



Ambient Marketing + Case Studies in V4

WOJCIECHOWSKI, L. P.: *Ambient Marketing + Case Studies in V4*. Kraków: Towarzystwo Słowaków w Polsce, 2016. 149 p. ISBN 978-83-7490-953-2.

Katarína Fichnová

Nowadays, the most demanding task marketing professionals face is to find out how to attract their audiences and clients. Conventional marketing communication is in crisis and despite the fact that expenses invested in advertisements are stable, even have been growing in the past years, at least in the countries of the European Union, their efficiency is questionable. Resistance against advertisements, negative attitudes of recipients as well as attempts to avoid commercials are increasing. Researchers perceive this increased 'advertisement fatigue' in all V4 countries. Ordinary forms of promotion and communication lose their effectivity; their perception is, in fact, rather negative (so it often creates negative attitude). Attracting and maintaining the attention of a recipient is hard to achieve and so the ability to persuade him/her to purchase advertised goods is weakened significantly.

Creativity of an advertisement or a communication message is (and always has been) among the most important factors which help to attract attention of a recipient. Even though there are many creative advertising strategies, it seems that today's leading trend is to use so-called "ambient advertisements" which are based on original use of a surrounding 'ad hoc'. Due to the above-mentioned reasons, the monographic work of Łukasz Paweł Wojciechowski dealing with ambient marketing is very up-to-date and his long-time scholarly activity resulting in publishing this type of information for professionals is warmly welcomed. At the same time, it is necessary to state that the topic of ambient marketing in the Central-European context has not been processed in a complex way so far, and so for its specific and innovative focus, this monograph is a unique and original work that presents a synthesizing view on this problem under the specific cultural and economic conditions of V4 countries. This logically structured text written in a well-applied professional language is interesting to read; recipients will become absorbed by it easily.

The author presents detailed information; from providing historical, social and cultural context, through conducting an analysis of the current situation, up to classification and own model synthesizing all available knowledge related to the discussed topic. Application level in the form of case studies and a dictionary defining frames of the relevant theoretical concepts are also included. A reader is able to improve his professional orientation in principles, characteristics, features and specific particularities of the ambient and guerrilla marketing, as well as to get acquainted with their various forms and types. The publication thus offers thorough information about ambient marketing's formation and development (specified in terms of clearly defined phases) and an overview of its efficiency, benefits, relations with other forms of promotion, assessments of its different types on the basis of precisely defined criteria; the author's aim is to point out its true worthiness within the context of other forms of marketing.

I am sure that media and marketing professionals will appreciate the fact that the author presents more detailed explanations and exemplifications of correlation related to ambient marketing's roots in performance art, happening, performance, but mainly land art and site-specific art. Knowledge of these contexts is an important basis for creation and development of any type of ambient marketing – the author's interdisciplinary approach to the discussed topics is therefore much appreciated.

A good reason for reading this monographic work is also presented via original and excellently elaborated classification of different marketing forms and their systematisation in a confluence model of creative

marketing forms synthesized by the author. This model documents the multi-layer nature, multi-dimensionality and diversity of specific types and versions of these forms of marketing, as well as their mutual relations and interferences. The model also brings important innovative shifts in professional reflection on this topic. It is evident that concept of this model is based on understanding the essence and principles of original forms of marketing communication, as well as on deep analyses and rich empirics of the author.

The issue of guerrilla marketing and ambient media is discussed in a complex way and – after previous theoretical conceptualisation – the author also offers case studies from Poland, Slovak Republic, Czech Republic and Hungary. These case studies bring a detailed overview of the most creative works of ambient marketing in the given countries. Their selection, detailed description, explanation and analysis provide expressive enrichment of this theme, so the readers are able to obtain information on practical employment of these marketing principles through particular examples. By including a dictionary of used terms, the author offers a necessary terminological platform and defines terms which are rarely mentioned in existing literature, have been defined only partly or have not been explained sufficiently on a professional level yet. Readers will grasp the specific terminology very quickly and easily.

I would also like to point out formal (graphical) aspects of this monographic work, although this feature is usually not included in scholarly book reviews. However, a reader is enriched also by the publication's formal adjustment; schemes and other visual elements are selected and applied appropriately and in visually interesting forms. It is also important to mention attractive graphical design of the book's cover, which is interconnected with its content in a symbiotic way. And what is even more, exactly in terms of the guerrilla marketing, its principles and original purpose, we can find out in the imprint of this publication that the monograph's author himself is also the author of its graphical design, cover design and other visual parts.

All presented inputs expressly put the monographic work of L. P. Wojciechowski among important, original and inspiring recent works in the field of marketing communication; it contributes to further development of this field significantly. I think that this publication should be a part of a library of each good marketer and professional, every researcher focused on marketing communication and each specialist dealing with creative forms of marketing communication as well.

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Corporate Identity – Key Element of Marketing Communication

HORNÝ, S.: *Praktická učebnice tvorby jednotného firemního stylu*. Praha: Professional Publishing, 2016. 187 p. ISBN 978-80-906594-3-8.

Dušan Pavlů

The contemporary era is primarily characteristic of the arrival of electronic communication; however, some conventional communication standards from the beginning of the 20th century still have their place in the current marketing communication. First and foremost, it is the corporate identity as a set of basic identification elements of a communicating entity used in many different areas of social life.

We could find only a few original Czech titles of specialised literature focused on consistent corporate visual style or corporate identity in this century. So, a new publication of the Professional Publishing written by Stanislav Horný – *Practical Textbook of the Creation of Corporate Identity* – is bound to attract attention.

The book with 187 pages deals with different aspects of the creation and use of corporate identity in terms of marketing communication theory as well as with some topics from the sphere of creative processes of preparation and implementation of this corporate identity.

The book aptly opens with quoting the classic of the Czech design – Ladislav Sutnar: “*A company without a distinctive visual style (corporate identity) is like an individual without personality.*” The author’s professional discussion throughout the entire text proves the truthfulness and necessity of the parallel existence of a real company in its corporate identity, in its corporate design. The topics are presented in four chapters: the first focuses on general background of communication with an accent on company promotion. In my opinion, the author unnecessarily repeats the alphabet of the industry here, while a better idea would be to look at that topic in the Czech and world conditions from the historical point of view. It was exactly L. Sutnar and many other advertising theorists and practitioners who – on the pages of professional journals published between the WWI and WWII (e.g. the titles TYP, ORO and others) – relatively often paid attention to the brand, consistent advertising style and its more general topic framework, i.e. corporate identity.

The second chapter explains the definitions of some essential concepts of corporate identity like, for example, image, culture and corporate culture, corporate visual style and corporate identity. The author’s aim is to systemize corporate identity within culture and organisation structure/chart of an economic entity and he also pays attention to the impact of the national culture on corporate identity. Sadly, the author comes out with no new views, connections or insights. I believe it would be more fruitful and thought-provoking to come out of the concept of V. Svoboda shown in his publication on PR as his approach to these issues was far more complex and, above all, coming out of an established and materialised marketing communication practice.

Next chapters (third and fourth) are looking into the project of corporate identity and manual of graphic standards. The author focuses on topics related to the preparation and materialisation of a whole concept of corporate identity, operations related to its implementation into communication practice of a company and other questions. It is followed by the topic of preparation and materialisation of the corporate manual, which sums up generally known facts.

In my opinion, the general character and summarising form of this text will not satisfy readers in their quest for new information. Many a time would the author state notoriously known facts, which, however, in the textbook format should be delivered in a new style, in new connections with a view combining the theoretical knowledge with that of the contemporary application practice and established reality of graphic designer creative processes. Surprisingly, a publication on graphic information, graphic symbols and graphic condensation or shortcut contains hardly any illustrations. But illustrations could very convincingly document the significance of corporate identity in specific marketing communication practice. And what else is absent: an important – and confirmed by everyday practice, often very heated and controversial – analysis of the relationships between the ordering party (i.e. the client) and the creative sphere, between the marketer and the graphic designer. The marketer on the basis of corporate values and corporate culture formulates the brief for the creative party and so is the connecting link between the ordering party (the client) and the graphic designer. There is no view of the creative party at all when the confrontation of opinions, standpoints, focus and roles of these two performing factors could result in a very three-dimensional picture of circumstances, problems and interpretation of the birth of a new corporate identity or redesign of the existing one. And it is exactly this kind of analysis that could be the source of case studies which always significantly enrich publications of the textbook type.

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Strategies for Media Literacy Development in European Countries

VRABEC, N.: Stratégie rozvoja mediálnej výchovy v európskych krajinách. Trnava : Faculty of Mass Media Communication, University of SS. Cyril and Methodius in Trnava, 2014. 240 p. ISBN 978-80-8105-634-5.

Mária Moravčíková

Today, the issues of media education and media literacy development seen from the theoretical and research perspective hold a relatively stable position in the field of media studies and thus close attention of media researchers. The professionals in this area have succeeded in developing terminological definitions of related terms by means of various researches and theoretical works. The prerequisite for successful adaptation of media education as a tool for media literacy development in practice is to understand, interpret and use them correctly. However, if we want to see this area as a complex, the process of transforming media education into teaching and the process of deliberate improvement of media literacy must be seen in the context of situation not only in Slovakia but also abroad. A good practice example is often the strongest inspiration, the true encouragement of changes leading to improvements in media literacy.

Norbert Vrabec’s monograph titled *Strategies for Media Literacy Development in European Countries* (in Slovak *Stratégia rozvoja mediálnej výchovy v európskych krajinách*) deals with the above-mentioned topics. The author predominantly focuses on the procedures and strategies of media education implementation in the educational systems of the European countries and provides an analytical view on the current conditions of media education implementation. The given issues are discussed in a complex way since the author deals not only with formal but also with informal education. Furthermore, he pays attention to current initiatives, organisations and projects in the area of media education in the European context. The monograph’s intention is not to offer a summarising list of examples but rather, due to the author’s deeply analytical perspective, a tool for the identification of successful examples that could inspire to further activities, initiatives and projects in this area. The publication’s content has been influenced by the author’s rich experience with media education in Slovakia. While working on the monograph Norbert Vrabec also used his experience with foreign projects since he has been participating in several international initiatives and he is a member of numerous foreign committees and organisations aiming to improve media education processes. Besides, he based his publication on the discussion on the latest development in the European-wide expert network *ANR COST: Transforming Audiences, Transforming Societies*. He has acquired valuable and interesting information by participating in the European-wide research project *Public Policies in Media and Information Literacy in Europe: Training and Capacity-Building in the Digital Age* under the auspices of the *Sorbonne Nouvelle University* in Paris.

The selection and processing of conditions in individual countries is not random. Regarding the research procedures, the author uses the method of case studies. In this way he is able to assess the situation in individual countries and provide the reader with specific information focused also on methods and forms of media education application into educational systems of individual countries. The author mentions also the procedures and strategies used in the area of media education that he perceives in the contexts of political and social systems. This is essential in order to understand the issue in a complex way. He deals with developmental aspects of media education, its focus and relations between media literacy and other types of literacy. The conclusions are completed by historical context focused mainly on the most important events that have significantly affected the application of media education in a particular country.

In addition to the description of conditions in individual countries, the author also compares and identifies the most serious problems and deficiencies in the sphere of media education: “*Despite the fact that media*

education is a compulsory cross-cutting theme, the responsibility is more or less left up to the teachers personally interested in the topic and their initiatives. Many colleagues see it as a burden.” (p. 7). Furthermore, Vrabec points out the lack of interest among universities with educational focus; many of them do not categorise the studies of media education as a specialisation or a study programme. As a result, teachers are not qualified and properly trained to teach this subject.

In his publication Vrabec states that the dominant motivation for the implementation of media education into teaching was, in many cases, based on the recommendations and documents adopted by the European Commission, the European Parliament, the Council of Europe, UNESCO, OECD or other international organisations. He does not analyse these documents in detail but focuses on the reactions of individual states on national level instead; not only in the form of changes carried out in school legislation but also by means of various projects and initiatives. In order to conclude the findings focused on the overall situation the author mentions the phenomenon of “cross-cutting themes” that have a relatively short tradition. Thus, Vrabec understands the success of this form of media education application mainly in the context of tools and measures used. Besides legislation the author emphasises the interest and engagement of individual educational institutions and various non-governmental organisations.

In his monograph the author deals with each country separately; the individual countries are classified neither thematically nor geographically, but in alphabetical order. “One of the reasons for the choice of such methodology is the fact that many geographically or culturally related countries show differences in the development and strategies for media education implementation. On the other hand, we can find some very similar concepts, initiatives and problems in countries that are relatively remote from each other and that seemingly do not have much in common.” (p. 7). Regarding the structure and arrangement of the publication, in each chapter the author deals with all levels of formal and informal education in a particular country. The publication includes summarising tables which illustrate a brief and immediate overview of the discussed findings.

Monitoring and analysis of experience from abroad are the basic prerequisites for further development in the area that requires a specific approach also regarding the necessary cooperation of state authorities and smaller regional initiatives. Based on this conclusion the author emphasises the benefits of mutual synergy, common coordination and networking of several authorities participating in the advancement of forms of media literacy improvements. The results of author’s case studies show that the most successful countries with long-term good results have based the system in the area of media education on mutual cooperation. Speaking about the used methods, the author positively assesses the combination of critical thinking development and practical media activities.

In spite of the increasing amount of professional and research literature in the area of media education, there has been no similar publication in Slovakia up to now. However, this fact is not its only benefit. Besides allowing access to relevant procedures and strategies in the area of media education, the author offers the results in a well-arranged online database that is freely accessible to the public at medialnavychova.sk. Another contribution of the monograph is its practical use within further media education development based on the already implemented projects and initiatives that Vrabec follows systematically, not randomly. The analysis of current trends, strengths and weaknesses of individual approaches and good practice examples may help to identify new opportunities in the area of media literacy development in Slovakia.

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Today

Oskár Čepan

(1925 – 1992)

Ladislav Volko

In past times people like him were called polyhistorists. Born in the small village of Cífer and since the young age of three a *Trnavčan*¹ in spirit, he is an honorary citizen of the town of Trnava (also called Slovak Rome or Little Rome). Street in the new Trnava neighbourhood of Kamenný mlyn is named after him. Since the year 1949 he had had only one employer – the Institute of Literary Studies (through all of its shifts and changes) of the Slovak Academy of Sciences in Bratislava. Despite the historical mishaps he rose to be a prominent representative of literary history, theory and criticism, but he also focused on the theory of arts, with special emphasis on the artists of the Soviet avant-garde: Kazimír Malevič, Vladimír Tatlin, Vasilij Kandinský and Sergej Šaršun. He also noticed many exceptional talents in the Slovak visual arts such as Rudolf Fila and Marian Čunderlík. He devoted his time to the issues of film theory and movie production, he drew and painted, but he mostly made collages. His works were presented at exhibitions, and a monograph and even critical reflections were published in relation to his creative activities. His theoretical and historical writings overlap with his artistry. As the author Daniel Hevier wrote: *“Oskár Čepan was able to bring together an exceptional eruditeness with an incredible sense of discipline, the complicated state of data and facts with a methodological purity, objectification with empathy, criticality with affection and a microscopic precision with depth and expansion.”* Not only his previous life achievements in the sphere of arts and humanities were anything but modest, but from the late sixties he also devoted his time to geology at first, then palaeontology and archaeology as well, and he published the results of his studies in scholarly books and journals. His most dazzling discovery was when he found a Roman spa in the city part of Dúbravka in Bratislava as well as patinated tools and flint shards including various rare minerals, as stated in factual literature. *“French science often works with the metaphorical term ‘the archaeology of consciousness’”,* as Milan Šútovec emphasises and continues, *“and that is precisely the term with which we can briefly describe the literary works of Oskár Čepan, which are characterised by a systematic revealing of individual horizons, levels and layers of various literary eras, styles, movements and works with a focus on uncovering not just how they work or, in other words, the paths and roads that the creative human spirit takes during the course of history and how this spirit is shaped with the historical practical aspects, but also how the individual layers of the conglomerate that we call and know as national culture are stored and diversified.”* Many of the inspiring approaches of this author can be used in the contemporary media research as well. The theory of cultural and civilizational spheres just begs to be used. The way how we perceive in general and the uncommon understanding of a crisis as a positive aspect in the development of society can significantly shift our viewpoint and bring about a more complex image. As Oskár Čepan writes in his small book with an interesting fate, which is called *Literárne bagately (Literary Bagatelles, 1970, 1992)*, *“a crisis is a state in which each and every value is destroyed by force but, at the same time, a new unity is formed: a unity of differences.”* *“To reconnoitre the terrain of the literary landscape”* (Daniel Hevier) or, as our case would have it, *to reconnoitre the terrain of the media landscape*, to say it poetically, is a very necessary activity; especially in the present times. A (literary) scholar looks at the facts systematically, meaning that it is necessary for him to isolate and numb them, so that he can bring them back to life in the scope of his theoretical system. And, even books have their stories to tell and along with that the stories of the author, as with Oskár Čepan in our case: the anthology of texts *Tatlinova iniciatíva (Tatlin’s Initiative)* was published at first, but the impression was then forcibly scrapped. *Literárne bagately (Literary Bagatelles,*

1 Note: an inhabitant of the city of Trnava.

Today

1970, 1992) was published as well, but then it was destroyed. However, people managed to save a few copies and I own one of these. Oskár Čepan is the author of four big synthesising works: *Rozklad romantizmu (The Decay of Romanticism, 1965)*, *Próza (Prose, 1935-1945)*, *Kontúry naturizmu (Outlines of Naturism, 1977)*, and *Stimuly realizmu (The Stimuli of Realism, 1984)*. Čepan’s work on Martin Kukučín is also synthesising and highly erudite, even though it is a monograph written by this highly creative individual. As the literary scholar Milan Šútovec writes, each of the works was preceded by an ‘archaeological’ preparation: a great number of deep probes, analyses and critiques, not just literary and historical but also genealogical, typological and poetological as well. He focused on the Russian avant-garde poet Velimír Chlebnikov (1885-1922) but also on our own poet Samo Bohdan Hroboň (1820-1894). The Russian avant-garde inspired him not just literarily but also artistically. He did not distinguish ‘big’ and ‘small’ authors; he drew a line based on how their works contributed to society. Besides many others he also critically inspected the poetic works of *“my own personal Kubínčan”*² and globetrotter by the name of Theo H. Florin (1908-1973) and the female author from the Orava region, Margita Figuli (1909-1995). In the already mentioned work of *Literary Bagatelles* he focuses on many questions that are still being debated nowadays and maybe even more enthusiastically than ever before: notes on the research on the current arts, i.e. on the crisis; the relationship between critique, essay writing and literary sciences; criteria without limitations?; the rhetoric of schematization; and literature between the epicentre and the periphery. Many authors emphasise that Oskár Čepan with his scientific and artistic activities was able to breach the borders of not just literature but science as well, which made him a one-of-a-kind phenomenon. His activities enriched the historical image of the Slovak national culture and even penetrated into the European context. He is inspiring thanks to his scientific, philosophical, ideological and humanistic views. He grew past the restrictions of his period and showed just how important it was to combine society and culture in a much broader sense, and he also emphasised that *“a natural state is the state in which a plural coexistence of different ideological and spiritual movements in culture and society is present”* (M. Šútovec). If only the present-day truth-seekers (be they on the left, right or even in-between) were more aware of this. Oskár Čepan is currently being rediscovered more and more and made present by his broad-scale works. So, there is no surprise that, within the scope of the culture of visual arts, his name is associated with the annual prize-awarding ceremony *Cena Oskára Čepana (The Oskár Čepan Prize)* for young artists who consider themselves as avant-garde modern artists. Even though I am not completely sure if the author himself would agree to use these terms for the works of some of the awarded winners...

2 Note: an inhabitant of the town of Dolný Kubín.

Hana Pravdová

*1960

Ladislav Volko

A media studies Professor. A colleague. Strict. Rigorous. Hard-working. Having a great deal of respect as a lecturer, researcher, scientist or Vice-Dean. She even has a little something extra that gives her and her surroundings an undertone of wit – a sense of humour. In her academic field of media studies she is highly regarded, be it at home or abroad. During her career in the media she has worked on every possible position there is, editorial or managing, and then put her practical skills and theoretical knowledge to good use in scholarly, research and lecturing activities at the Faculty of Mass Media Communication at the UCM in Trnava. Only the ‘initiated’ ones know that she attended the very inspirational Secondary School of Industrial Arts (ŠUPK) in Bratislava; ever since she has been sculpting, painting and drawing. Even the caricatures she has created bear her penmanship. And that is why we have decided to include this profile interview and her artistic works in this issue.

Why caricatures? What brought you to sit down in front of a blank piece of paper and completely devote yourself to them? And why did you stop when you were beginning to blossom?

Caricatures are my own personal way of understanding what is going on around us. It is a path paved with keen observations and strengthened by a mixture of different ingredients such as irony, exaggeration, absurdity or paradox. I try my best to make sure that this combination of observations and ingredients, portrayed and personified in the stylised characters of the protagonists, is brought together with a punchline. Ideally, it should make the readers smile or even laugh out loud. From this viewpoint I differentiate between caricatures – i.e. overexposed ways of depicting individuals – and humorous drawings. I believe that these should have a clearly identifiable punchline that is able to raise a very specific type of emotions. I started making caricatures and humorous drawings at the secondary school. Later, I exhibited them and some were published in various magazines. I don’t think that I stopped when I was beginning ‘to blossom’, even though I don’t present them anymore. I still keep on drawing, but in different situations; even though I sometimes do just simple sketches in a diary or draw some footnotes on the side of or under a text.

What are your frolicsome characters trying to tell us, the ordinary consuming people?

In their own special way, they are confirming the saying of the cultural anthropologist Clifford Geertz that men are animals suspended in webs of meaning they themselves have spun. But, I also add that, especially in today’s Western civilization with its system of values, man it is a very ‘gluttonous’ and greedy animal, strictly suspended in webs of cultural imperatives. People want to consume and experience pleasures in a constantly increasing manner. Man therefore gets easily entangled in a web of different consumable lures. His lifestyle, hedonism, narcissism, craving for an adventure, abundance, a comfortable life, etc. are all expressed in the individual depictions of those ‘frolicsome characters’. I have to confess that I like these prototypes of ‘gluttons with a sanguine character and appearance’. In other words, I am trying to make the aesthetic quality match their form and mentality.

Did you have or do you still have any role models or sources of inspiration?

I have always been fascinated by the drawings and cartoons of the Czech artist and caricaturist Adolf Born. His famous characters from the cartoon Mach a Šebestová or adorable figures with clearly identifiable roles in society were very distinctive, well thought out and, at the same time, abstracted to their utmost limits. Their

simplicity and stylistic refinement were very close to pure perfection; their one-of-a-kind penmanship and the way they emitted that special thing that was so unique, their poetic appeal, all of these were there just to show what a genius their creator was. The drawings by Adolf Born were, and still are, a great source of inspiration for me, especially when it comes to looking for one’s own way of expressing and discovering the personal aesthetics of the image of caricatures.

What can caricatures do against the majority?

Caricatures and humorous drawings can do a great deal. They serve as a kind of humorous-comical mirror reflecting the weaknesses of everyday people; the stupidity, sleaziness and amoral behaviour of politicians and so-called celebrities. Not everyone who is in some way depicted in visual humour will be moved by it. People have a defence mechanism against criticism. They pretend that such a thing doesn’t even exist or they deflect it onto someone else. On the other hand, it is undeniable that visual humour has a great potential when it comes to education and even provoking and shocking others and, thanks to the humour and laughter, it opens people’s eyes and makes them think. I believe that, in many ways, this is a very effective tool if you want to get the cerebral cortex up to speed; far more effective compared to the populist talk of politicians or the complicated, biased and weak arguments of the publicly appearing commentators.

What is more strenuous: making a caricature or compiling a scholarly study on media culture and digital games?

If we are talking about the amount of time it takes to make a drawing or to write a study, then the difference is incomparable. Some days you can write one page of a scientific study in a pretty short amount of time – ‘just’ three days; sometimes it can take a week. It depends on different factors like how complicated the given topic is, what kinds of goals are pursued, the methods used, the history of the research on the given topic, etc. Visual humour is a result of an individual way of thinking about what is going on around me, what I read, how I evaluate it, and what I observe. Even during something as ordinary as a trip to the supermarket, while watching the news or in terms of mundane everyday communications. This way of thinking leads to discovering the comicality of a situation, to capturing the moment of shock, i.e. to a reflection of the world that is typical for visual humour. However, both approaches (the scientific and the humorous) require a lot of inspiration, knowledge, and a great deal of focus, logical thinking and imagination. From this perspective they are equally ‘strenuous’. I have to confess that, after all those years of engaging in both of these activities, writing scientific studies and drawing, they now coexist within me in a rare kind of symbiosis.

Do you have a motto that you abide by while at home, during your gardening, while at the Faculty or while walking among the general public? Would you tell us?

I try to abide by two mottos. I am inspired by the first one of them thanks to our national heroes that kept on saying “to spend less and create more”. However, I’ve changed it a little bit: “First of all I want to create something new and then, if possible, also consume something else” (in such a way that I won’t have a headache or a stomach-ache the next day). The second motto is more pragmatic and it goes like this: “Never tell people what you don’t want them to tell you.” However, there are still situations when I just have to tell them.

When is your next exhibition due? Will you be displaying caricatures, photographs or do you have some kind of a surprise in stall for us?

Honestly, gathering drawings for an exhibition or even organising one is not something I want to do anymore and I don’t even have the time for it. But, I will tell you that I have been preparing drawings and texts, which should be published in a scholarly publication in the form of a comic strip. That kind of a book would be funny and hopefully engaging enough to inspire the readers to be more in touch with media studies and also to clarify the evolution of media studies with a focus on the phenomena of mass and media culture. I don’t want to say more because I am superstitious and I don’t want to ‘jinx’ it.