of religion online) or religions online (adapt religion to creating new forms of networked spiritual interactions), we can clearly see the attempt to recreate or stimulate real space in virtual space, some being more embracing and aware of the full potential of the virtual space than others.

Research questions and possible answers:

How has the development of technology and new media influenced the development of new socio-cultural needs? Answer to this question lies in observing the question vice versa. How has society and its socio-cultural needs affect the development of technology. Technology itself did not create new socio-cultural needs, but only allowed them to manifest and develop. These new socio-cultural needs are various. Some may include the need to be more actively involved in the religious community than just a passive listener of a sermon. Others can be the selection of the community itself, for instance, a religious group believing in the existence of vampires, cannibals, aliens, or The Matrix.

Do internet based religions integrate traditional rituals and dogma redefining and adjusting them to the new media surrounding and active audience? Yes, every religion mentioned in this paper has in some way used traditional religion as an inspiration. For example, the three case studies (The Church of Google, The Missionary Church of Kopimism, and The Church of Reality) that have been analyzed use the term Church in order to enter the known Christian discourse. They all believe in the Christian definition of God, as defined by the Being perfect in power, wisdom, and goodness who is worshiped as creator and ruler of the universe¹³, in their case the Internet. Furthermore, they all have elements of traditional religions such as: rituals; sermons; commemorations; sacrifices; festivals; feasts; trance; initiations; funerary services; matrimonial services; meditation; prayer; music; art; dance; public service or other aspects of human culture.

Does the existence of internet based religion respond to the consumer's need for socialization and belonging to the community? Yes. Since, the characteristic of internet as a medium, and as a fragmented and deterritorialized space does relate to the need of finding the community with specific beliefs and characteristics, surpassing the traditional boundary of having to be in the same space or in the same time.

What is, if any, the social, cultural and political engagement behind (in focus of) the internet based religions? The Social, cultural and political engagement is noted in all three religions, being not just a subversive notion but a ritual, or a sacred thought. Also, the political belief of the founder is crucial for the religion itself. The importance of this question can be seen in the ever more trending dilemma of spreading of information and author's rights, followed by the attempt of the world governments to try to control the internet and the content, with possible charging of certain uses.

Are internet based religions religions (per se)? If we consider religions as a set of beliefs concerning the cause, nature, and purpose of the universe, especially when considered as the creation of a superhuman agency or agencies, usually involving devotional and ritual observances, and often containing a moral code governing the conduct of human affairs. Even though many theoreticians argue the acceptance of certain internet based religions as true genuine religious movements, it is undeniable

¹³ Online dictionary, accessed in September 2012 (<http://www.merriam-webster.com/dictionary/god>)

that they do have all characteristics of the traditional religions, and that some should be regarded differently and more significantly than others. Durkheim's thesis that religion is likely to transform parallel to changes in societies (Durkheim, 2001, p. 326). In different passages of *The Elementary Forms of Religious Life* he argues that religion responds to the specific social, intellectual and material conditions of a community and he makes the point that therefore no manifestation of religion should be seen as fake or false (Durkheim, 2001, p. 4). The authenticity of certain religious movements such as Kopimism is different than a joke or parody religion believing in a comic book creator. However, it is up to the believers to decide on the genuine authenticity of these religions, and then to the critics to either accept that or continue examining and denying it. Carole Cusack's quote explains this notion: "*if they are not serious, then they are not serious. But if they are serious, then they are really religious.*"

Is Internet more of a stimulator or facilitator for the creation of new religions? Internet is actually both of a simulator and facilitator and for some religions the divinity itself. It is both the sacred space and the sacred.

Is the new media devolving or evolving religion? If we accept the notion that religion today is definitely changed and is changing continuously, is that change positive or negative. Is it progressing to a more advanced form of religion or is it negatively changing the preestablished rules and institutions. Majority of experts believe in duality of this, arguing that it is actually doing both. For instance, religious community apps for mobile phones, like iPhones, show a willingness to reach out to people through new technologies, as pointed out by Prof Tesner. Furthermore, we can consider that all new religion is devolutionary; people are more individualistic and less interested in adhering to established rules and institutions (Cusack, 2012). Of course, this implies that religion is evolving. Which is why it must be agreeable that the new media are definitely changing religion by making it adapt to the previously explained consumer's needs. Whether or not this change is negative or positive is solely up to the individuals opinion.

Is new media contributing to secularization or re-sacralization? Using technology as a medium for spiritual fulfillment and development of the people contributes to re-sacralization. If we consider re-sacralization as the return of religious meanings to public sectors of social life such as politics, the arts, and the body, and the resistance of secularization (as the removal of religious meanings from public life). Nonetheless, the society in which this is possible and acceptable lives in a secular climate which is why both of the processes are happening simultaneously, no matter how contradictory it sounds. Lynn Clark confirms this through the example of Kopimism and The Church of Google that are internet centered religions, believing that internet is a deity actually have elements of both secularization and re-sacralization.

What are the expectations of believers of internet based religions, and is there a distinction between these expectations and those from other traditional religions?

The notion of the belonging to a particular community that one best relates to, followed with spiritual fulfillment and a creationism theory that is in best accordance with the believers personal opinion in itself differs from one religion to another, but in its core the expectations are directly related to the belief system of specific religions, and whence the comparison is possible but not relevant.

As concerns the research's hypothesis, all of them have been confirmed, some more than others. The new media landscape together with philosophy of interconnected society is acting as a stimulus and precondition for the foundation of new models of religious communities. Moreover, even though the emerging of the new media has not developed completely new socio-cultural needs, but has just awoken their manifestations, it is encouraging the consumers to take a more active role in all everyday rituals, changing consumers into creators. Thus, internet based religions encourage the development of new community models, in this way contributing to a more pluralistic and diverse society, through redefinition of traditional dogma's and rituals adjusting to new types of communication and behavior of the modern society.

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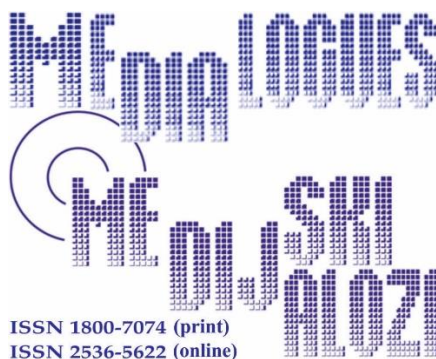
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Future of Journalism Education – Challenges and Prospects

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ABSTRACT

Our world is changing rapidly and we are all witnesses to that change. Also we are aware of the fact, what was it like to live here 20 years ago and now. That is

caused by the large development which occurred in the field of technology in short period and the appearance of the world wide web or more likely said the internet. There were times where in order the information to be transferred from one place to other, months or in some cases years were needed. But nowadays the news are transferred expressly and their effect is broader. In this so called modern world we are not only the traditional consumers, but also known as the interactive users and creators, broad-casters and publishers of information. We may ask why do we need journalists as professionals? The role of the journalists may be changing, the sources may be diversified, the core of traditional media may be shifting to other forms and contents but journalism is still a precious sphere where news are systematically gathered, analyzed and disseminated. In order to reach this level we must have proper journalism education. According to Newton hypothesis is that four transformational trends 1. Journalism and communication schools better connecting to the intellectual life of the entire university 2. Journalism and communication schools as content and technology innovators. 3. Journalism and communication schools as the master teachers of open, collaborative approaches. 4. Journalism and communication schools as digital news providers who understand the media ecosystems of their communities) are the keys to the success of journalism schools. This will hopefully add impetus to change our rules and tools, standards and practices, laws and statutes, and suite them best to serve our needs. A prerequisite for improvement of the society and healthy citizens is how we educate and how we engage our journalism students and ourselves in a meaningful and preferably non-hierarchical dialogue because this is what can determine how professional journalism is made. That is where the future journalism education needs to be headed if the main aim is to become more professional and gain with more confidence and respect.

KEYWORDS: Journalism, education, change.

„In journalism school they taught me the story was the only thing that mattered. Make a story good enough, it will change the world. Well... A great story can change the world, under the right circumstances. But an equally great story will change absolutely nothing, if conditions aren't right. Why... Because the stories we love so much are not the only things that matter. Not just reaching but engaging communities matters. Portable, personal, participatory technology matters. Business models that support quality journalism matter. The whole media ecosystem matters¹”.

Eric Newton

¹ Eric Newton (Vice president for journalism at Knight Foundation) remarks to journalism educators at the pre-conference workshop titled “Journalism Schools as News providers: Challenges and Opportunities”, held on the 3rd of August 2010 in Denver, USA

INTRODUCTION

The world is changing every minute of every day in various manners. There were times when an event happening thousands of kilometers away would reach us after it has already occurred and we would hear and see only the aftermath. Nowadays, the news² travels quickly and often with perfect punctuality as if it has been composed previously and intentionally. Sometimes it is a result of news coverage on the very spot (breaking news report), but the fact is that often its source is the citizen that is affected by or has witnessed it in live. There were also times, not so long ago, when we were not aware or alert about an incident or occurrence whose implications would impact our life in some manner. Now, thanks to the media possibilities we are able to state our views or even contribute to its development or its conclusion³. And even further, as the news environment changed, we became radically different users instead of being traditional consumers. We are now content creators, users of two-ways communication tools, distributors, broadcasters and publishers, information evaluators all in all pervasive clients that blend the old and new media, and choose how and what news we get or circulate⁴. New trends in communication and new technologies (as opposed to the times of industrial media) have allowed speedy and voluminous distribution not only of variety of information but also information with mounted value, velocity and vibrancy⁵.

² The 1947 Hutchins Commission Report, *A Free and Responsible Press*, defined news as “*truthful, comprehensive, and intelligent account[s] of the day’s events in a context which gives them meaning*”. Cited from *Informing communities: Sustaining Democracy in the Digital Age*. Posted by KnightComm on Apr 07, 2010 in Civic Engagement, Digital Literacy, Local Journalism, Open Government, Public Service Media, Universal Broadband. Available online at <http://www.knightcomm.org/read-the-report-and-comment/>. Further reading *The Commission on Freedom of the Press, A Free and Responsible Press – A General Report on Mass Communication: Newspapers, Radio, Motion Pictures, Magazines and Books*, 20 (1947).

³ One highly interesting perspective is being shown by Eric Schmidt, former CEO of Google. Namely, he estimates that humans now create as much information in two days as we did from the appearance of *Homo sapiens* through 2003. “The Information needs of communities”, Steven Waldman and the Working Group on Information Needs of Communities, Federal Communications Commission, July 2011, <http://www.fcc.gov/inforneedsreport>.

⁴ *Dealing with User-Generated Content: is it Worth it?*, by Paul Hamleton, from *The Future of Journalism Papers* from a conference organised by the BBC College of Journalism, edited by Charles Miller, CoJo Publications: 1, BBC College of Journalism 2009

⁵ “...The democratization of media is well under way. This takes two major forms. First, the tools of creation are increasingly in everyone’s hands. The personal computer that I’m using to write this essay comes equipped with media creation and editing tools of such depth that I can’t begin to learn all their capabilities. My phone boasts video recording and playback, still-camera mode, audio recording, text messaging, and GPS location, among other tools that make it a powerful media creation device. Second, we can make what we create widely accessible. With traditional media, we produced something, usually manufactured, and then distributed it-put it in trucks or broadcast it to receivers in a one-to-many mode. Today, we create media and make it accessible: People come and get it. This distinction is absolute crucial, because although there is plainly an element of distribution here, even in the traditional sense, the essential fact in a one-to-one or many-to-many world is availability. This democratization gives people who have been mere consumers the ability to be creators. With few exceptions, we are all becoming the latter as well as the former, though to varying degrees. Even more exciting, media democratization

The impact of it has affected our living more rapidly, frequently and profoundly that we can even word it⁶. Bearing this growing sense of complexity in this world of ours, one would ask what about journalism, where is the role of journalist and how do we incorporate these trends in the future professional journalist education?

1. MEDIA DEVELOPING TENDENCIES

Lately, next to the so called traditional media - radio, television and print, the fourth kind of media and consequently journalism appeared - online media i.e. online journalism. The latter is usually seen as gathering and distributing original news content on the Internet. However, as Bardoel and Deuze note: “*research shows that the genre has outgrown the status of ‘shovel ware’ production: online journalists do not merely repurpose content for the Web, and more of them are generating original content*”⁷. Some forms of live news reporting like Carvin⁸ tweets act as transponders between different media types and do get enormous followers within the public but on the other hand they seem to be contributing largely to skepticism surrounding the

also turns creators into collaborators. We have only begun to explore the meaning, much less the potential, of this reality. Media saturation requires us to become more active as consumers, in part to manage the flood of data pouring over us each day but also to make informed judgments about the significance of what we do see. When we create media that serves a public interest or journalistic role, we need to understand what it means to be journalistic, as well as how we can help make it better and more useful. This adds up to a new kind of media literacy, based on key principles for both consumers and creators. They overlap to some degree, and they require an active, not passive, approach to media”. Dan Gillmor, Principles for new media literacy, MEDIA RE:PUBLIC, Papers 2008 Berkman Center for Internet and Society at Harvard University. http://cyber.law.harvard.edu/sites/cyber.law.harvard.edu/files/Principles%20for%20a%20New%20Media%20Literacy_MR.pdf

⁶ Today, people “meet their information needs through broadband service and home computers or Web-enabled mobile phones. At their desks or just walking their neighbourhoods, they have access to more information than many nations hold in all the books in their national libraries. Today’s information consumers can pull together the news they want to follow in a convenient Web page. They can apply online for a job, a loan, or college admission. They can check their children’s school lunch options and keep track of homework assignments. Before they go to the doctor, they can arm themselves with information from health Web sites or online support groups. They do not overdraw their bank accounts because they can check balances online and move funds from one account to another. They pay bills efficiently without ever using a postage stamp”. Informing communities: Sustaining Democracy in the Digital Age. Posted by KnightComm on Apr 07, 2010 in Civic Engagement, Digital Literacy, Local Journalism, Open Government, Public Service Media, Universal Broadband. Available online at <http://www.knightcomm.org/read-the-report-and-comment/>

⁷ Bardoel, Jo and Deuze, Mark, Network Journalism: Converging Competences of Media Professionals and Professionalism. Australian Journalism Review, Vol. 23, No. 2, 2001, pp. 91-103.

⁸ Andy Carvin (social media strategist for US public service radio broadcaster NPR) became famous to the general public due to his over 1200 tweets made during the Libya uprising within 48 hours and grabbed the attention of the media specialists due to his mastery of aggregated and verified real time news Twitter. “*News organisations have become increasingly fascinated by Carvin’s experiments as the value of insight, and the expertise required in aggregating and filtering information on social networks, has become more apparent*”. See more at <http://www.guardian.co.uk/media/2011/sep/04/andy-carvin-tweets-revolutions>

matter of quality over quantity in news production and the question of value. Orthodox supporters of the latter tend to regard the tweets, the social media and blogs as free news sources of small value where the technology facilitates communication within diverse public without the intermediation of professionals (educated and expert journalists)⁹. On the contrary the traditional media is still regarded as the only (or most) competent source of news because it is dependent upon old-time journalist skills as researching, writing, packaging and presenting articles. Another aspect of the core of this ongoing debate is the idea of “*digital first, print last*”¹⁰ which seems to be settling in nicely in important media houses in western countries. The 3R – three revolutions: broadband, wireless connectivity and social networking have produces more digital than print audiences, more online than old-fashioned paper news, so the media ecosystem has changed and will continue to change. As Smith observes, “*nearly a quarter of the world’s population use the internet. Every year 200 million join the online revolution. She underlines that according to Google, the internet is the fastest growing communications medium in history. When the internet went public in 1983 there were 400 servers. Today there are well over 600 million*”¹¹.

These tendencies entail secure grounds both for new and old media. The process requires a delicate balance not so much for the sake of the traditional media as much as for the health of the public sphere and informed citizenry. The source of news¹² is important just as is its diversification. However, in-depth analyses, investigative work and expert insight can not and should not be replaced by tweets, facebook status updates and comments, email notices, cell phone transmissions and citizen journalism¹³ all together. They can prove as sufficient in breaking news but even then one should question the source, the background and its competence. What is also exceedingly crucial is the quality control, the available resources to inquiry the story, the know-how necessary to conduct the research and finally the grit of the

⁹ For more on the devastating effect of emerging new media on traditional media see in “The Information needs of communities”, Steven Waldman and the Working Group on Information Needs of Communities, Federal Communications Commission, July 2011, <http://fcc.gov.infoneedsreport>.

¹⁰ The saying became popular when John Paton (chief executive of the American newspaper company Journal Register) used it to explain the importance of digital medium in the future, underlining that “print is not dead (yet). It means that digital is the future and must determine both news process and business strategy. Print continues while it still supports itself, if it is less expensive to produce (a by-product) or uniquely valuable (a luxury)”. Further reading at <http://jxpaton.wordpress.com/>; <http://www.guardian.co.uk/media/2011/jun/26/digital-first-what-means-journalism>

¹¹ From Introducing Multimedia to the Newsroom, by Zoe Smith, from The Future of Journalism Papers from a conference organised by the BBC College of Journalism, edited by Charles Miller, CoJo Publications: 1, BBC College of Journalism 2009

¹² And as noted in Knight Commission’s Report: “the best journalism serves the interests of truth by reporting as fact only what can be verified through multiple trusted sources”. Informing communities: Sustaining Democracy in the Digital Age. Posted by KnightComm on Apr 07, 2010 in Civic Engagement, Digital Literacy, Local Journalism, Open Government, Public Service Media, Universal Broadband. Available online at <http://www.knightcomm.org/read-the-report-and-comment/>

¹³ One of the most prominent examples of citizen journalism is CNN iReport (a user-generated section of CNN.com. The stories here come from users.) <http://ireport.cnn.com/>

educated analyst (journalist) to publicly broadcast or publish his findings. Or, as Newton pinpointed it, the whole media eco system matters¹⁴.

Further more, direct and unlimited access to information, can not be seen as *“complete solution to a community’s needs because information can overwhelm. Emerging technologies may help people sift, organize and evaluate information. But even tech-savvy individuals are unlikely to possess the institutional resources they need to meet all their personal information needs and objectives without help. No individual can generate all the analysis, debate, context and interpretation necessary to turn raw information into useful knowledge”*¹⁵. Therefore, journalism is seen as critical intermediating practice of gathering and disseminating news, which is more than necessary to any society, because *“individuals and communities depend on news as a critical element of the information ecology”*¹⁶. The role of the journalists may be changing, the sources may be diversified, the core of traditional media may be shifting to other forms and contents but journalism is still a precious sphere where news are systematically gathered, analyzed and disseminated with necessary note of public accountability and persistence to their responsible task of intermediaries¹⁷. That is why journalists as skilled practitioners are needed. *“They ask tough questions. They chase obscure leads and confidential sources. They translate technical matters into clear prose. Where professionals are on the job, the public watchdog is well fed. Part-time, episodic or uncoordinated public vigilance is not the same”*¹⁸.

¹⁴ Eric Newton (Vice president for journalism at Knight Foundation) remarks to journalism educators at the pre-conference workshop titles “Journalism Schools as News providers: Challenges and Opportunities”, held on the 3rd of August 2010 in Denver, USA.

¹⁵ Informing communities: Sustaining Democracy in the Digital Age. Posted by KnightComm on Apr 07, 2010 in Civic Engagement, Digital Literacy, Local Journalism, Open Government, Public Service Media, Universal Broadband. Available online at <http://www.knightcomm.org/read-the-report-and-comment/>

¹⁶ “News can be life-enhancing. It can be decisive to individuals in their personal affairs. Local, national and international events can point the way to important challenges and opportunities. News can affect decisions that are both mundane and essential to personal well-being: where the Board of Education will locate a new school, whether plans are advancing for light rail through city neighbourhoods, early reports of a possible flu outbreak at a local community college. The news also helps people to connect their private and public concerns. It helps them identify and take advantage of opportunities to put issues of personal importance on the public agenda. To serve their individual purposes, people need continual access to news that is credible, verified and up-to-date. News is also essential for the community as a whole. Community coordination cannot exist without shared news. The dissemination of information, debate and analysis is central to problem solving. The Hutchins Commission emphasized the importance of media’s role in projecting a *“representative picture of the constituent groups in the society.”* *The news connects sub-communities by letting one neighbourhood know what another neighbourhood is doing and how the affairs of some affect the fortunes of all”*. Ibid., part I

¹⁷ Ibid., part I

¹⁸ Ibid.

2. JOURNALISM EDUCATION

The first program for journalism education is said to be established in the USA in 1860 ties. The first journalism school dates from 1908¹⁹. Since that time, journalism studies have become a standard in most major universities. The importance of journalism education relates to the inevitability of professionalization of journalism since more and more journalists enter their profession via journalism schools. This tendency has labeled the 20th century and it is believed to be alive today too. To a greater or lesser degree, journalism schools²⁰ all over the globe are conventionally established upon the traditional approaches to journalism education thus incorporating general journalism knowledge and journalism skill training.

According to UNESCO, journalism education should teach students how to identify news and recognize the story in a complex field of fact and opinion, how to conduct journalistic research, and how to write for, illustrate, edit and produce material for various media formats (newspapers and magazines, radio and television, and online and multimedia operations) and for their particular audiences²¹. Further more, according to UNESCO, journalism education should provide prospect students the necessary knowledge and training that reflect essences of journalism ethics and best practices, as well as bestow them with fundamental understanding on the role of journalism in society, and instruct them on how to cover political and social issues of particular importance to their own society by offering courses (some with interdisciplinary character) that can be developed in collaboration with other university programs and departments²². In addition, journalism study programs should offer specialized knowledge in various fields of interest, assure the linguistic ability of future journalists necessary for work in their respective country as well as abroad by offering language training (mother tongue and foreign) and teach prospective students on how to adopt technological developments and tools and how to stay in tune with all other changes in news media sector²³. The later is becoming important in parti-

¹⁹ Both, the Missouri School of Journalism (University of Missouri, USA) and the Ecole Supérieure de Journalisme (Paris, France) claim to be the first journalism school. Missouri School of Journalism was founded by Walter Williams and claims to have opened and discussed the question of establishing the school in 1895. Ecole Supérieure de Journalisme was established in 1899 or 1910 and claims to have discussed the opening of the school in 1896. Further reading at <http://journalism.missouri.edu/about/history.html> and <http://www.esj-paris.com>

²⁰ The term school is generally accepted term to name institution or part of an institution (such as: faculty, department, college, division).

²¹ Model Curricula for Journalism by UNESCO is a general model that can be tailored to the specific needs of each country. It was prepared by four UNESCO experts and it takes into account the social, economic, political and cultural development of developing countries and emerging democracies, highlighting the link between democracy and journalism and arguing for a more interdisciplinary approach within journalism training institutions. See more at Model Curricula on Journalism education, UNESCO series on journalism education, UNESCO 2007, p. 6.

²² Ibid.

²³ Ibid.

cular due to the fact that our society now lives, not just with technology but in technology, as Patrao and Figueiredo bluntly put it²⁴.

Journalism schools carry heavy responsibility to educate and train future journalists. However, often the schools are perceived to be behind the times and not able to keep up with the latest developments. In some journalism schools, data journalism²⁵, online journalism²⁶, link journalism, collaborative journalism and civic journalism are still unknown concepts, while in others much of the upper level studies seriously engage with them.

Teaching both new and timeless skills in journalism can be rather challenging. Hence, the new digital reporting skills and use of new technologies as tools in journalism are usually being taught alongside the traditional skills and tools, even though they may prove as vital for student's interests and more advantageous when seeking employment²⁷. Another problem arises from the fact that many schools integrate journalism and (mass media) communication studies jointly. This creates additional confusion in producing journalist profiles which can be easily established by analyzing the job market success and best noted by evaluating the curricula of such schools. Journalism school that tends to provide journalist workers needs tailor made graduate program i.e. programs that are adequate to real time trade requirements. This is why bridging business, education, and training is a *conditio sine qua non* in journalism education.

3. EMERGING TRENDS IN JOURNALISM EDUCATION – NEWTON PERSPECTIVE

By incorporation of long years of experience and in-depth investigation of journalism study programs, Newton underlines four emerging trends in journalism education. The starting assumption of Newton is the idea to teach quality journalism

²⁴ See more in Educating the new generation journalist: From Moodle to facebook, Patrao Carla and Figueiredo Dias Antonio, Center for Informatics and Systems (CISUC) – University of Coimbra, Portugal.

²⁵ Guardian claims that contrary to the general believe data journalism is not new. Namely, the prove is the very first Guardian - or Manchester Guardian as it then was – issue of May 1821 which contained a table of data a list of schools in Manchester and Salford, with how many pupils attended each one and average annual spending. Further reading at <http://www.guardian.co.uk/news/datablog/2011/sep/26/data-journalism-guardian>

²⁶ J. Bardoel and M. Deuze name online journalism also as digital. “*The Internet is changing the profession of journalism in at least three ways: it has the potential to make the journalist as an intermediary force in democracy superfluous; it offers the media professional a vast array of resources and sheer endless technological possibilities to work with; and it creates its own type of journalism on the Net: so-called digital or rather: online journalism*”. Further reading Bardoel, Jo and Deuze, Mark, Network Journalism: Converging Competences of Media Professionals and Professionalism. Australian Journalism Review 23 (2), 2001, pp. 91-103.

²⁷ Reinventing Journalism Education, A Review of News 21, 2005-2011, June 1, 2011, JM Advisory group, p. 19.

and the idea of fair, accurate and contextual search for truth as its core. His analysis is based on the four basic components of traditional journalism -the journalist, the story, the medium and the audience. He recognizes the fact that they are changing fast and he identifies four developing/transformational trends in journalism education which he also names as meta-trends:

Trend no. I – Journalism and communication schools better connecting to the intellectual life of the entire university (Connecting with the whole University).

This trend, according to Newton is based on idea that during the course of education of future journalists it is necessary to include different parts if the university in order to achieve more comprehensive and detailed teaching. “*When you teach students to produce professional quality work while in school, when you teach entrepreneurial journalism, when you teach the specialties of health, business, environmental or other advanced forms of journalism, when you teach it to computer programmers or citizen journalists, you are expanding the definition of who a journalist is and what a journalist can do. This is too big a job for journalism schools to do by themselves*”²⁸. Hence, he underlines that the need to connect the journalism/ communication school to the intellectual life of the university.

Trend no. II – Journalism and communication schools as content and technology innovators. (Innovating content and technology)

This trend, according to Newton rests on the notion that the technology is advancing more rapidly than anyone can predict. As he notes, it is quite difficult to identify what the future of news will be like, so journalism schools and teachers need to adopt and experiment on leading trends in the trade/profession starting from data visualization, web scraping to computation journalism and even developing new software²⁹.

Trend no. III – Journalism and communication schools as the master teachers of open, collaborative approaches. (Teaching open, collaborative models)

This trend, as indicated by Newton is being developed by the necessity of different individuals, organizations and even campuses to work jointly either on a story, project or during teaching classes (exchanging methods, tools and e-learning).

Trend no. IV – Journalism and communication schools as digital news providers who understand the media ecosystems of their communities. (Providing digital news in new engaging ways)

This trend, according to Newton emerged as a result of the trend-setting universities that were prepared to go further in the process of education and realized the necessity to produce real news at the school instead of the option of just teach the

²⁸ Journalism education’s four transformational trends, Eric Newton, <http://www.knight-foundation.org/blogs/knightblog/2010/8/4/aejmc>

²⁹ Ibid.

students how to do news. Additionally, he annotates the need to engage with the people that were once called audience and to increase the stories' impact by trying to figure out why some stories change the world and others don't. Newton believes that these matters place them in the role not only of news providers but of those who hope to understand the media ecosystem of their communities³⁰.

Newton hypothesis is that these four transformational trends are to be considered as keys to the success of journalism schools in from this day forward. He annotates the fact that their content and form can differ and even be altered according to various experiences. Yet, his principal dilemma is whether these trends are to be treated as very best practices of some or just wishful thinking. The only way forward, according to him is to embrace the changes and challenges and discuss the matter. This according to him will hopefully add additional impetus to change our rules and tools, standards and practices, laws and statutes, and suite them best to our needs. His advice is to change it all until the day comes when they are no longer emerging trends but new traditions.

CONCLUSION

Journalism schools are vital cultural institutions that can influence governmental policies toward open information, accountability and free speech- all of which are critical to the health of a democracy³¹. This is due to the fact that "information is just as important to the health of the community as safe streets, good health, and clean air"³².

Journalism needs to be credited for fostering and easing the ability of society to maintain free and democratic nature. Or as UNESCO stipulates: we know that journalism, and the educational programs that enable individuals to practice and upgrade their journalistic skills, are essential tools for the underpinning of key democratic principles that are fundamental to the development of every country³³.

Hemida reminds us that journalists in modern Western societies see themselves as central to the proper functioning of democracy and that news practitioners see it as their responsibility to ensure that citizens have the credible information neces-

³⁰ Ibid.

³¹ University Journalism Education: A Global Challenge, A Report to the Center for International Media Assistance, August 1, 2007. http://www.ned.org/cima/CIMA-University_Journalism_Education_Report.pdf

³² Charles M. Firestone, director of the Aspen Institute Communications and Society Program at *Informing communities: Sustaining Democracy in the Digital Age*. Posted by KnightComm on Apr 07, 2010 in Civic Engagement, Digital Literacy, Local Journalism, Open Government, Public Service Media, Universal Broad-band. Available online at <http://www.knightcomm.org/read-the-report-and-comment/>

³³ Model Curricula on Journalism education, UNESCO series on journalism education, UNESCO 2007, introduction, p. 6.

sary to govern themselves wisely³⁴. He also annotates that both Lippmann and Dewey shared a common belief in the crucial role of the press in a vibrant democracy and while Lippmann envisioned the role of the press as a bridge between the uninformed masses and powerful insiders who help formulate the policies of elected decision makers thus observing the journalists as leaders of the citizenry, Dewey viewed journalists as the teachers of the public³⁵. Now, whether we agree with the latter or the former, the fact of the matter is that Lippmann seemed to be entirely correct when noting that modern societies had become too complex for the public to understand and be able to make informed decisions. And even though emerging citizen/participatory journalism³⁶ is a genuinely beneficial trend, old school journalism is still needed. The latter reflects most easily if we compare the news we want to get (by personal choice of platform we use) and the news we need to get (provided by traditional media source). And this is where the substance of journalism needs to be settled on.

The news business is in reality one highly dynamic industry that entails equally dynamic schooling. The latter implies the need of journalism schools to invest in human capital, specifically in one trained and skillful enough in new technologies, and in wider university linkage so the schools will include a multi-disciplinary approach of educational process, investment in adequate hardware and software to utilize the performance requirements of the classes and last but not least - broader curriculum review undertaken in the light of enormous changes and challenges imposed by digital technology development in communications of every kind.

Let us assume that although political, social, economic and media systems vary and differ somewhat widely from country to country just as the levels of development and journalism cultures do, the changes and challenges facing journalism and journalism education around the world are largely similar and exist universally³⁷. The evidence of the latter is best demonstrated in part I of this article where the

³⁴ Hemida contributes to the discussion concerning the Lippmann-Dewey debate / philosophical discussion on democracy and the media in his paper *Participatory Journalism in Online Newspapers: Guarding the Internet's Open Gates*, Jane B. Singer, Alfred Hermida, David Domingo, Ari Heinonen, Steve Paulussen, Thorsten Quandt, Zvi Reich and Marina Vujnovic, Wiley-Blackwell, April 2011. p. 3.

³⁵ *Ibid.*, p. 3.

³⁶ Professional news outlets are providing numerous opportunities for the public to contribute. The study done by Alfred Hemida draws on the perspectives of Walter Lippmann and John Dewey to examine how journalists view participatory journalism. Based on interviews with journalists from two dozen newspaper websites, as well as a consideration of those sites, we suggest that news professionals view the user as an active recipient of the news. As active recipients, users are framed as idea generators and observers of newsworthy events at the start of the journalistic process, and then in an interpretive role as commentators who reflect upon professionally produced material. Further reading *Participatory Journalism in Online Newspapers: Guarding the Internet's Open Gates*, Jane B. Singer, Alfred Hermida, David Domingo, Ari Heinonen, Steve Paulussen, Thorsten Quandt, Zvi Reich and Marina Vujnovic, Wiley-Blackwell, April 2011

³⁷ *Global Journalism education: A conceptual approach*, Mark Deuze, Routledge, *Journalism Studies*, Vol. 7, No 1, 2006, introduction

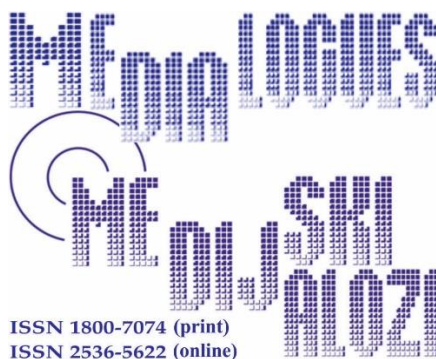
changes and challenges are noted. Hence, the intention was to contribute to the discussion on the future of journalism and journalism education in general and in more or less global manner bearing in mind the conviction that journalism education as socializing agent is prerequisite for the improvement of the society and healthy citizen and that is it immensely important how we educate and how we engage our journalism students and ourselves in a meaningful and preferably non-hierarchical dialogue because this is what can determine how journalism gets done³⁸.

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³⁸ Regarding the feasibility of a global approach to conceptualizing journalism education we need to underline Mark Deuze writing and his notes on specific examples of international cooperation projects in assessing the needs of a changing journalism training and education environment. Namely, he calls attention to the following initiatives: 1) In Europe: the various publications and programs on journalism training of the European Journalism Centre in Maastricht, The Netherlands, coupled with emerging undergraduate and graduate international collaborative programs in "Eurojournalism" by schools and universities in Wales, Denmark, Germany and the Netherlands. 2) In Africa: audits, reports and programs by the Southern Africa Media Training Trust and the Media Institute of Southern Africa, as well as overviews offered by media professionals in the field. 3) In the Asia-Pacific region: various collaborations of schools, media institutions and universities in the region including partners in Europe and the United States. 4) In South America: research and training programs for the entire region initiated by the Ciespal Institute in Quito, Ecuador. 5) Worldwide: the UNESCO initiative Journet, a self-proclaimed global network for professional education in journalism and the media. *Ibidem.*, p. 20 and p. 31

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Text in the Internet: Non-Classical Trends in Media Research

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ABSTRACT

The paper examines the specificity of hypertext as format of information recording on the Internet. Internet hypertext characteristics being unique, the a priori

co-authorship of the sender and addressee is essential. Analysis of Internet text properties testifies to the emergence of texts of a new type.

KEY WORDS: *Internet, hypertext, multimedia, communication model, text type*

INTRODUCTION

Digitalization brings about an ever increasing share of electronic communication formats in the public discourse of the 21st century. The characteristics of the actual discourse is increasingly defines the Internet¹. Of these, the Internet is the most massive, running to over 2 billion users worldwide, with 43 million on the Ru-net (according to R. Tagiev's report dated 21.04.2010 - TNS). Communication on the Internet is determined by its unique technological parameters, not to be found in any other communication channel. Principles and models of network communication are a priori fundamentally different from the traditional due to virtuality and interactivity of the WWW. The Web is a system of hypertext documents based on the concept of hypertext, which is based on anthropocentric principles of the creation, transmission, exchange of information, both electronic conventional quasi-verbal text and multimedia.

The massive emergence and spread of Web hypertext means the emergence of fundamentally new type of text, which requires adequate scientific reflexion. Previous studies, based on the paradigms of hypertext learning and postulates of the theory of classical linear off-line text, do not correspond to the reality of the text on the Internet. In this paper we attempt to study the text in the Internet based on a non-classical approach, taking into account the current realities of Web communication.

1. THE INTERNET AS A SPECIFIC MEDIUM

The Internet is a special form, medium, channel and environment of the social virtual communication. Let us note that, on the Internet, the interaction occurs at the hardware, software and social (Shilina 2007) levels that are interrelated and, together, determine the specific features of Internet communication. The Web's distinctive feature consists in a possibility to directly modify communication through the computer network environment from the moment communication is established. We denote the given model as a multisubject one (Shilina 2008).

¹ The Internet, a global information computer network providing for the worldwide connection of local networks, gateways, servers and computers using the unified set of rules and protocols which regulate linkage. The World Wide Web, WWW, Web, W3 is the global information space based on the Net's physical infrastructure. The above concepts, though not synonyms, are traditionally used as if they were. In this paper, we used them in the similar way.

The Internet thus projects as an independent subject of social communication, which has never before happened in the communication history. From the standpoint of the communication process as an activity aimed at creation, translation, exchange, multiplication and consumption of an information/text message such transformations denote a cardinal change.

The environment's participation in the communication processes on the Web's latest versions expands, develops and acquires the increasingly complex forms and properties. The present-day software makes it possible to modify communication preventively (e.g. collaborative filtration²). Online direct interaction³ of any number of communication participants in the mode convenient for each of these is a characteristic that is important to the communication-textual activity on the Web. Interactivity implies a possibility of instant feedback, instant increase in the number of senders and provision of their mutual parallel and cross-linked verbal and textual contacts. Open and free access, with the exception of legal traffic restriction in some countries, makes it possible to instantly attract any number of communicators online, which gives rise to the communication processes of all levels of involvement, kinds and formats.

The basic characteristics of Internet communication are being shaped in the online virtual environment. The Internet is a new type of electronic virtuality as compared to other channels such as radio, television, mobile telephony and computer virtuality. The virtual environment creates the "presence effect", i.e. online communicating of the user/addressee involved in his own real environment, in the environment composed of combinations of various electronic computer images generated by multimedia. Virtual presence of a real individual on the Net is particularly attractive to the user/addresser and addressee inasmuch as it enables one to reproduce, transcribe and model any offline situation on the Internet in the required format as well as to form any text strategy. A user may, at that, produce any number of his/her virtual images, which, undoubtedly, affects communication.

The Internet is burgeoning. The new developments are more often designated in the vein of versions: Web 1.0, 2.0, 3.0⁴. The new approach (O'Reilly 2005) was prompted not so much by the need to indicate an advance in software as by the need to change business models of IT companies. From the standpoint of communication, Web 2.0 changes are very important. The communication process is greatly simplified and is very convenient for the common user. This situation stimulates the priority development of personal recourses and communication forms such as blogs, podcasts and videoblogs, makes communication more personalized and emotional and adds the maximum visibility to the user's profile even if this user is anonymous

² Collaborative filtration, the method providing for filtration relative to user interests basing on previous data on other users' preferences.

³ We define interactivity as a rightful online polylogue of any number of communicators.

⁴ The Web 1.0 designation appeared only after Web 2.0 came into being.

or imaginary. Widespread horizontal homogeneous communication flows form the non-hierarchical discourse unlike the earlier times when communication was hierarchical and unequal/heterogeneous, e.g. programmer-to-user, author-to-reader. Communication has actually become multilateral and multipolar. Alongside the global communication the Web's openness and interactivity promote personalized communication of various kinds, formats and levels. For instance, the most widespread Web 2.0 format is similar to the offline "many-to-many" format. Mass multilateral communication goes over to users' joint interaction. The user masses determine content categorization and the most frequently resort to semantic search, folksonomy, which more accurately reflects the total conceptual model of information requested by the whole user group. Besides, the Internet undergoes change as a collective database: while Web 1.0 mostly featured publication of any heterogeneous content, in the present situation there is the growing amount of requested information ranked through the effort of the "collective mind".

The common user turns into the main active producer of messages, resources, and of their endless transformations. The concept of user-generated content proves pivotal: 70% of all digital information generated in the world in 2010, according to the International Data Corporation (IDC), were produced by users. Previously an addressee of communication, a user becomes a sender, a subject of Internet communication. E-mergence of the subject-to-subject paradigm (S2S) and model, described by the author, involves a change in the communication trend, conditions and roles as well as communication tasks, and this change is basically new for the global public sphere as, in its time, was the Web and the first multisubject model. Such models and the communication process occurring on the Internet are radically different from all those existing offline. Thus Internet communication has some unique properties and, consequently, is a new object of the social communication theory (Shilina 2007, *Ibid.*). It follows that the Internet studies require new approaches and techniques as well as new theoretic paradigms.

2. INTERNET HYPERTEXT: FROM GENESIS TO SPECIFICS

The computer Web-hypertext (Internet hypertext) is the basis for the Web concept as a hypertext documents system and basic format for recording, translation, multiplication and consumption of conventionally verbal text⁵. A hypertext is essentially different from the traditional forms of verbal written texts. Let us look at the specifics of Internet messages. Information on the Web is represented by an Internet hypertext (conventionally verbal written Internet text) and multimedia, which, by format, may be divided into aural (conventionally oral texts, music, etc.) and vi-

⁵ Text messages on a computer screen are represented in machine languages as 0 and 1.

sual, further subdivided into static (graphics, photo, etc.) and dynamic (video, animation, 3D animation, etc.) information. Synthetic formats are also possible⁶.

Despite its being widespread, an Internet hypertext has not so far been terminologically defined due to its polysemantic nature as a network phenomenon. Hypertext is simultaneously the process of creating a conventionally verbal written text; it is a text itself, be it a singular text or a set of texts; it is a textual paradigm created both by an author and by every reader; it is also a system of associative organization of knowledge in computer networks and a communication mode of a host of individuals. Hypertext is a multilateral communication chain linked with the subject activity of an information/communication producer by the information channel – computers, software, and virtual environment, –and by the object-oriented perception, i.e. addressee's co-authorship. Such phenomena impede application of the classical paradigms of text classification and call for some novel nonclassical approaches.

The Encyclopedia Britannica (1994) describes hypertext as a method of linking documents in a network (Subbotin 1994). Hypertext is also defined as a combination of a semantic structure, internal relations of some content structure and computer applications enabling the user to move among the related elements (Conklin 1987). Hypertext is the mechanism of nonlinear relation of text fragments, passages among them (www.urgate.ru) and the principle of data files organization for quick searching (Subbotin Ibid.). M. Subbotin, the first among Russia's researchers to look at the problem, views hypertext as “*a combination of a semantic structure, internal relations of some content structure, the technological environment and applications enabling one to master the semantic relations structure and to move among the inter-related elements*“ (Engelbart 1963).

The specific features of hypertext stem from the underlying concepts, which arose from the first attempts to create new systems of text information structuring based on associative thinking natural to human mind rather than on formal-logic thinking. V. Bush's works substantiated the concept of man-oriented information presentation and search and, with time, this view turned out to be contrary to the algocentric approach based on the concept of algorithm as a certain computer-oriented sequence of actions.

Potentialities of using computers for the anthropocentric, creative structuring and textual framing of ideas were developed in the 1960s when hyperception shaped primarily by the television and other electronic images became global. In that period, D. Engelbart and other researchers began to view the electronic space of computer communication as the “*augment knowledge workshop*”, which enabled a person to “*expand the mind*” enhanced the “*IQ of man-machine impact*” thanks to information

⁶ Such characteristic is also a ground for an IH classification.

stored in computers, and promoted “*the production and reproduction of knowledge*”.

The present-day concept of hypertext as a method of technological support for individual creativity at active work with computer (and later Internet) texts⁷ such as editing or commenting which proved crucial for the Web to be implemented, and the term “hypertext” to designate a computer system’s structural unit, was advanced by an American sociologist, philosopher, and pioneer of information technology T. Nelson in early 1960th. In his Xanadu project⁸, he used the ideas of literature as a hyper-system of the interrelated works and computer as an universal system of texts as well as an archive. T. Nelson’s idea, remaining viable to this day, was that the computer environment contains a chain of frames in which the associative relations defined by the author generate the three-dimensional information space, which essentially develops as adequate to the information processing trends and generation of ideas by the human brain. According to T. Nelson’s (1993) conception, hypertext as an information organization system provides for today’s authoring since new knowledge, a new text (a hypertext) is created in conformity with the moves on information searching and processing prescribed by the author.

A hypertext as document expresses the nonlinear structure of ideas created in the process of work with nonlinear documents. The researcher defined hypertext as “*non-sequential writing*”. “Writing” reflects the specificity of a hypertext both as the process of writing and as a new type of text. This definition is not at all contradictory because the concept of hypertext system does not involve the concept of a final document, i.e. a text similar to a linear document recorded on a paper carrier. “Writing” is the process of creation and development of ideas which are the essence of any work and more adequate to the author’s conception, and which, ideally, should be perceived by the reader. T. Nelson proposed transclusion, i.e. a possibility of including some texts or text fragments into other texts and references/links between the parts, as the main tool for creating a hypertext and for working with it. A hypertext implied availability of a virtual document, virtual text as an image on the screen; machine languages turn it into a conventionally verbal written form; and movement from reference to reference was supported by the technical means and a vast virtual information base.

The ideas associated with hypertext triggered the development of such computer systems as HyperWave, Microcosm and WebThing in 1980th. The Web system developed by T. Berners-Lee’s team became the most widespread, because it “*has simplified the data model, has ignored the problems of navigation and integrity of relations. Yet it has made a hypertext popular*” (Smith, 1987). Today hypertext is

⁷ There is also a great number of non-Web hypertext systems. See: Nielsen 1995

⁸ Xanadu is the name of the fairy-tale country from S. T. Coleridge’s poem “Kubla Khan: Or, A Vision in a dream” which is used to romantically emphasize the “fairy-tale” potentialities of a computer hypertext system.

the basic component of the Web as a modern computer network using the state-of-the-art software, HTML (hypertext markup language) in particular.

We should discriminate the concepts of computer hypertext (CH) and Internet hypertext (IH). The former is a form of recording the computer data and work with these within the capabilities of a given computer. The idea of hypertext organization of searching and information processing underpinned the Web software which, using computer hypertext and total linkage of computers helped create the unified computer communication space. The technological and, as a consequence, functional differences are a matter of scale (one computer, its software and capacity versus worldwide unification of computers and global access to any software and any information). CH and IH represent two basically different communication models, i.e. man-to-computer and man-to-computer-to-man. The CH communication model is devoid of the communicative properties offered by the Internet: the environment plays no part in communication modification, and there are no such properties as interactivity, connectivity, sharing common databases and programs, communication optimization, etc. The absence of a co-operation between author and reader, of information multi-dimensionality and impossibility of entering the World Wide Web database are the key differences.

As a computer communication product IH is a technical method for bringing together information of the Internet database by means of a computer; the technical principle of actualization of the associative relations, transitions, and of the unification of documents into a certain system; a method of functioning for the conventionally verbal written communication on the Web. A hypertext may also be defined as a knowledge organization system in computer networks. In fact, all information on the Internet may be defined as a gigantic hypertext.

3. INTERNET HYPERTEXT AS CO-AUTHORSHIP COMMUNICATION

For the linear text's author, transformation of an event/conception into a text traditionally means "*its rendition in the system of some or other language, i.e. its subordination to the earlier defined given structural organization... Being rendered by the linguistic means, it is inevitably transferred to the content plane. Thus, the very fact of an event being transformed into a text increases the latter's degree of organization. Moreover, the system of linguistic relations is inevitably transferred onto interpretation of the real-world relations*" (Lotman 1992). The activity on IH creation also involves work with ideas realized by choice of the nomination means, semantic structure and (in the case of conventionally verbal written text) syntactic structure, stylistic arsenal and actualization (heading, subheading, lead, ending). At the same time, the classical presentation of the process of author's verbal written text production described above only partially correlates with implementation of a general idea of message in the Internet communication system.

A hypertext's features and parameters are specific. An author/producer of information / communication initiates production of a hypertext on the Internet in accordance with his own idea, specific capabilities of a tool (computer) and communication channel (the Internet), then the final hypertext format is shaped in the process of communication by the reader, who de facto becomes a co-author in the final text production.

Reading and perception of a hypertext by the reader/addressee is the activity on reconstruction of the author's hypertext version using references (hyperlinks) to other information sources (texts, multimedia files) included by the author/addresser, and on production of a new text using more references. In other words, to an addressee, a hypertext is authoring a new hypertext. In fact, production and consumption of IH is both authoring and writing and the addressee's authoring may prevail. In the end, the addressee gets, in a sense, his/her own document which indicates the personal preferences and carries the information/message required by this particular addressee, which makes the text significantly more valuable for the addressee. It is also obvious that the reader is extremely loyal to the text he/she personally produced.

It is only logical to refer authorship to the basic parameters of IH: we classify IH as the author's (initial IH) one and the reader's one (final IH) - Shilina, 2007, Ibid. Professional hypertext production starts with determination of a communication goal and target audience, then comes forecasting of variability of text perception by the audience, and a suitable format is chosen. The reader's close following the hypertext author's idea may be interpreted as a demonstration of very high professional qualification of the latter, including the ability to realize the specific communication task.

4. CHARACTERISTICS OF HYPERTEXT AS AUTHOR'S RESPONSIBILITY

IH content is to a large extent determined by the Web's technical characteristics, which is another unique feature of the communication process on the Internet and another IH peculiarity. The author/addresser of the initial hypertext and author/addressee of the final hypertext should have both communication and technical knowledge in order to produce, receive, translate, multiply and consume an adequate text message. These kinds of knowledge are needed in order to understand the specifics of the Internet as an independent subject of communication and in order to produce a high-quality hypertext and multimedia message and to include it into the communication process.

The theoretical and practical postulates of IH formation (<http://www.useit.com>) are based on the parameters of perception of information by the user on the screen. Let us briefly state the main characteristics of the IH formation: content is primary; hypertext is more convenient for the user perception if it's laconic (by 53%), easily browsed (by 47%), carries information rather than advertising (by 27%). As to

content, it is the best when a hypertext is accessible, i.e. the key information can be found quickly; when it is short, i.e. the optimal amount of information can be seen on the screen; when it is well-structured and divided into short paragraphs, with 3-5 paragraphs on the page; when there are subheadings, and content is presented as the “*inverted pyramid*”; when there are visual markers such as clearly defined initial phrases of paragraphs as well as familiar words and concepts; when key words are simple and clear; when there are headings and page titles; when there are hyperlinks underlined in blue. Photo, audio, video, animation and other multimedia elements should complement the text, making it multidimensional. To index information by search engines, words should belong to the so-called semantic core, reflecting the text’s main ideas. To be rated high, the text should be constantly updated. IH is surfed/browsed; the user looks through the text on the screen twice horizontally and then vertically top-to-bottom (the so-called F pattern).

CONCLUSIONS

The communicological approach to IH presented in this study enables us to make a number of generalizations.

– The communication process on the Internet is basically different from the offline communication in the quantitative and qualitative parameters. In particular, the communication participants are virtual and the environment becomes an independent communication subject.

– On the Internet, information is recorded in the hypertext and multimedia formats.

– IH is a special mechanism and a special form of associative producing and obtaining computer hypertext Internet information by its co-authors – producer and addressee; it is a conventionally verbal written text paradigm, created both by the author-sender and by each of his readers/addressees who are co-authors in their own equal right; it is the process of production and it is a rhizomorphic text; it is a singular text and a host of texts; it is a mode of the author’s creative communication with the text and contacts with it of a host of individuals who receive the text.

– Producing, translating, multiplying and consuming information on the Internet is a process of the joint activity of the author/ addresser and reader/addressee, which forms some basically new parameters of textual communication on the Internet. The subject-to-subject communication model implies that users become the content co-authors, which significantly transforms the Internet hypertext parameters.

– Technologies for production and consumption of IH by the author/ addresser and co-author/addressee are important to the formation of text’s conceptual characteristics.

– The communication barriers on the Internet arise at all stages of information generation and consumption and at all communication levels.

We suggest that there is a typology of threats to the communication process, these including software, programming and social communication threats. The problems are caused by the competence-driven digital divide (Shilina 2009), and by the emergence of prosumers as the basic content producers on the Internet. The development of the nonclassical IH fundamentals system is clearly needed in order to categorize IH. Let us denote the IH typology paradigms (see in greater detail: Ibid.) There is no scientific definition for “text type”. What there are, are such terms as text type, text genre, discourse type, etc. The text typology advanced by Russia’s researchers in recent years (Krivonosov 2001, Ponomarev 2001, Bogoyavlenskiy 2004, Ivanova, 2006) has not so far included computer and Internet texts.

We propose to rely on functionality since it is the technological capabilities of Internet resources that determine the essential characteristics and format of hypertexts used in them. Such a classification may be defined as the most general and horizontal. The genre system of hypertexts may be described as vertical. The genre-forming factors of the traditional verbal texts include “*a subject of representation, goal-setting, method of representation, functions and factors of style and language*” (Krivonosov Ibid.).

Both the genre-forming and typological factors of IH determine the technological, i.e. functional parameters of resources and companies for which hypertext is produced, and this is another difference of hypertexts from other forms of information recording. We believe that the Internet text genre may be described as a particular form of hypertext material organization that features commonality of the content, structural, compositional, and stylistic attributes. A blog hypertext, for instance, may be described as conventionally verbal textual, monological and convergent (combined with multimedia); a blog notice may be described as a news genre. A site hypertext, in turn, is multi-genre, for it presents different forms of hypertexts.

In the situation where production of hypertext of any type may involve the participation of any reader/addressee as co-author in his own right, there arises an issue of IH institutionality, which is another classification ground. In our view, this ground applies to the professional mass media author’s hypertexts, which may be lumped together in this category. On the other hand, thanks to the Internet’s unprecedented openness, any text is potentially mass media copy.

The emergence and wide dissemination of a new type of texts on the Internet as a priori media text means building a completely new principles of organization of the text on the Web and professional media: non-linear, multidimensional, multimedia, collaborative, in co-authorship with the active audience, prosumers.

Identified characteristics of hypertext on the Internet change dramatically classical principles of the textology and the theory and practice of mass media as well.

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