

THE MODEL OF VALUE OF A MEDIA PRODUCT

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ABSTRACT:

The aim of the study is to present a theoretical model that describes the value of a media product while presenting a synergy of economic, content, social, cultural and other factors. This synergy brings an expanded perception of the value of a media product not only as a commodifiable and consumable product, but it also enriches the value of a media product with new perspectives and insights. At the same time, the model is applicable to all types of media products (print, audio and audiovisual, online, offline media products). Due to the limited amount of available literature that is directly related to the presented topic and as a result of the impossibility of following a relevant theory that exists, exploratory research (focused on new features) was conducted, which was followed by a qualitative research method – Grounded Theory. The new model of the value of media product that is presented is followed by defining new concepts (these concepts have not been used so far) that are related to media products with a high cultural value – heritage media products (media products focused on the topic of cultural heritage) and total heritage media products (heritage media products that are cultural heritage in themselves).

KEY WORDS:

media products, model of the value of media product, (total) heritage media product, value

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1 Introduction

Through a variety of media products, media present cultural patterns that resonate in a given society and which represent a particular culture. Media products are an important source of knowledge, a presentation of individual creativity and at the same time, they are a reflection and image of cultural patterns resonating or dominating in the society. Media products are part of the media industry the existence of which would not be possible without them. They have a fundamental economic dimension and at the same time, a large social impact as well. Despite this fact, only a few authors have addressed the complex value of media products. Therefore, there is a significant interest in a diverse range of media products – from the most ‘traditional’ (e.g., newspaper articles) to the most recent ones that are published online. Especially at the time when “*most of the processes of the media industries are becoming increasingly digital and are changing the whole framework of media production and distribution*”.¹

¹ RADOŠINSKÁ, J. et al.: The Blockbuster Biopic Bohemian Rhapsody as an Expression of Cinema/Music Synergy. In *Communication Today*, 2023, Vol. 14, No. 1, p. 6.



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Slavka Pitoňáková’s work focuses on connecting the media with selected areas of marketing communication (especially public relations and advertising), as well as the presentation of cultural heritage, science, and research in the media. She is the author of several publications, also contributing to various professional journals and conference proceedings. Moreover, she is a member of organisational teams of conferences/congresses, participating in a range of research projects. She worked on the project Research Centre of the University of Žilina where she coordinated public relations. She was a member of the working group for the preparation of the *Concept of Media Education in the Context of Lifelong Learning* (The Ministry of Culture of the Slovak Republic, 2009). Her focus in the field of pedagogical work is on combining theory with media and marketing practice, as well as on media and film education.

Throughout the history of the media, a large number of media products have been created. Some of these products are of particular value; however, there are also media products whose value is arguable. Each media product has its own relatively easily perceived content, but also its symbolic form (with additional possibilities of interpretation). In general, the value of a product is associated with the notions of quality and imperfect quality. However, an average media consumer is often unable to evaluate the quality in a relevant way. In practice, the consumer's view of a media product is often simply projected into an economic value of the product on the basis of its readership, listenership, viewership, click-through rate, number of likes, etc. As a result, the value of a media product is derived only from its market value, i.e., from its economic benefit. In the practical life of the media, there are ordinary media consumers (who show their interest or a lack of interest in a product), the media market and therefore, the economic principles that determine the 'value' of a media product.

In the present study, we intend to present non-economic aspects of assessing the value of a media product. The prioritisation of economic outcomes is often a critical variable in media environments, which is easily defensible through the emphasis on economic freedom, freedom of enterprise and other factors. However, the argument for freedom should be among other aspects "accompanied by social responsibility and social interest, and they should be in a balanced proportion. By preferring personal freedom, it is fairly straightforward to slip into planes (...) of emptying of values".²

The overall nature of media products, their content and their forms have been conditioned by the technological possibilities of the time and by the specific socio-political situation. In the development of the media, we note that in a relatively short period of time (of approximately 200 years), the media have evolved from the traditional print form to current online media with immense ability to present almost anything in different forms in a short period of time, at any time and from any part of the world. In the media, we find information that provides a comprehensive picture of historical events of communities, nations, countries, the entire world, and at the same time, media also present contemporary perspectives from the point of view of the 'common man'. In contemporary media, we can trace the development of society, of people, and changes in languages across the centuries. The media present and reflect; however, they also shape the culture of society that has the same status as economic, political or legal systems.

This topic related to media products is covered by the area of media production, which has received little attention in research. Research on media production is concerned with how organisations and individuals who produce media content operate. This type of research examines the everyday conditions and processes under which media texts are produced in order to understand why media texts take their particular forms.³ However, Dwyer in his article *A Theory of Media Production* suggests that the studies of media production are less common than studies of audience reception, media content analysis or economic studies of media corporations.⁴ Media production can be characterised at two levels:

1. as an integral and immanent part of the media, involving the purposeful selection and arrangement of individual elements of media content, taking into account both the technology and legislation for their preparation and implementation, their placement in the media, as well as the methods of distribution to target audiences (with the acceptance of their demands and expectations);
2. as a means of making profit (this includes the structures, routine and formal ways of operating and functioning in the media).

In relation to media production, marketing that is aimed at making a particular media product visible cannot be omitted.⁵ At the same time, it is important to emphasise that "media productions more or less reflect the ideological sphere, the hierarchy of professed values, morals, norms, the mental level of the community, and

2 ŠVEC, J.: On the Problems of the Limitation of Individual Freedom in the Context of the History of Selected Authors of Social Liberalism. In *Filozofia*, 2021, Vol. 76, No. 8, p. 634.

3 LEE, D., ZOELLNER, A.: Media Production Research and the Challenge of Normativity. In DEUZE, M., PRENGER, M. (eds.): *Making Media: Production, Practices and Professions*. Amsterdam : Amsterdam University Press, 2018, p. 3.

4 See: DWYER, P. A.: *Theory of Media Production – Book Understanding Media Production*. New York, London : Routledge, 2019.

5 PITOŇÁKOVÁ, S.: *Úvod do štúdia mediálnych produktov*. Žilina : EDIS – vydavateľstvo UNIZA, 2021, p. 138.

are also determined by technical-technological progress. They are the image of cultures in their developmental stages and in historical periods; they can be considered as a historical category".⁶

The term "media product" is understood as a single or repeatedly published whole that is formed at several interrelated levels or as a part of this whole, which is internally organised and hierarchical. A media product is the most noticeable, visible and accessible manifestation of media communication. In a broader context, it is a very diverse set of media 'products' that the media offer to audiences and that audiences seek and accept.⁷ While the media product can be clearly perceived and examined, the background of its click-through rate production is not evident. From this perspective, media products may appear as 'common products' of everyday consumption and they are often perceived and evaluated in this way. In addition, "contemporary discursive practices in the field of media production and the continuous mapping of the mental structures of late modern societies testify to a paradigm shift within media production and media culture. Media production is tailored mentally to suit the human longing for perpetual gaming adventures in a simulated world of fantasy escapes".⁸ According to Bolin, value is seldom discussed in its own right, though it is of utmost importance to our relations with media texts and cultural objects, as we constantly make judgements of various kinds with respect to them.⁹ The 'evaluation' of media products is often superficial, based on the initial sensory perception¹⁰ and on the subsequent evaluation of the first feelings and impressions of the work. Simplistic and stereotypical evaluations of media production (the viewer is not interested in this, there is an insufficient quality in the online environment, the news is of poor quality, the viewer is not interested in a more demanding media production, any person can become an influencer and other aspects) consequently directly and indirectly influence further production of media content. In the traditional media, a large number of examples of poor quality and outright ignorance can be found; however, in the online environment we can find valuable media content that is of high quality and successful as well (e.g., in the Slovak Republic in 2021, a Slovak influencer, a 29-year-old graduate teacher of history and philosophy who founded the channel *dejepis.sk*, was ranked 2nd in the *Kings of the Internet* ranking – she has 162,000 subscribers, there are 13 million views of her videos and her IPI score is 119).¹¹

The main argument in Bolin's publication is that we need to acknowledge these differences between old and new media, but that we also need to acknowledge the principal similarities in the production of value.¹² When the concept of value is used in everyday parlance, it most often refers to economic worth, but also to moral values as well. In relation to media and cultural production, it is most often the former that is presupposed, although at times, especially in relation to specific kinds of controversial content such as pornography or violence, moral aspects are brought forth. However, there are obviously other forms of value involved in media production and consumption.

Furthermore, Bolin argues that value is not constituted by the essence of a thing, but is rather produced in social relations, through negotiations and justifications.¹³ For a more objective approach to the evaluation of media products, it is necessary to consider a number of factors, to recognise the context of their production¹⁴ and, consequently, (in academic and professional settings), to adopt a more comprehensive and unified approach to their assessment. Consequently, the resulting evaluation of the media product is not a result of a stereotypical view but presents a more objective viewpoint.

6 PRAVDOVÁ, H., HUDÍKOVÁ, Z.: Correlations of Culture, Game Principles and Media Productions. In *Communication Today*, 2021, Vol. 12, No. 2, p. 17.

7 JIRÁK, J., KÖPPOVÁ, B.: *Mediá a spoločnosť: Stručný úvod do štúdia médií a mediálnej komunikácie*. Prague : Portál, 2003, p. 119.

8 PRAVDOVÁ, H., HUDÍKOVÁ, Z.: Contemporary Media Culture in the Coordinates of Game Principles. In *Media Literacy and Academic Research*, 2022, Vol. 5, No. 2, p. 72.

9 See: BOLIN, G.: *Value and the Media: Cultural Production and Consumption in Digital Markets*. New York, London : Routledge, 2016.

10 HAMPL, M.: Sensing in Interventionist Discourse. In BELL, G. J., NEMČOKOVÁ, K. (eds.): *From Theory to Practice 2015: Proceedings of the Seventh International Conference on Anglophone Studies*. Zlín : Tomáš Baťa University, 2015, p. 205-206.

11 2021 Kráľ internetu: Kto je top influencer na Slovensku? [online]. [2022-02-12]. Available at: <<https://www.forbes.sk/top-influencer-2021/#dejepisnak>>.

12 Compare to: BOLIN, G.: *Value and the Media: Cultural Production and Consumption in Digital Markets*. New York, London : Routledge, 2016.

13 See: BOLIN, G.: *Value and the Media: Cultural Production and Consumption in Digital Market*. New York, London : Routledge, 2016.

14 HAMPL, M.: The Representation of Social Actors in Conflicting Discourse. In FERENČÍK, M., BEDNÁROVÁ-GIBOVÁ, K. (eds.): *Discourse and Ideology: Studies in Critical Stylistics*. Prešov : Faculty of Arts, University of Prešov, 2016, p. 83.

2 Methods

A few authors have dealt with the topic of the value of a media product in theoretical terms and previous perspectives on the value of a media product have been mainly associated with its economic value. Another problem is the fact that increasingly often, cultural, aesthetic, social and other forms of value are only judged as positive if they contribute to economic value.¹⁵ However, such a view does not take into account other important factors that create the value of a media product, and it is therefore essential to deal with the value of a media product from other perspectives. The aim was to develop a theoretical model that describes the value of a media product in such a way that it is applicable to all types of media products (i.e., print, audio and audiovisual, online, offline media products). At the same time, the model has been developed in such a way as to take into consideration all the factors that create the value of a media product.

The research incentives included the author's previous partial research focused on media presentation of cultural heritage and also the findings that there is little research focused on assessing the value of a media product (also with regard to cultural value). Therefore, it is an area that is not explored and it contains a number of complex issues. The motivation for conducting research was scientific interest and the effort to invoke a form of discussion about the value (not only economic value) of diverse media products, especially in relation to the cultural (or non-cultural, respectively) nature of the media content.

In the first step of our research, we conducted library research with the aim of identifying the current state of the elaboration and description of the topic. Attention was focused on primary sources (such as articles in professional journals, monographs and other sources) and secondary sources (e.g., review publications, textbooks, etc.); also, Web of Science and SCOPUS databases were an important part of the formulation of the theoretical overview.

Despite the high relevance of the topic and despite the fact that the topic offers a wide range of different insights, it has been elaborated at a minimal level and has been addressed by only a few (media) theorists (see Bolin), while e.g., the aim of his book *"is to analyse value; the conditions under which it is produced, how it is phenomenologically perceived and how it functions and influences media production and consumption"*.¹⁶ Partial issues related to the topic have been addressed, e.g., by Hatagalung¹⁷ (in relation to cultural aspects) and authors at the local and national levels partially address this topic as well.

Due to the lack of sources directly related to the topic, the exploratory research (focusing on new phenomena and aimed at familiarising with the problem) was chosen at the beginning of the investigation and in certain parts, descriptive research was also employed. In addition to contextual information, the research was concerned with the research methods and techniques that could be used in more detailed investigations of the topic. In this type of research, we cannot rely on the already existing relevant theory; therefore, it is not possible to establish relevant hypotheses¹⁸ that could/could not be tested in its context and we have assumed the design of a new theory of the value of the media product.

For further and a more detailed exploration of the topic, we have chosen the qualitative method of Grounded Theory (formulated by Glaser and Strauss in 1999),¹⁹ the aim of which is to develop a new theory.

15 Compare to: BOLIN, G.: *Value and the Media: Cultural Production and Consumption in Digital Markets*. New York, London : Routledge, 2016.

16 See also: BOLIN, G.: *Value and the Media: Cultural Production and Consumption in Digital Markets*. New York, London : Routledge, 2016.

17 Remark by author: For example, Hatagalung in the study *Media and Cultural Heritage* discusses the issues of the interconnection between the media and cultural heritage. See: HATAGALUNG, I.: Media and Cultural Heritage. In *Journal Sampurasan: Interdisciplinary Studies for Cultural Heritage*, 2015, Vol. 1, No. 1, p. 1. Note: The topic is partially addressed by selected authors at the local and national level in the Slovak setting, e. g.: HAMAR, J.: *Tradičná a ľudová kultúra v dokumentoch UNESCO*. Bratislava : Slovenské centrum pre tradičnú kultúru, 2007; PITOŇÁKOVÁ, S.: *Metamorfózy prezentácie kultúrneho dedičstva v mediálnom priestore*. [Habilitation Thesis]. Bratislava : Faculty of Mass Media Paneuropean University, 2022; MARČIN, J.: *Folklór v slovenskom televíznom prostredí*. In *9. študentská vedecká konferencia ISMKŠ 2013*. Prešov : Faculty of Arts University of Prešov, 2013, p. 408-414. [online]. [2022-05-12]. Available at: <https://www.pulib.sk/web/kniznica/elpub/dokument/Olostiak6/subor/6_Marcin.pdf>.

18 Compare to: SEDLÁKOVÁ, R.: *Výzkum médií*. Prague : Grada, 2014, p. 74-75.

19 See: GLASER, B., STRAUSS, A.: *Discovery of Grounded Theory: Strategies for Qualitative Research*. New York, London : Routledge, 2017.

Using the procedures of this theory, we have focused on the investigation of the value of media products through the following steps:

- 1) Collecting the relevant data: this process concerned relevant studies, the content of media products, observation and watching discussions in the online environment. An important aspect concerned the data – the data was supposed to provide information about the perception and evaluation of media products from multiple perspectives, such as content, quality (or non-quality) and economic or cultural value, respectively.
- 2) Data analysis: searching for important elements and for the interconnections between them. These elements are related to the value of a media product without predefined categories. This information was then grouped into broader categories.
- 3) Categories: recurring patterns were gradually identified – from these patterns, certain recurring insights into the evaluation of media products could be determined.
- 4) Theory: from the categories, a theory that described underlying factors determining the value of media products was gradually developed.
- 5) Benchmarking: the theory was gradually expanded into new dimensions based on benchmarking up to the saturation point. Based on the available information at this point, the theory could not be expanded further.
- 6) The analysis and interpretation: on the basis of the defined factors of the value of media products, it is possible to conduct an analysis and interpretation of media products.

3 Results

Various types and forms of media products have different values for their authors, consumers and producers. Media products have an impact on society, human thinking and behaviour and consequently, it is important to reflect their genuine value. Each media product has its own value and purpose (there is a noticeable difference, e.g., between entertainment [film production, reality shows, etc.] and information [news, journalism, documentaries, etc.]). However, the value of media products cannot be linked only to their primary focus or to their purpose. Even entertainment media products present certain socially accepted values and attitudes. Media products can influence attitudes and opinions towards a certain topic or towards a group of people. Media products can be a means of disseminating information but also a means of spreading disinformation. In addition, media products have an economic value as commodifiable products. Media products are a source of income for the authors and producers, and they are a basic part of the media market and industry. Although many media products have a high economic value (i.e., they generate profit), this value cannot be automatically understood as a total value of the media product without taking into account the quality of the content, its indispensability and its contribution to the society.

Therefore, we can look at the value of a media product from different perspectives. A consumer may value a product because they find it engaging. The author and producer may value the media product because it generates profit for them. The producer may also value the media product because it has proved its success on the global media market. The evaluation of media products has traditionally been linked to the perspectives of the consumer and producer. The functional, emotional, social and economic value of media products is appreciated and media production (i.e., content and form preferences) is then adapted to this factor. However, there is also a wide scope for issues related to the value and cultural standard of a media product. These standards are related not only to ratings/ readership/ listenership/engagement rates (the number of likes, comments, shares) and they are related not only to economic benefits either. Finally, they are not related to global positioning on the media market. Values related to, e.g., culture (in the narrower sense of cultural identity) are also included.

In certain cases, media products are a valuable means of recording and of disseminating history and culture as well. They can convey information about the cultural heritage of nations in an understandable way and thus, they promote its preservation for future generations. In the theory that has been conceived, we attempt to take this element into consideration.

There are partial possibilities of calculating the value of media products reflecting the economic value of the product (e.g., calculating the value of communication on social networks, calculating the viewership of various content, including advertising through different media forms), our aim is to accept various levels and elements that reflect the complexity of the media content and the resulting value of the media product.

In the following section of the study, we present a proposed theoretical model that describes the value of a media product, introducing a synergy of economic, content, social, cultural and other factors. The synergy of the value of a media product within the cultural context brings an expanded understanding of the media product not only as a commodifiable and consumable product – it also brings new perspectives and possibilities for further investigation and analysis. The proposed model is applicable to all types of media products (in the context of the Core Cultural Industries that include advertising, film, the Internet, music, publishing, television and radio, video and digital games)²⁰ in all currently available media environments (i.e., offline, online).

Within library research focusing on the field of media theory, we have not found a coherent concept that discusses the possibilities of determining the value (in the sense of a quantitative approach) of a media product. Since characterising the value of media products (exclusively economic) on the basis of a subjective evaluation is often considered problematic, we consider it important to develop a concept that would enable assigning a certain position to media products. This position reflects a summative view of the product in terms of the multiple factors that are involved in the formation of its main characteristics and that contribute to its perception in terms of multiple factors. Below we present a proposed model of the value of a media product, the so-called ranking of a media product based on the figures associated with the levels (ranks) of the evaluated factors.

Within the characteristics of media products, we have set the main factors that create the value of a media product. The individual factors of the values of a media product are determined on a scale from 1 to 10 (10 is the highest ranking). In the process of calculating the value, it is possible to enter a point value for each factor and the sum of the points that are assigned characterises the amount of the complex value of the media product (i.e., we do not mean the market value of the product although the market value must be taken into account, given the operation of the media industry and the market). The total score is given by a simple calculation of the points.

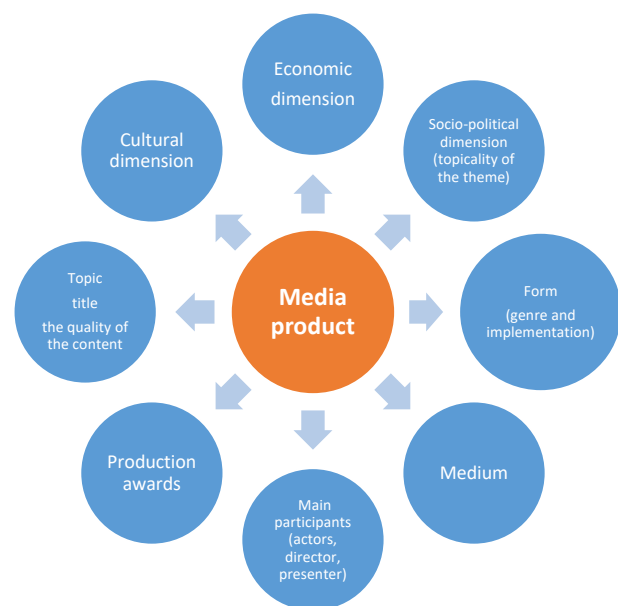


Figure 1: The model of factors that determine the value of a media product

Source: Own processing

20 See: FICHNOVÁ, K.: *Psychology of Creativity for Marketing Communication: Selected Aspects*. Noailles : Association Amitié Franco-Slovaque, 2013.

In order to determine the value of each factor, the essential elements and the additional context related to the factor are taken into consideration:

1. Cultural dimension – moral profile of the product related to the intellectual and material culture of a respective community. This takes into account the link to cultural tradition, the impact on the cultural development of the recipient as well as the degree of imported content (the counterpoints of locality and globalisation).
2. Economic dimension – the economic benefit of the product is taken into consideration and it is linked to the non-/interest of the recipients (elements such as readership, viewership, listenership, website traffic, click-through rate of articles, videos, cinema attendance, etc.).
3. Socio-political dimension – the social and temporal topicality of the theme, the relevance of the information, no/need for the information, in the case of news/journalism/ documentary, the choice of respondents – these features are considered.
4. Theme, title, the quality of text, image and of sound – the choice of the theme in the given temporal, cultural and socio-political context is evaluated; the quality of the caption/headline, title of the work (its originality, creativity, non/manipulative nature, etc.). There are various factors, such as the expression of the author's intention through the text, image and sound and the possibilities of its decoding by the recipient that are taken into consideration – in addition, there are elements such as expressiveness of the implementation, symbolicality of expression and the intelligibility as well.
5. Form (genre and implementation) – this includes the non-/adherence to generic form, original approach to formal implementation, the quality of technical processing, the quality of text (linguistic correctness), visual and sound composition.
6. The producer and awards – the producer's reputation, their previous achievements (or setbacks), and various awards for the work or nominations for awards are taken into consideration.
7. Participants – actors, director, presenter, music and other aspects. The prominence of the main participants is considered (i.e., the celebrity factor, as “celebrity endorsements can generate significant publicity and attention...”²¹ and it is the mechanisms of design, production and distribution of contemporary media products that support the celebritisation process to a great degree),²² the quality of their performance, previous awards of the main participants and their awards in relation to the work under consideration are recognised as well.
8. Medium – the tradition, the respect of the medium, the interest of the recipients in the selected medium.

There are eighty points that constitute the maximum number of points that may be obtained for the evaluation in all categories. The resulting total score allows the media product to be classified into one of four levels of value. Media products that reach the level of the ‘highest value’ are characterised by the originality of their content and form. Other components in the evaluation include the quality of implementation, a considerable interest in the product and these media products are highly recognised and well-known people participate in their implementation.

21 MIKULÁŠ, P., SHELTON, A.: Product Endorsement on Slovak TV: Generation Y's Recall of Celebrity Endorsements and Brands. In *Celebrity Studies*, 2021, Vol. 11, No. 1, p. 1.

22 MIKULÁŠ, P.: *Celebrity v mediálnej a marketingovej komunikácii*. Nitra : Constantine the Philosopher University, 2020, p. 26.

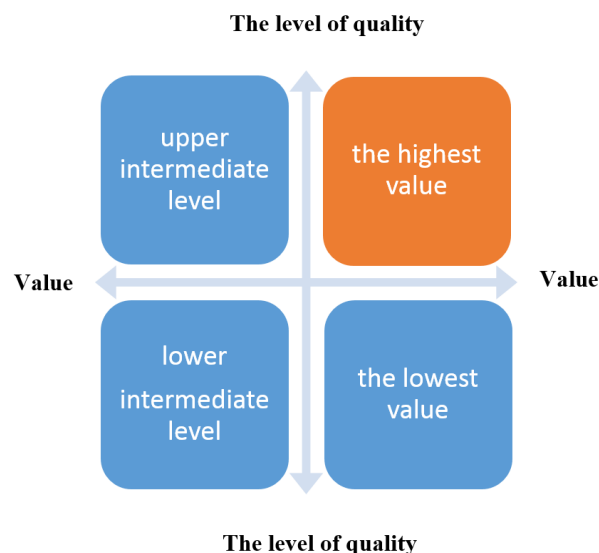


Figure 2: The calculation-based division of media products into quadrants on the basis of the calculation of their value
Source: Own processing

The level of value of a media product depends on a number of factors and in this case, there is an inverse proportionality when products with the highest quality may not have the highest value, which is also applied in a reverse way. The importance of this categorisation lies in the possibility to quantify the value of a media product in a relatively simple way, taking into account multiple factors equally and thus minimising (however, not completely eliminating) the subjective evaluation of the evaluators. In the academic area, it will allow an evaluation of the quality of ‘media products’ in a simpler and more effective way within the broader context of their production, implementation, communication with the recipient and with regards to their market value. This approach can be also helpful in the educational process – in this area, it is necessary to familiarise students with all the parameters that shape the features of a media product and its placement on the media market in a way that guides them to think critically about each factor separately and assign it a certain value (note: the presented model of evaluating the value of media products is considered a proposal that requires further and more detailed elaboration, including its transformation into electronic form).

With regard to the above-mentioned contexts and also with regard to the accentuation of the increased interest in cultural heritage, it can be assumed that media products with an implemented (directly or symbolically) reference to cultural heritage can be distinguished as a separate subgroup of media products with the attribute **heritage media products** with regard to their high social value. In comparison with other media products, heritage media products have an added value through which they communicate the values of cultural heritage. The value of heritage media products is significantly higher in the category of the cultural dimension (however, this does not necessarily imply that it is higher in the overall score). The so-called **total heritage media products** are of particular cultural value – these are media products that represent heritage *eo ipso* (in themselves), such as selected parts of film production.

4 Discussion

Media products are considered the most visible ‘media commodities’ and, therefore, it is appropriate to examine them in a more detailed way. Each media product is created with a certain intention, it has its own content that is expressed in a specific genre, its own target group and its own potential for marketability. Despite the fact that media products are a fundamental and natural basis of the media market that would not

be able to work without media products, there does not exist a unified approach towards their evaluation and classification. The value of media products is often perceived only from a subjective point of view and often only in connection with economic profit.

On the basis of these considerations and of the efforts to analyse the evaluation of media products in a more objective way, we have created a draft of media product ranking. This ranking includes a total of eight factors that reflect the value of media products that cover the entire process of their existence from the creative idea to their commodification.

The model includes the factor of cultural dimension, which has a significantly higher value, e.g., in the case of products focused on the themes of cultural heritage. Media products that have a certain degree of heritage information embedded in them are referred to as **heritage media products** (a new term that has not been used before). Heritage media products that have cultural heritage as their main theme are referred to as **total heritage media products** (again, a new term that has not been used before). We consider the above model a proposal that does not exclude further academic discussion or controversy about the development of a functional model of the value of a media product.

The presented proposal might be beneficial for further research and discussion. In these areas, the model can be further shaped in order to create the most accurate possible evaluation of media products. At the same time, it can be the primary basis for the creation of an electronic model capable of determining the value of a media product in a fast and efficient way. The above-mentioned can be used in further research that is conducted in academia, in the process of education of students in media, in the study fields that are oriented on culture and ethnography and in certain cases, in the commercial sphere in determining the quality and value of a media product.

5 Conclusion

In conclusion, it can be stated that the proposed theoretical model of the evaluation of media products as well as the introduction of new terms, such as heritage media products and total heritage media products can be seen as an opportunity to enrich media theory (with an overlap into media practice) with an expanding view of the media product. This view perceives a media product not only as a carrier of media content in an appropriate form and as a means for profit. The proposed model contributes to the understanding of how media products fit into a social framework that is not only of social nature and also how they contribute to the formation of collective memory and cultural identity. The model broadens our view of selected media products not only as commercial products but also as important parts of cultural heritage that must be protected and preserved for future generations.

The new terms **heritage media products** and **total heritage media products** enable describing and categorising in a more effective way those media products that have a certain added value (the value that is of non-economic nature) and those media products that contribute to the transmission of information about cultural heritage. These concepts provide an opportunity to identify and evaluate media products that could be included into various cultural and educational activities in order to preserve and share them with the public.

The new theoretical model and new concepts thus expand the possibilities of evaluating media products in the context of cultural heritage and they emphasise the fact that media products have a significant role in the creation of our collective memory space and in preserving the connection with our cultural past.

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