



## An In-Depth Evaluation of (Not Only) Mainstream Films of Recent Decades

RADOŠINSKÁ, J., KVETANOVÁ, Z., RUSŇÁKOVÁ, L.: *Globalizovaný filmový priemysel*. Prague: Wolters Kluwer, 2020. 284 p. ISBN 978-80-7598-950-5.

Terézia Rončáková

The three authors offered to both professional audiences and lay film lovers, a corpulent publication aspiring to cover the last decades of world filmmaking. The register of the films has approximately 550 entries. Almost 200 items can be found in the list of used scholarly literature, which illustrates the long-term and deep interest of the authors in the issue.

The book itself includes three key parts: an overview and critical evaluation of directors' personalities, an overview and critical evaluation of actors' personalities, and an overview and analysis of films. These chapters (chapters four, five and seven) take up three-quarters of the work. On the remaining pages, the authors systematically address current issues of film production: the situation of film distribution in cinemas, marketing in the film industry, the ideological side of mainstream Hollywood filmmaking, celebritization, narrative archetypes, genre categorization and hybridization.

The findings presented in these parts are based on practice and provide an insight into the 'kitchen' of film production. Thanks to this, they are interesting and beneficial even for readers less professionally skilled and less acquainted with film. They will learn about the situation of cinemas, the loss of viewers, the competition of TV services led by *Netflix* and the increase in ticket prices. The authors criticise overproduction in the film sector, the financially demanding creation of blockbusters, especially their expensive digital postproduction, the 'trap' of extremely costly marketing campaigns, segmentation of audiences (among which the most reliable target group for film producers are teenage boys), franchising, merchandising, so-called cons (fan meetings), the ubiquitous management of agencies, even what appears to be spontaneous and authentic. So, for example, acting celebrities are often forced to insolently lie in interviews for the media (about filming experiences, stunts, etc.).

In connection with the ideology in the *milieu* of mainstream film, the authors draw attention to (excessive) conservatism in the sexual field, in contrast to the massive depiction of violence. They pay special attention to celebritization and celebrification in the field of the film – interestingly distinguishing these concepts. One of the authors published a special dictionary item on this topic called *Celebritization/Celebrification*.<sup>1</sup> Regarding the content and formal structure of films for the mainstream, the authors try to define a list of archetypal narratives (using the term "social motives" or "social meanings"), touch on genre categorisation, and draw attention to significant hybridization tendencies.

The mentioned main parts of the monograph dedicated to the directors, actors and films, offer both an overview of the most important things that need to be known about film production since the 1970s, as well as the authors' own opinions on it. The authors do not shy away from their own competent evaluation, making judgments about what has succeeded/failed, been managed/missed, utilised/not utilised... As they indirectly point out at the end of the book, they principally build their conclusions on their own viewer experience with individual films, and where, for objective reasons, they have not been able to watch a film on their own (so far), they explicitly declare it. Particularly beneficial is their own categorisation of directors born from about 1930

1 RUSŇÁKOVÁ, L.: Celebritizácia/celebrifikácia. In PRAVDOVÁ, H., RADOŠINSKÁ, J., VIŠŇOVSKÝ, J. (eds.): *Slovník vybraných pojmov z mediálnych štúdií: Kľúčové termíny v súčasnej mediálnej komunikácii*. Trnava: FMK UCM, 2016, p. 30-32.

to five 'generations': 1) the new Hollywood, 2) postmodern cinema, 3) the new generation of the '90s, 4) the personalities of the new millennium, and 5) female directors.

They describe a total of 48 directors, of which 14 are women. In connection with actors and films, they did not find the key to a similar approach, so they decided to present the actors on basis of existing relations between their filmographies or skills and the films chronologically. They work together with 46 actors, paying particular attention to African American and young actors. In the section on films, they analyse 79 films from the last five years (2015 – 2019), to which they add brief mentions of some films from the current year, including *Netflix* projects. In these analytical parts of the publication, the authors want to respond to the insufficient professional reflection of some aspects of film production, while criticising in particular the absence of such reflection in relation to acting art. However, it should be noted that their contribution to this reflection is rather concise, annotated and cursory. The author's challenge for the three creators of the monograph remains a deeper own analysis and synthesis of key phenomena, properties and aspects...

This new comprehensive publication on film mainly concerns the Hollywood mainstream but does not close its eyes even to 'independent' production (the concept is explained in detail by the authors) and non-Western production (especially Indian, Chinese and Korean). At the same time, it reflects on the current 'COVID-19' situation and its effects on the film industry. The author's trio succeeded in a compact work, and it can be said without exaggeration that it will also be useful in a regular domestic library as a source of contemporary general film perspective.

Assoc. Prof. Terézia Rončáková, Ph.D., Faculty of Arts and Letters, Catholic University in Ružomberok, Hrabovská cesta 1, 034 01 Ružomberok, Slovak Republic



## Violence on the Television Screen within the Context of a Unified Labelling System

BRNÍK, A.: *Násilie na televíznej obrazovke v kontexte jednotného systému označovania*. Trnava: FMK UCM, 2020. 91 p. ISBN 978-80-572-0072-7.

Pavel Bielik

The dynamic spread of the Internet and social media closely influences practically every area of social life. Digital media directly or indirectly influence behavioural patterns, attitudes, and the rhythm of everyday activities of individuals and entire social groups. We can observe their influence on cognitive, psychomotor, and affective levels.<sup>1</sup> However, we must not forget the television market, which has been significantly affecting society around the world since the second half of the 20<sup>th</sup> century and which has taken many years to unify the system of control and uniform labelling of contents in individual countries. This fact is also recognised by the author of the monograph – Andrej Brník, who has long been addressing media content, its impacts and influences at The Faculty of Mass Media Communication UCM in Trnava, Slovakia, which can be proven by several of his high-quality contributions to this topic at national and international conferences and other publications he authored or co-authored.<sup>2</sup>

1 *Media Literacy in the Online Environment*. [online]. [2021-02-02]. Available at: <<https://medialnavychova.sk/medialna-gramotnost-v-online-prostredi/>>.

2 See, for example: BRNÍK, A: Protecting Children's Audience from Inappropriate Television Content. In *International Masaryk Conference for Ph.D. Students and Young Researchers: International Scientific Conference Proceedings*. Hradec Králové: Magnanimitas, 2014, p. 2313-2319.

Currently, the role of parents to form their children's abilities to critically reflect and evaluate the quality of media-spread content and to use media selectively is becoming particularly important. Within exercising a selective approach towards media and their products, children must learn to identify valuable media content that positively influences their personal growth, as well as to recognise negative influences of media on their personality. Family has a great impact on the formation of the values and attitudes of children. However, media cause decline in family communication. If we teach children to interpret and use media correctly, media can transform into a good friend of every child. This is one of the issues that media education addresses. Within family media education, it is the formation of the capability of children and youth to critically evaluate media content and discover what is valuable and what enhances their personal growth.

"Television has brought back murder into the home – where it belongs," Brník quotes the British film director Alfred Hitchcock, who became famous for his horror films and unprecedented depictions of violence. His words could be considered exaggerated; however, the author in his new monograph titled *Násilie na televíznej obrazovke v kontexte jednotného systému označovania (Violence on the Television Screen within the Context of Unified Labelling System*, in Slovak only) demonstrates the significance of this topic. He explains, clarifies, and reassesses the basic terms related to television broadcasting, confirming the urgency of the analysed problem, often overlooked by the general public.

The 91-page-long monograph published by the University of Ss. Cyril and Methodius in 2020 is divided into eight different chapters that address the actual unified labelling system, the impacts of media, and television broadcasting and its influence on children. Furthermore, the author also deals with violence and violent media content and ways to protect oneself from that violence. In the introductory part, he places emphasis on the labelling system, defines and explains this issue, and consequently works thoroughly with the legislation concerning the unified labelling system that is governed by *The Act No. 308/2000 Coll. on Broadcasting and Retransmission*.<sup>3</sup> He reminds us that the fifth section of the Act states that the conditions and application of labelling is within the responsibility of *The Council for Broadcasting and Retransmission* and the Act prohibits broadcasters from broadcasting programmes that distort the psychological or moral development of minors. The author supplements the introductory chapter with practical details that have led to changes in the unified labelling system. The introduction that the author has chosen certainly opens up the monograph not only to the professional public and community of pedagogues, but also to the general public.

In the second and third chapter, the author describes impacts of the media and influences of television broadcasting on the child audience.<sup>4</sup> The third chapter could be considered one of the key chapters of the monograph. The author thoroughly analyses who is a child in the context of the media environment; how they are affected by television broadcasting, what is influenced by television, and the ways in which media form values in children and what are the factors that decide who children choose as role models in the media environment – for example, boys favour strong, brave, and physically perfect heroes. Girls, on the other hand, tend to choose pretty, sensitive, and gentle women. However, the influence of each hero on a spectator is individual.<sup>5</sup> It is a well-written part of the book that undoubtedly proves the author's knowledge and enhances the significance and topicality of the monograph. At the same time, Brník does not forget the problem of habitualization<sup>6</sup> related to long-term exposure to emotionally disturbing stimuli that leads to desensitisation.

Equally important and urgent is the chapter analysing violations of the unified labelling system by television broadcasters in Slovakia. As an experienced media researcher, Brník realises that theoretical basis does not always fully work at a practical level, as individual television market subjects, in an attempt to broadcast the purchased (or created) contents, are able to speculate within this system, which has led to

3 *The Act on Broadcasting and Retransmission*. [online]. [2021-02-02]. Available at: <[https://www.sukl.sk/buxus/docs/rozhodnutia/Zakon\\_o\\_vysielani\\_a\\_retransmisii.pdf](https://www.sukl.sk/buxus/docs/rozhodnutia/Zakon_o_vysielani_a_retransmisii.pdf)>.

4 See, for example: KAČINOVA, V.: Media Education in Family. In *Family and Media*. Ružomberok: Catholic University, 2009, p. 378.

5 BRNÍK, A.: *Násilie na televíznej obrazovke v kontexte jednotného systému označovania*. Trnava: FMK UCM, 2020, p. 33.

6 BRNÍK, A.: *Násilie na televíznej obrazovke v kontexte jednotného systému označovania*. Trnava: FMK UCM, 2020, p. 34.

sanctions. Based on the data obtained by *The Council for Broadcasting and Retransmission*, the author states that in 2019, the organisation in question, in administrative proceedings, imposed fines of 113,301 euros in the area of the protection of human dignity and humanity and the issue of protection of minors in television broadcasting. Also interesting are the numbers for the analysed period of 2008 – 2019 that show a sum of fines in the amount of more than 1.5 million euro.<sup>7</sup>

The reviewed monograph could be regarded as a fully-fledged source of information from the area of television, as well as the entire media environment, where recipients regularly encounter inappropriate or violent images, as the author states in the preface: "*We all love our children. We are trying to make their lives as good as possible. We protect them from everything bad, or at least from the evil that is visible. There is, however, evil that many parents underestimate. Many of them forget that big threats also await them at their homes. The thing that many parents control the least is television consumption.*"<sup>8</sup> Therefore, I regard the publication by Andrej Brník as high-quality, important, and thematically urgent for the professional public and, at the same time, I recommend further research of this topic.

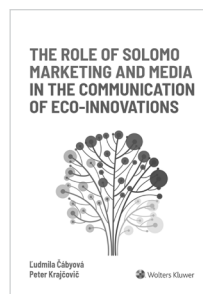
The publication is written in a scientific, but still comprehensible and clear style, thus increasing its potential accessibility to the general public. Therefore, it will undoubtedly be appreciated not only by scholars, experts, teachers, media theorists or university students for its contribution to their studies and final theses from the area of media communication, but also by common recipients that are interested in the topic of violence on the television screens.

*Mgr. Pavel Bielik, Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava, Nám. J. Herdu 2, 917 01 Trnava, Slovak Republic*



7 *Council for Broadcasting and Retransmission, Report on the State of Broadcasting 2008 – 2019*. [online]. Available at: <<http://www.rvr.sk/>>.

8 BRNÍK, A.: *Násilie na televíznej obrazovke v kontexte jednotného systému označovania*. Trnava: FMK UCM, 2020, p. 6.



## The role of SoLoMo Marketing and Media in the Communication of Eco-Innovations

ČÁBYOVÁ, L., KRAJČOVIČ, P.: *The Role of SoLoMo Marketing and Media in the Communication of Eco-Innovations*. Budapest: Wolters Kluwer, 2020. 176 p. ISBN 978-963-295-952-8.

Václav Kupec

Ľudmila Čábyová and Peter Krajčovič, authors of the reviewed monograph, enjoy a certain renown in the field of modern marketing. They both represent the school of thought and expert academic approach that are systematically cultivated at the Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava, Slovakia. The co-author duo has a lot of experience with monographs focused on marketing; moreover, they have already worked together on the book *Mediálny trh a možnosti jeho inovácií* (*The Media Market and the Possibility of Innovations*, in Czech only).<sup>1</sup> Thus, the career path of the two academicians, including their scientific outcomes, predetermines the quality of their latest scholarly work.

The monograph primarily studies the role of marketing and media in the communication of environmental innovations, or so-called eco-innovations. The authors' goal was to provide an overview of the possibilities of using marketing and media in the communication of the above-mentioned eco-innovations or eco-products, and healthy lifestyles.<sup>2</sup> The current stage of development of human society, digitalisation of communication and industry and growing standards of living offer a wide range of possibilities for the application of an eco-innovative approach. In this way, the symbiotic interconnection, primarily that between marketing and the media, represents an inspiring topic worthy of a specialised monograph. How have the monograph's authors tackled the task?

Čábyová and Krajčovič explore the issue at hand in a systematic and thorough way, from the primary analysis to advanced synthesis. They explain the relationships of classical marketing and changes in certain market paradigms, while highlighting the importance of fulfilling consumers' changing needs and lifestyles. They understand the holistic SoLoMo marketing concept as the integration of social media, localisation services and mobile devices. This complex and natural interpretation approach is used also in relation to other thoughts expressed in the reviewed monograph. Therefore, primarily the detailed manner in which the authors explore the topic and effectively broaden marketing stereotypes deserves appreciation.

The focal topic of eco-innovations in the context of marketing and the media is tackled in an attractive way. By no means is this a random research of field-specific theories. The published text uses a clear communication technique. First, it selects target topics in each area, which are subsequently analysed. Meanwhile, the monograph does not limit itself to merely compiling definitions, but presents scientific conclusions of selected theses. These conclusions help readers with navigation in the given field, and create a link between theory and practice. Each chapter, thus, guides readers along a meaningful path of cognition, understanding and argumentation, which helps them understand the relationships in a broad context.

First, the authors define a theoretical framework of the SoLoMo marketing concept as the initial and necessary task for further exploration. In doing this they develop the original theory of Loïc Le Meur.<sup>3</sup> The French entrepreneur and blogger was the first to consider the above-mentioned concept as key for success

1 KRAJČOVIČ, P., ČÁBYOVÁ, L.: *Mediálny trh a možnosti jeho inovácií*. Trnava: FMK UCM, 2016.

2 ČÁBYOVÁ, L., KRAJČOVIČ, P.: *The Role of SoLoMo Marketing and Media in the Communication of Eco-Innovations*. Budapest: Wolters Kluwer Hungary, 2020, p. 6.

3 ČÁBYOVÁ, L., KRAJČOVIČ, P.: *The Role of SoLoMo Marketing and Media in the Communication of Eco-Innovations*. Budapest: Wolters Kluwer Hungary, 2020, p. 11.

in business. A number of other sources are used in the monograph in order to help find subsequent connections and execute approaches to content analysis. The authors devise a definition of the concept, provide a complex view of the topic and complement this with application references to the possible uses of the said concept. It should be noted here that the text is accompanied by a graphic model – an intersection of three sets (So-Lo-Mo).

Čábyová and Krajčovič seamlessly go on to analyse another area focused on eco-innovations, the media and marketing communication. From an interdisciplinary perspective, special attention should be paid to marketing communication since both authors specialise in this field. They add: *“Marketing and marketing communication have a significant impact on the introduction and success of eco-innovations and on changes in consumer behaviour.”*<sup>4</sup> As regards this field, they also reserve substantial space for digital communication, which plays an important societal and business role in today's world of Industry 4.0. The authors also draw attention to the high interactivity and precise measurability of the subject.

Subsequent parts of the reviewed monograph stand out thanks to the original approach to environmental behaviour on the B2B and B2C markets, defining properties of marketing in identical environments and specifics of marketing communication in the field of healthy lifestyles. This is followed by the reflection of environmental topics in the media, including an outline of the current structure of the media market. Here, the authors focus on the possibilities the media have to increase consumer awareness of eco-innovations and environmental topics. As a result, theoretical foundations are linked to concrete examples, and a complete picture of the studied topic emerges.

At the end, the authors discuss the principal subject of the monograph, which focuses on the application of the tools of marketing communication to raise awareness of eco-innovations. And all this in the framework of their own research that is aimed at assessing which types of media companies consider suitable for the promotion of environmental products and services. Also, the communication tools which companies use for the presentation of socially responsible activities are examined. These communication tools also include social media. On the other hand, advertising belongs among one of the least used tools. Examples are given of the use of the tools of marketing communication for the appropriate promotion of eco-innovations.

The monograph gives plenty of space for independent thinking as at the beginning of each part it outlines the applied line of thought. It is for the reader to decide how they will grasp the presented topic. Moreover, the authors succeeded in presenting the studied topic to readers in such a way that is interesting both theoretically and practically. The intelligible style and logical structure are the monograph's additional added value. Its content also reflects the comprehensive approach to the selected instruments. The thinking and argumentation, the composition of the topics and the way in which the monograph is written are testament to the authors' marketing, pedagogical and academic competence.

The scientific monograph *The Role of SoLoMo Marketing and Media in the Communication of Eco-Innovations* was supported by scientific research project VEGA No. 1/0708/18 focused on the aspects of using the SoLoMo marketing concept to increase awareness of eco-innovations. In conclusion, the author of this review would like to express his contentment that activities linked to the above-mentioned societal implications can be used in modern marketing approaches. This has been proven repeatedly by science. To conclude, I am happy to recommend the monograph by Čábyová and Krajčovič to all potential readers.

*PhDr. Ing. Václav Kupec, Ph.D., Faculty of Economics, University of Finance and Administration, Estonská 500, 101 00 Prague, Czech Republic*

4 ČÁBYOVÁ, L., KRAJČOVIČ, P.: *The Role of SoLoMo Marketing and Media in the Communication of Eco-Innovations*. Budapest: Wolters Kluwer Hungary, 2020, p. 48.

# Students Tested Their Skills in Marketing Competition KEMP

Matej Martovič

Faculty of Mass Media Communication UCM in Trnava, in association with the advertising agency *Effectivity* and the company *Tchibo*, have created a competition named KEMP – a creative event presenting marketing projects. University students from all over Slovakia could take part in the contest.

KEMP is a creative competition for university students who want to 'break into' the world of marketing. Each competition has its prize. In this case, it was a prize of 1,000 euros and a possibility to get an internship at the *Effectivity* advertising agency.

Three-member teams of students (including a graphic designer, a copywriter and a content manager) were able to enter the competition. The teams attended two workshops, during which they learned much about the ways a good advertising campaign is created, all thanks to experts from the *Effectivity* advertising agency. They used the knowledge obtained through the workshops to seek solutions to the given assignments.

There were two assignments, the first one from *Effectivity* and the other from *Tchibo*. The students had seven days to complete the given assignments; they had to provide a detailed description of the developed advertising campaigns that would fulfil the assignments. The campaigns themselves were evaluated by a jury composed of two lecturers affiliated with the Faculty of Mass Media Communication, two employees of the *Effectivity* advertising agency and a representative of the company *Tchibo*.

The jury evaluated the individual project assignments, and ten teams were included in the final selection. These teams presented their projects during the live online event 'KEMP – The Finale'. The winning team received a reward of 1,000 euros and the *Effectivity* advertising agency chose one team to intern at their organisation.

