

PARADIGMATIC REFLECTIONS ON MEDIA, CULTURE AND PUBLIC RELATIONS

PARADIGMATSKA PROMIŠLJANJA O KULTURI MEDIJA I ODNOSIMA S JAVNOSTIMA

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Abstract

The paper reports on some of the research results and achievements on international scientific projects: "Croatian media communication in a convergent environment" (Faculty of Graphic Arts, University of Zagreb, Zagreb, Croatia) and "Strategic Communication Management" (Alma Mater Europaea - EASA, Maribor, Slovenia). The aim of this research work is a paradigmatic presentation and publication of separately selected thematic media research paradigms in a systematic paradigmatic communication chain that affirms culture, media and public relations (Case study: "Media, Culture and Public Relations" (2012-2020)). The paper uses qualitative and quantitative paradigmatic ontological, epistemological, axiological, rhetorical and communication research methodology. Project paradigmatic research was conducted in the time limits from 2012 to 2020. The obtained research results and conducted communication analysis of the essence and form of media communication culture and public relations is a new paradigmatic scientific contribution to the culture of media communication and the advancement of the role and function of public relations in the new inclusive information society.

Sažetak

U radu se izvješćuje o dijelu istraživačkih rezultata i postignuća na međunarodnim znanstvenim projektima: „Hrvatska medijska komunikacija u konvergentnom okruženju“ (Grafički fakultet Sveučilišta u Zagrebu, Zagreb, Hrvatska) i „Strateški komunikacijski management“ (Alma Mater Europaea – EASA, Maribor, Slovenija). Cilj ovog istraživačkog rada je paradigmatska prezentacija i publiciranje zasebno odabranih tematskih medijskih istraživačkih paradigmi u jedan sustavni paradigmatski komunikacijski lanac koji afirmira kulturu, medije i odnose s javnostima (Case study: „Media, Culture and Public Relations“ (2012.- 2020.)). U radu je korištena kvalitativna i kvantitativna paradigmatska ontološka, epistemološka, aksiološka, retorička i komunikološka istraživačka metodologija. Projektno paradigmatsko istraživanje je provedeno u vremenskim istraživačkim granicama od 2012. do 2020. godine. Dobiveni istraživački rezultati i provedena komunikološka analiza suštine i oblika kulture medijske komunikacije i odnosa s javnostima je novi paradigmatski znanstveni doprinos kulturi medijske komunikacije i unapređenju uloge i funkcije odnosa s javnostima u novom inkluzivnom informacijskom društvu.

1. Problem approach

Communicological logic cannot help any communicative researcher in advance to truly discover and understand methodological principles, research methods and techniques that paradigmatically reflect on the developmental future of media culture and public relations. Research communication logic can often help us to effectively avoid deliberate misconceptions, which we come to cognitively in the communication process of explication of paradigmatic thought frames, experiences, experiential communication fields and logical proposals for improving media, culture and public relations. We can argue that no communicative claim is ever absolute. Media culture and public relations is a logically systematic public argumentative dialogue in which each individual consciously or unconsciously, rationally or irrationally makes media discoveries and new paradigmatic cognitive thinking frameworks about developmental relations and communication with the public. To understand communicative paradigmatic considerations it is necessary to understand what is the essence of each paradigm?

Paradigm (Greek *paradeigma* - to show) is a paradigmatic pattern, model, (B. Klaić, 3: 928) of logical scientific thinking at all levels of global, regional, national and local communication culture. Every communication thinking begins with the selection of a research problem, that is, a communication paradigm. Each chosen paradigm helps us to illuminate our and the social environment. The paradigmatic approach is a systematic theoretical and methodological selection of an adequate thinking optimal communication method in the field of media, culture and public relations. New paradigmatic cognitive frameworks are always closely related to the general communication principles of logical argumentation. Thoughtful new communicative paradigms are always based on proving a personal thesis in a direct or indirect way. Paradigmatic reasoning is a continuous scientific dialogue of proving or refuting set scientific paradigmatic hypotheses. The targeted

communicative paradigms presented in this paper are thoughtful and warning new insights and knowledge in order to regulate work, life and crap in the scientific field of media culture and public relations. New thoughtful communicative paradigms confirm the well-known F. Bacon's maxim (M. Plenković, 4:52)... knowledge is power: "tantum possumus, quantum scimus" and vice versa: "tantum scimus, quantum possumus" (we know as much as we can). F. Bacon's visionary maxim opens a communicative space for new thoughtful theoretical correlation paradigms that widely introduce us to the paradigmatic definition of what is "cultural industry and media production" in the field of media culture and public relations.

2. Theoretical framework for understanding media culture and public relations

There are about 300 hundred different theoretical framework definitions of culture. For the purposes of this paper, we conceptually define that "culture (lat. *Cultura*; culture; die *Kultur*) is the name for all human material, social and spiritual creations within a society, in a certain space and time, which arose in the process of collective action of people throughout history in different natural circumstances" (I. Cifrić, 2: 124 -125). Paradigmatically, culture can be viewed, not only as a culture of media and public relations, but as separate and distinct cultural paradigms: Culture of peace; Dissident culture; Culture of death; Anthropological culture; Ecological culture; Cultural entropy; Cultural ecumenism; Cultural homogenization; Culture of diversity; Literacy culture; IT technology culture; Mobile communications culture; Visual culture; Film culture; ..etc. In paradigmatic reflection and structuring of new logical communicative proposals of different cultural expressions, in order to establish a new dialogic paradigm of media culture and public relations, it is necessary to analyze the basic paradigmatic communicative laws. Public dialogical communication is the safest way for man and a signpost to a culture of truth. Man's maxim "fiat veritas pereat mundus" is a true paradigmatic guide in thinking about the true culture of public communication (media and public relations). Media communication and public relations thus become

councilors and seekers of truth. In this sense, it is necessary to take into account theoretical communicative principles in creating new communicative paradigms: objectivity, appropriateness, speed (ie timeliness), attractiveness and engagement. Objectivity becomes a fundamental principle and skill of disclosing, structuring information in order to publicly disseminate media and public messages. The principle of adequacy becomes a distinct democratic principle of the culture of media and public communication. The speed, ie timeliness, of media messages implies the logical structuring of the media on the basis of comparative media advantages (radio is the fastest medium, television the most impressive medium, newspapers are a medium with permanent media content). The mobile industry and social networks in correlation with new IT technologies have fundamentally altered the comparative traditional media comparative advantages. The principle of attractiveness (interestingness of media and public messages) is structured in the media in new communicative paradigmatic expressions as a motivational attractive factor of influential media and public communication. Engagement as a paradigmatic media and public principle refers to the ethical dimension of media and public messages. Under the influence of new IT technologies, the mobile and digital industries are structuring new paradigmatic theoretical guidelines for establishing an optimal, purposeful and rational culture of media and public communication.

3. Applied methodology

Because communicologists, in numerous communication studies, always from the beginning, explain and try to answer the continuous problematic communication question: "Are the media a mirror of real events or are they transformers of reality from the aspect of media culture and public relations?", this communication research methodologically begins with selection of research problem and adequate research communication paradigm. The methodological research concept is focused on paradigmatic thinking of new forms of media communication culture and public relations. For the purposes of

this paper, selective research thematic paradigms have been selected that are qualitatively and quantitatively methodologically harmonized with recent communicative theory and practice. The research methodology and selected research methods are content-oriented to the communicative function and structure of the culture of public communication from the aspect of media communication and public relations. The applied methodology also included a study of relevant methodological and recent literature. The aim of this research is the paradigmatic presentation and publication of separately selected thematic media research paradigms in a systematic paradigmatic communication chain that affirms culture, media and public relations (Case study: "Media, Culture and Public Relations" (2012-2020)). The task of the research is targeted communicative synthetic thinking and connecting modern communicative theory and practice of public communication with the conducted comparative empirical research results on scientific projects: "Croatian Media Communication in a Convergent Environment" (Faculty of Graphic Arts, University of Zagreb, Zagreb, Croatia) and "Strategic communication management", (Alma Mater Europaea - EASA, Maribor, Slovenia). In the communicological methodological point of view (K.T.Turabian, 5: 3-49) qualitative and quantitative paradigmatic ontological, epistemological, axiological, rhetorical and communicative research methodology was used. The study was conducted within the time limits of research from 2012 to 2020. The paper presents thematic communication paradigms which, as a result of conducted project research, are thematically published in abbreviated form in the form of propaedeutic editorials in the scientific journal "Media, Culture and Public Relations" in (Media cult.public.relat. Vol. 3 -11 (2012. - 2020).

4. Culture of media communication and public relations

4.1 Media, culture and public relations (2002. – 2012.)

Marking the 10th anniversary (2002.- 2012.) of the journal "Media, Culture and Public Relations", editor in chief, in this occasional editorial, wants to invite the wider scientific and academic experts to publish the results of their scientific and technical achievements, at the pages of our scientific journal. "Media, Culture and Public Relations" is a scientific journal that publishes interdisciplinary and multidisciplinary work in the scientific field of humanities and social sciences. The current journal editorial strategy was based on the excellent selection of the best scientific and technical papers that promote professional quality of European interdisciplinary scientific discourse about media, culture and public relations in the scientific field of humanities and social sciences. The journal publishes peer-reviewed and scientifically categorized original scientific papers, preliminary communications, review papers, presentations from conferences, technical papers, reports, reviews, recommendations and scientific news in Croatian and English. The strategic orientation of the editorial board, at the beginning of the second editorial decade, is the continuity of scientific excellence in selecting papers for publication which, by their excellence of content and methodological approach, aspire to high international scientific recognition in referent indexed international databases. An editorial program envisages special edition titled "Media, cult.public relat. - Separati Speciale" with the possibility of multilingual publishing in Croatian, English, German, Slovenian and Hungarian. Social control of editorial, financial and distribution policies is done by: "Croatian Communication Association", "MediaNet & Presscut" and "Alma Mater Europea." The technology of receiving and publishing papers begins with delivering paper and non-binding proposal for eventual scientific categorization of the proposed work. After the international review process and reviewers scientific categorization, editorial board makes the final decision on publication of the proposed work. Editorial Board is aware that each and every time and new epoch of scientific development, as well as this one (information, communication and media), has its culture, its media, its scientists, its scientific production and professional and technical communication which is presented

and promoted in relevant scientific journals. Thus, the journal "Media, Culture and Public Relations" (as relevant journal for media, culture and public relations) aspires to present, with editorial strategy, croatian, regional and global scientific production about media, culture and public relations in the field of humanities and social sciences to broader scientific and professional community. In these current times of croatian accession to the European Union, editorial board wants to promote the total croatian scientific production as well as scientific competition in the field of media, culture and public relations. For these reasons, the journal was conceived as an incentive media, cultural and communicative incubator for production of new knowledge and skills in media and public relations. With total number of published scientific production, editorial board wants to encourage sublimated interdisciplinary scientific communication and media communication in the field of humanities and social sciences. With planned editorial policy, we are opening up new opportunities for full participation of our scientists and experts in media and public relations, in open European Union programs for science, research and media. The Editorial Board will encourage the production of those authoring scientific papers that promote European scientific ideas about culture, education, media and public relations in the Member States of the European Union. At the end of the first decade and the beginning of the second decade of work and activities of the scientific journal "Media, Culture and Public Relations," with selected and published papers, we want to contribute to the preservation of national cultures of small nations and small countries. The Editorial board will promote Croatian national culture and full scientific sovereignty in shaping Croatian science policy within the European Union. Special editorial attention will be focused on the operational implementation of media and cultural policy of the European Union, which advocates for national and regional cultural diversity, cultural and media heritage, national media production and public relations. Editorial board will actively participate in organizing several international conferences in the framework of the European thematic program "Culture" (2007. – 2013.), in order to promote

the mobility of our scientists in the relevant institutions for culture and media, and lifelong e-learning and public relations. With publication of scientific papers of prominent European scientists in our journal, we want to proclaim a joint initiative to participate in scientific, cultural and media programs of the European Union. We wish that the journal "Media, Culture and Public Relations" at the beginning of its second decade, becomes a regional reference journal for media, culture and public relations. Also, we wish that our journal, with published quality papers, will become a bridge of understanding and communication between scholars and practitioners of communication at all levels of global, regional, national and local scientific communication. We thank to all previous authors and collaborators of the scientific journal "Media, Culture and Public Relations" for their critical and scholarly contribution to rethinking our and the future of European media culture and contemporary theory and practice of public relations.

4.2 Media, journalism and European Union

Every great historical epoch was a unique social, humanistic, economic, artistic, religious, scientific, cultural, technological, media and journalism integrated whole, which has created a new spiritual, communicational, media and journalistic worldview (Weltanschauung). The European Union (EU), as a major new historical cultural, political, economic and developmental epoch, which has with an international agreement between the Member States and the EU, established new terms of communication behavior in accordance with the rules of the European Union in order to promote new media and journalistic viewpoint in the new information and media society. Within this overall spiritual, media and journalistic oversight a special sound systems for public communication has developed, in which are significant the media, public communication and journalism. Even the ancient Romans formulate a criterion what can be marked as public - "Tres faciunt collegium (three make public)" - which is the lowest boundary for the public. By historical development of the technology, media and reach of the

communication act (strong development of new information and media technologies), weight (volume) of the public media has increased. During print communication (newspapers, books and publications) volume of influential media communications reached masses of citizens who were exposed to a single print information source. This formed the public information system (communication, message delivery), which, unfortunately, kept up to this date. The main characteristic of public information system is a division of the society on a minority which governs the media that structure information, on the one hand, and the great mass of people who read, listen to or watch mediated information, as recipients, on the other hand. General characteristics of this public information system is making a general standardization of public information, one-way flow of information processing, a division of citizens to communicators and recipients and a small degree of media and journalistic argument. Rightly, such information process is called public information system in which journalism experts from the ruling classes and political parties, communicated ready information to citizens as a desirable and condensation will of the ruler (the ruling elites and political parties). In such system dominates a rhetorical monologue by the mass media as a form of one-way dissemination of information. Since the development of new electronic media (radio and television) allows the active involvement of citizens in the public media discussion, it is quite understandable that under the influence of new ICT technologies, as well as the change of the political philosophy of communication changes the system of public information in the system of public communication. In the new system of public communication, a new media technology of journalism is developing, as the first level of description of the world and life, which turns into a new, higher level of analytical and communication media discourse. New media journalistic discourse reveals citizens causes, motives and reasons of the social dynamics that promotes a new "participatory-democratic media dialog model of journalism" which is based on the autonomy and independence of the media from political, party, economic,

military or technological-economic impact. In this atmosphere for communication in the process of accession and the entry of new countries into the European Union (EU), we can analyze the historical, journalistic, political and economic conditions of construction and operation of media and journalism in the past two decades (1992. -2012.). Each new communication era always starts from the basic assumption that any hypothetical new media pluralistic society promotes dialogue journalism and maximum freedom of journalists to the full personal responsibility of all participants in the process of public communication (journalists, citizens, media owners and politicians). Analyzing Croatian journalism and the media in the past two decades (1992 to 2012), in the process of Croatian accession to the European Union (EU), it is clear that our journalism and the media adopted European media, ownership, market and political standards, and new media and ICT achievement. In this complex and arduous European communication process, the transition from the old system of public information in the new system of dialog and public communication, agreement on Croatian accession to the European Union (EU) set the required legal and media conditions for the realization of Croatian membership in the European Union (EU). Croatia in this respect has met all the requirements of a particular negotiation of 10 chapter related to the "Information Society and Media". Thus, Croatia, aligning our European media legislation in the field of electronic communications, received a modern European legislative framework which encourages media competition and the development of new media markets with a focus on the interests of end-users (citizens) in the media market of mobile and fixed networks. Adoption of the European Union legislation also promotes the development of modern media and communication services (electronic signature, electronic commerce and communications services and broadband Internet access). In full historical European media and journalistic ecstasy in communication scientists (journalism and media scholars) and journalists practitioners two decades ago (1992) argued for

full economic, political, media and pluralist democratic conception of journalism that the media widely promoted in the phrase "Journalism and Europe 92". We can say that the Croatian journalism and the media in the past two decades, its European path of joining the European Union (EU) based on ten synthetic communicational, technological, economic, political, media and journalistic hypothetical assumptions, which are: (1) Systematic transition from the model of public information to public dialog communication, (2) Croatian journalism and the media rid of old media and journalistic policies (top-down) and party and proprietary effects, (3) Establishment of a new model of media communication, with pluralistic civil dialogue paradigm of democratic journalism, (4) how to establish a clear and transparent ownership relations in the media (and the ownership structure of media ownership concentration), (5) Insisting on a clear political and journalistic commitment to public radio, public television and transparent media services, (6) Establishment of new forms and models of systematic training of journalists for the application and use of new ICT technologies in journalism (Internet, Social Networks, Facebook, Twitter, YouTube, Broadcast, LinkedIn and other new media), (7) Systematically creating the conditions for a new pluralistic, democratic, autonomous and free journalism ("eye and ear of all citizens") and not the organ of special interest groups and political parties, (8) Alignment of media law and journalistic ethics with the European standards in the field of electronic media, journalism and public communication; (9) Preserving the media, journalists and civil liberties (freedom of expression of public opinion and public attitudes compliant), and (10) Media and Journalists' respect for human rights and religious freedom (media law, media ethics, tolerance, civic and journalistic freedom). In accordance with the rules of the European Union in particular is regulated in the sphere of electronic media communications, mobile telephony, the implementation of a unified European emergency call number (112), regulation of media rules on the length of commercials (message) on public television, the rules for the promotion of European cultural

heritage and broadcasting films from the overall European audiovisual productions. In particular, in accordance with the development of information society and media, we have regulated sphere of new electronic media technologies and electronic commerce. Creation of the appropriate basic legal framework that enables electronic signing and exchange of valid electronic media contracts in their daily operations. We conclude that the Republic of Croatia in the last two decades is developing media and journalism in a positive atmosphere addressed in the phrase "Media, Journalism and the European Union" (Past, Present and Future). The media and the future of Croatian journalists in the European Union (EU) has already started and its full communicative value, according to the provisions of the Croatian accession to the European Union (EU), Croatia is expected at historical date of July 1st, 2013 (provided that all Member States of the European Union (EU) and the Republic of Croatia to then execute ratification in accordance with their respective constitutional requirements). Media and journalistic challenge, as we see, great, and we hope that Croatian journalism and our media to be more progressive in terms of searching, implementation, evaluation, control and full affirmation of freedom of the media for promoting true civil and national values that affirm the media and Journalists pluralist democracy. The set of media and journalism pluralistic and democratic dialogue goals is only possible to achieve with Croatian membership in the family of the member states of the European Union (EU).

4.3 Graphic communication and mysterious world of visual communication

I'm thinking of the great jubilee of Graphic School in Zagreb, 120th anniversary of its existence, generations of graphics experts that created the school as a token of developing the printed word, and I conclude – without graphic school and without graphic experts there would not be information, newspapers, books, schooling, learning, systematic knowledge, neither the substrate width for creation of the Croatian intelligence, intellectuals from all

scientific, artistic and practical - applied active living areas. Tradition of Graphic school in Zagreb, resembles the equally long tradition of printed books in Croatia, the tradition of newspapers and development of journalism in Croatia, the first daily newspaper with sections in Zagreb, the famous Pozor, later called Obzor, named after foreign policy section Horizon in the world, which started on 1st October 1860. with continuous print until 12th April 1941 - a record of communicative life of daily newspaper in the Croatian journalism. Marking the 120th anniversary of the Graphic school in Zagreb (1894 -2014), I want to remind the printing and communications public, scientists, professors and students on the past twelve decades of successful operation and action of the leading regional graphic school, which promotes graphic communication at all levels of communication (locally, nationally, regionally and globally). In the program, pedagogy and communicational terms Graphic School in Zagreb, inspired and guided by wisdom, marked the new millennium transition period that increasingly define the new forms and techniques of graphic communication, information, and processes new information and media technologies. Development of education and dissemination of graphic education has created a high level of nourished spirit of the population, from patriotic to active duty in the series created and developed professions, the abundant variety of trades and crafts by which Zagreb was known throughout the Austro - Hungarian monarchy, and many entrepreneurs from Vienna, Prague ... Bratislava, who arrived in Zagreb with orders of numerous types of crafts and graphic works for the needs of their projects. Vocational school, high school, college, especially since the establishment of the University of Zagreb, on 19th October 1874 were resting on the books that no major yield without graphics experts could not even imagine. The old communicative motivating message to young people "the book is knowledge, the book is power and learn children day and night" with message to generations of students in their efforts to be a better and more successful professionals in their work and daily life and the graphical environment. In Zagreb, began

airing the first radio - station , on 15th of May 1926, and the television started also in Zagreb on 15th of May 1956, and valuable graphics experts helped with their applied knowledge to newsrooms and journalists. When we summarily recall the past anniversaries and as an expression of tradition and a source of inspiration for the pride and tradition of offering the best ways for a new wave of development of what our country has a high-quality, influential and vibrant valuable tradition, particular care to think of fundamental importance of Graphic school in Zagreb and trained graphic artists, for all kinds of directions and the written word as a special kind of stimulus dynamics in communication today, as yesterday, and especially on behalf of all a better quality, the expected upward path - tomorrow! Education for graphic experts "Today" and for "Tomorrow" is a new communications and media thoughts for evaluation of new facilities that direct the development of a new graphical education which comes in exponential expansion of the communication network of Internet citizens. New media and social networks (Internet, Social Network, Facebook, Twitter, YouTube, Broadcast, Most Popular, Sports, Entertainment, LinkedIn, ...) direct young graphic artists to upcoming new information and communication time during a media convergence and digitalisation that allows graphical communication "all, with everyone, fully and personally responsible". Before us is now developing a new world of graphic communication, new media and social networks that, we wanted to or not, create a new communicative graphic order that affirms the new worlds of education in the field of graphic communication. In this graphic and communicative process, there is a hidden graphic emancipatory way of development of graphic communication that promotes communication maxim "Pro Optima Communication (for best communication)." Modern communication scientists today's graphical time mark as time communication threshold of man's human visual systems , which must be overcome, leaving the old technological errors and failures, and step into a new era of graphic digitization and media

convergence. Graphic communication and systematic training of contemporary graphic communication scientists is understood as a basic graphical social - communicative process which indicates that the overall structure of social order related to the transmission and distribution of understandable visual graphical information. We can certainly conclude that the Graphic school in Zagreb educates generations and develops a program development strategy of croatian graphic education as a communicative dialectic graphic message that reveals the mysterious world of visual communication.

4.4. Education for media, design and graphic communication

Looking at education (its theory and practice), from the historical development perspective, we see that they have always been as it was the dominant public and media communication. In prehistoric times, when the spatial communication was dominant, education was carried out based on the model of demonstrations and pedagogical education and imitation of senior members of the genus in transmitting knowledge to children and young people in order to acquire new communication skills. By domination of verbal or temporal communication, education has been realized in the form of presentations, lectures, storytelling or one-way verbal communication based on memorization of the provided information. From the time of the invention of writing and new civilization of education in the school, which had just then appeared, written communication dominated. At that time, the main feature of systematic teaching of reading and writing as well as new forms of external memory (Gutenberg 1455). In this historical communication time, education was in the function of the dominant written communication. Then, first standardized textbooks were created, and education was reduced to explain and interpret the information stored in printed documents. Communicative revolution in education comes only in the 20th century with the invention of electronic system of public and media communication. Specifically, in support of

education, in early 20th century, first appearing radio and film, followed by the television. Then, the education system introduced the use of telecommunication systems in an extended relay (tape and video tape recorder). The education system is the emergence of electronic communication at a distance crowned the advent of computers in the second half of the last century. Since the end of the 20th century and the beginning of the 21st century, completely new and so far the most effective electronic systems for the public and media communication was developed, the question is what kind of impact that had on this new communicative system of education experts in media, graphic design profession?

A new historical period of systemic graphics, design and media communications are increasingly shaped by mogunew ICT technologies, new visual communication processes, and interaction and media communications, graphic and media design, web communications (Facebook, Twitter, YouTube, Flickr, Social Network, bloggers, web communications, mobile applications, chat services, iPhone, instant messaging (IM), a new IM application, WhatsApp, Facebook Messenger, ...) and expand of the network of Internet citizens. Holistic analysis of the historical genesis of communicational development of media and graphics technologies, visual communication and design in order to build a new systematic strategic communication paradigm of education for media professionals, designers and graphic artists in the 21st century the question is systematic and graphic media education and new terms of educational media and graphic institutions that educate media professionals, designers and graphic artists at all levels of middle and high school education. The exponential development of media, telecommunications, design and graphics technology reviews the old terminology of educational schools and universities as well as the existing educational media, and graphic design schools and higher education programs at all levels of education. Any new changes and terminology in traditional educational institutions and training programs are not created in an instant, but little, by the

professional market and technology maturation, things change for analytical deconstruction of old Gutemberg educational terminology. Under the influence of new epochal scientific, technological, media, telecommunications, design, graphics and communication achievements come up with new institutional and programmatic changes in the educational process that announce a stable and efficient reformed educational media, and graphic design perspective. New Reformed programmatic and institutional media, design and graphics terminology is necessary to observe in terms of holistic development of new information, communication, media, design and graphic technologies (ICTs) and their impact on the overall media, graphic arts, cultural, social and communication at all levels of production global, regional, national and local communications. The new school, higher education and university institutional and programmatic terms of media education, design and graphic communication is increasingly being directed towards new visual technologies, media, graphic design and new communicative program contents posed by new media and graphics technology. Reformed educational institutional and programmatic terminology media, design and graphic profession positioned at a level of attractive program of educational recognition which forms a holistic communicative power of media, design and graphic communication (creating images of impressions, image, reputation, domination, submission, design and media production) in the new convergent and digital educational environment. New terminology schools, universities, and educational programming subjects are opening new opportunities for the development and dissemination of new media, design and graphics programs for new times ahead dominant visual communication and media design in which contemporary educated media expert, designer and graphic artist becomes the new perfect creative visual man (*homo novus*). Evolutionarily visual technology and media design collateral and holistic followed by integrating the communicative paradigm, institutional, educational programming range of new public media and graphic

communications, which, whether we like it or not, reform and upgrading of existing educational models for new media, design and graphic profession that developed in accordance with the new technology, visual, media, production, design and programming professional, scientific and communicative new program contents.

4.5 Sublimated multimedia communication in tourism

Communication science, as a science of communication and as a theory of mass communication, by process of generating information and total creative media production, is unable to fully master, because creative production of information is a genuine personal, inimitable act of creative and communicative man. The task of communication science is to thoroughly describe and regulate media content, methods and ethical requirements of communication and media explication of messages. Communication science, therefore, in terms of communicative issues includes the dissemination of messages, logical arguments of proving and disproving, then communicological education, media presentation, ethics and multimedia animation and coding and decoding of placed information. Communication is therefore the communication process of transmission and transformation of knowledge as information "per se" in the information "per me", or "per nos." Communication is genuine dialectical communicative process in which all participants are also communicators and recipients. In this broad communicative process of exchange and creation of information, coding and decoding messages, communication, in terms of the meta-theory, explores the fundamental creative and media legality of functioning, broadcasting and media content that can mediate communicative process of sublimated communication. This implies that the sublimated communication is possible between the minimum intersectional correspondence of communicator and recipient (as a threshold of sublimated communication) and the maximum of communication

compatibility of communicator and the recipient (up to full communicative identity of sublimated communication). Sublimated communication in tourism, as well as new multimedia and global communication trend at all levels of the tourism communication (globally, regionally, nationally and locally), under the influence of media convergence and digitization, and in particular the rapid development of ICT, is more and more determined by information processes, interaction communication and dissemination of the network of Internet citizens (Social Network, Facebook, Twitter, YouTube, Flickr, Bluetooth, bloggers, web communications, mobile applications, chat services, histogram, instagram, iPhone, instant messaging (IM), a new IM application, Whats App, Facebook Messenger, Big Data and Metricom). Communication Studies, as the science of communication, and communicologists as creators of sublime communication, with particular attention are monitoring and studying the strong development and impact of sublimated communication in tourism. In the communicative sense, sublimated communication includes creative, media and presentative issues of reasonable disseminative communication at all levels of tourist destinations (persuasion, evidencing and denial, then education business character of tourism, multimedia animation) as well as the communicative process of decoding of placed sublimated information in tourism (especially on wine and viticulture). Trendy sublimated communication in tourism is a hidden power of communication, which is used with the intention to change the man's style, behavior and communication habits in the choice of desirable destinations (a preferred tourist destination and "enogastronomic" offer as an imposed form of media pattern in tourism). "Wine and gastronomy" offer in tourism is becoming a new culture of behavior influenced by the sublimated communication messages to citizens (tourists), it becomes a new joyful, encouraging and persuading tourist destination message. Sublimated communication in tourism, of course, affects the number of mutual relations (citizens - tourists) in the communication of global tourist destination

environment (globally, regionally, nationally and locally). The communication destination management in tourism, with the help of creative experts for sublimated communication, benefits from hidden power of sublimated communication for citizens and tourists. Aggressive sublimated communication affects the man's travel habits and behavior of citizens (tourists) in the selection of the desired tourist destinations and "eno-gastronomic" destination offers. Sublimation (lat = sublimare = exalt) Anais communication skill of creative communicators who create sublimated messages with the aim of transforming "wine and food" offer into something more (added value in tourism) - beyond the grasp, sublime, refined, elevated to stellar proportions. Sublimated communication in tourism is "a sublime imaginary journey" in high society of exclusive tourism, with high quality, choice of the best wines, unearthly simulated values, enchanting flavor and best "wine and food" offer in tourism. Sublimated communication in tourism is artificially induced communication process of transforming tourist destination knowledge, as information "per se" in the information "per me" and the information "per nos" in tourism. Strategically, the sublimated communication in tourism is extremely complex and demanding creative two-way communication process in which a man (tourist) receiver and transmitter of creative sublimated messages (creative maker), who receive sublimated messages is decoding, changing, improving, supplementing or destroying it. Sublimated communication is, from that point of view, the original dialectical communicational twoway process in which all participants (communication destination management, winemakers, winegrowers, creators, citizens and tourists) are creative communicators (receivers and recipients) of sublimated communication in tourism. Communicative culture feature of sublimated communication in tourism means a successful media presentation of events in tourism, their vitality, attractiveness and authenticity of the experience for citizens and tourists (smell, taste, glasses, cap, serving temperature, storage, age, color, sensitivity, protection from light, humidity, wine cellar, racking systems and

resistance to vibrations). Sublimated communicative message in tourism is based not only on the bits of subliminal messages (information and the destination of quality), but on mobits values of motivational tourist destination messages (related to emotional expression, joy and warmth of auditory and visual expression) and hubits (instructiveness and persuasiveness of destination message in tourism, etc.). Culture of sublimated communication in tourism is explicated and analyzed as a multimedia creative tourism, communication, anthropological, psychological, sociological, political science and philosophical phenomenon of sublimated communication in tourism from the aspect of citizen and tourist (Homo Turisticus) at all levels of tourist destinations (global, regional, national and local). By communicative analyzing the "wine and food" subliminal messages in tourism (In Vino Veritas), in terms of media-mediated tourist messages, using method of induction and deduction, we can conclude that a holistic culture of sublimated messages in wine tourism is becoming common synergy of tourist destination communicative activity of citizens and tourists traveling and staying in viticulture - destination area outside the normal everyday environment. If, in this tourism and communication context, we look at tourism and modern hotel industry, as a holistic heterogeneous production and service industry (restaurants, tourist services and specific forms of tourism services), sublimated communication in tourism gets its new connotative and deconnotative sublime meaning in tourism. "Wine and gastronomy" sublimated communicative product, thus, becomes an added value of the destination in tourism, which is the result of centuries-old historical and cultural destination valuable work of the citizens, which synergistically connects citizens and tourists (individuals, groups and community groups) in interactive sublimated communication chain of intercultural communication of tourist destination. Sublimated communication in tourism enriches "eno-gastronomic" tourism destination offer (catering, guest houses, restaurants, campgrounds, motels, hotels, passenger and pleasure boats, airplanes and

destination clubs), tourist destination turns into a dynamic sublimated communication of citizens and tourists (Homo Turisticus). Since sublimated communicative destination culture and marketing of media messages is constantly changing and transforming into new forms of information, it is more refined and sublimated becomes a true sense of modern branded destination of tourism. Based on the latest research of sublimated communicative legality, we can isolate eight relevant explicit basic functions of sublimated communication in tourism on the example of "wine and food" offerings, namely: (1) Instrumental (man - tourist sipping wine and talking about with "wine and food" destination benefits and satisfying basic communication needs); (2) control (control function of man - tourist in a free "wine and food" choosing his preferred tourist destination); (3) Information enogastronomic role in tourism (the appealing smell, taste, glasses, year of production, and other professional information that appeal to every potential tourist in choosing tourist destination); (4) A distinctive "enogastronomic" function in tourism (confidence of man - tourist in educational advice of friends and random tourists about "wine and food" quality, origin, ..., effects, ... (eg.: cooking, power of Cviček, Sherry, Plavac, ...)); (5) Social ("wine and food" as a sociological, communicative phenomenon of added value in tourism, which can provide man - tourists new opportunities in selected tourist destinations ("grozdek" / "živili") as supplement, for exercise of interactive tourism communication, and compensation for the loss of every person - tourists in the exercise of its (not) filled with personal needs and desires, (6) Stimulants ("wine and food" in the function of stimulating and encouraging dynamic communication between citizens and tourists in the area of selected tourist destinations in order to achieve new personal communication relations, happiness and joy of life with the possibility of return); (7) Communicative (communicative and educational functional dimensions that sublimated expresses the interest and the need of man - tourist destination for quality tourism offer (Cviček, Malvasia, Bogdanuša, Ranina, Teran, Refošk,

Plavac, Prosecco, Žlahtina, Pošip, ...), as well as indigenous synonyms for recognition of selected regions and targeted tourist destination); and (8) Integrative ("wine and food" functions as an unavoidable additional value of total tourist destination offers, which offer a communicative link and brand to tourist destination, a transfer destination image and distinctive wine and wine-growing cultural offer (Cviček, Mali Plavac, Dingač, Teran, Muscat, ...)). Analyzing the "wine and food" culture as a phenomenon of sublimated communication in tourism, we can say that the primary creator of everything, including the sublimated communication, is creative communicator - tourist. The man in the tourism industry teams up with creative communicative people, because he cannot do everything he wants. From this basic need for creative cooperation in tourism, in order to achieve personal and tourist effectiveness, there are new trends in the use of communicative sublimated communication as all general communicative process in the promotion of wine and wine-growing tourist destinations. Citizen (tourist) is active communicative and tourist being who constantly appropriated more and more innovative and creative levels of sublimated communicative freedom in the work process and culture of creating sublimated communication in tourism (from creative heteronomy to tourist autonomy). We can conclude that a new creative sublimated communicative paradigm experienced destination offer in tourism is based on holistic touristic, communicational, anthropological, media, graphic- design, multi-media, cross-cultural, highly professional, business and interpersonal communication principles of destination management. New sublimated communicative paradigm of "wine and food" culture is sublimated communication in tourism and it has been achieved with full respect (ICT) and all the specifics of media convergence, digitization, new media, mobile communications, public relations, the Internet and social networks (Social Network). Creative culture of sublimated communication in tourism requires great expertise in legality of NLP (Neuro Linguistic Programming) and communication process of receiving and

transmitting messages sublimated in communication system "VAKOG" (visual / auditory and kinesthetic sublimated communication), where there is two possible communication processes: (1) conjunctive (approaching) sublimated destination communicative process, and (2) latently present process of sublimated communicative tourist destination disjunction (communicative divergence) in tourism.

4.6 The meaning of culture in inclusive information society

Distinguished culturology scientists, especially historians of communication culture, agree that the communication culture of prehistorical societies was a spontaneous collective creation of human gender and its members. In this communication age special authors and creators of cultural events still do not exist. **The creative communicative culture** was collective, unreflected and served to strengthen the cultural identity of the genus and to develop the creative and working communicative abilities of each individual member. Cultural creativity during this period of creative work was united in all areas of work and life. Creative cultural creativity in this communication time is best rated by the renowned culturist K.G. Jung's famous saying, "The Spirit is always an active, winged, easily movable being, as well as the one that animates, stimulates, encourages, empties, and inspires. In the modern communicative language man's spirit is a dynamic (communicative) principle "/1/. According to Jung, we can understand its "dynamic principle of spirit " as a communion principle of "**dynamic creative cultural communication**". Whenever such challenging fundamental communicative issues on the subject of culture arise in history, about its function in the inclusive information society, the open question is the relationship and the future of culture in the exponential development of new information, communication and mobile technologies (IT, Social Network , Facebook, Twitter Flickr, Instagram, iPhone). Y.N.Harari in book Homo Deus writes: "At the dawn of the third millennium, mankind woke up, stretched out its arms and legs, and rubbed

dreamy eyes. People (...) prayed to all gods, angels and saints, and invented countless tools, institutions, and social systems to save them from hunger, contagion and violence, but millions of people have still died of these inconveniences. Numerous thinkers and prophets have concluded that hunger, infection and war are clearly an inseparable part of God's cosmic plan or some imperfect nature and that we will be saved at the end of the world and nothing before that. But at the dawn of the third millennium, humanity awakened and came to incredible scientific discoveries. In a healthy, prosperous and harmonious world (...) the immense new powers that biotechnology and information technology gives us (...), the question is "what will we do with such power" /2/? Speaking of **communication culture** is not possible without understanding the essence of the human legacy of communicative culture. "Man's communicative legacy is contained in his overall creativity (as a cultural and communicative generational legacy) that is historically accumulated and inherited by all of our generations." /3/ The basic communicative concept of **human communicology** is man as a cultural and communicative being (homo communications). In this regard, the communicative question is how to understand culture, communication, media, communicators, public relations and strategic communication today? How to define the position and the role of cultural communicators, public relations employees in the field of practical communicative discipline, strategic communication and on a higher cultural communication level synthesize creative cultural communicators in the sense of a culture of strategic communication management at all levels of global, regional, national and local communication culture . Today, in a cultural discussions we place a logical and meaningful communicational questions: (1) How to comprehend and understand culture in today's developed inclusive information world of IT technologies? (2) How to define the communicator's role in culture? , (3) How to create a new typology of communication in culture, (4) How to communicate culture to plural audience, (5) How to communicate culture to professional

and referential audience? and (6) How to manage culture in the field of new communication discipline – strategic communication management? The new inclusive information society has changed work in culture and cultural creativity. Historically, from the Neolithic Revolution, the urban style of living, and the emergence of new professions that have come about the division of labor, cultural syncretism is experiencing its great historical breakthrough. Namely, for the first time in history, cultural creators (who have been a little bit professionalized as poets, performers, musicians, sculptors and painters, and later scientists) for the first time are separated from the broad folk groups (cultural consumers). Since then, the term "**authorship**" has been introduced as a form of rewarding cultural creators. Cultural creators have a collateral effect on the creation of cultural institutions, which have the task of preserving the cultural goods produced with the aim of disseminating cultural goods to citizens. Under the influence of new (IT) technologies, the Internet and multimedia and media communications and cultural goods, new profiles of experts in culture have been formed which are called different names and syntagms (cultural mediators, cultural animators, or organizers of cultural activities, journalists in culture, cultural communicators, producers, cultural events managers, etc.). Numerous new professions in culture have stimulated the cultural, educational, pedagogical and communicational issues of understanding culture today in the inclusive information world of communication and how to present culture to public at all levels of global, regional, national and local communication in culture. The most appropriate expression for cultural professionals, dealing with cultural pedagogy, andragogy and communication, is termed **the communicator in culture** (cultural communicator) who disseminates the totality of creation and reception to the public. The basic information and communication rule, from the aspect of information management and communication in culture, is the successful transfer and reception of information in culture. The strategy of successful cultural and media communication is contained in the creative

media and communication process of mediating cultural information in everyday civic and media discourse disseminating to the public of cultural messages. A respectable translator Vlasta Kučič in the book "Translatology in theory and practice" emphasizes: "New approaches to cultural diversity are being developed that promote the diversity of cultural expressions, cultural goods and services as the basis for intercultural communication. International communication is realized between different cultures, so intercultural communication should be seen in the light of democratic translational cultures, which must meet the principles of cooperativeness, loyalty, transparency and ecology (...). Cultures are traditionally conceived as spiritual frameworks that define their viewers on the world and on other cultures. Cultures function as social forms with specific structures. Despite the current migration flows, which cause intertwining of different cultural identities, we can see that the cultures are autonomous and distinctive wholes" /4/. "When it comes to the media and educational role of cultural communicators (...), it is necessary that they are promoters, organizers and correctors (in their personal capacity) of a creative gathering of citizens within their local communities, workplaces as well as smaller cultural societies. The principle of their creative action should be **similia similibus**" /5/. Culture communicators perceive new challenges and messages of the contemporary inclusive information society (which has been overlooked by the prophets of information to the rulers of information and communication in a global communications networked world) or as stated by I.Morris, "Google, Yahoo, Facebook, Twitter and other algorithms become the prophets which could eventually become the total rulers of the world" /6/. The communication strategy of managing cultural media expression discourse is mostly based on cultural and media traditions. The cultural content management strategy, from the aspect of dissemination, and cultural messages to general, targeted and referential publics, is based on a new inclusive dialogue media discourse that affirms the strategic communicative maxim of "**pro optima**

communication" (for best communication in culture). Based on the conducted cultural and communicational analysis of the essence and form of culture of communicating and dissemination of cultural contents to the public, we can conclude that culture and communication of culture, in the networked inclusive information world, require a strategic communicative process of information management and communication in the field of culture. Cultures are not static and closed but are communicatively dynamic and fluid in the process of understanding of global, regional, national and local cultural diversity. In an inclusive information world, culture and cultural production is unstoppably positioned in all the pores of society (state, politics, corporation, education, science, art, sport, health, religion and family everyday life). We can conclude that **people are learning and communicating quickly and culture slowly.**

Notes

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- /2/ Y.N.Harari, Homo Deus, Kratka povijest sutrašnjice, FOKUS, Zagreb, 2017. (str. 7- 9).
- /3/ M.Plenković, The Man's Communicative and New Media Discourse, u: Media, cult.public relat., 8 2'017., 1 1-120 (1).
- /4/ V.Kučiš, Translatologija u teoriji i praksi, Hrvatsko komunikološko društvo i Nonacom, Zagreb, 2016, (str.65-67).
- /5/ M.Plenković, Kulturna komunikacija: Suština i oblici, u zborniku „Kultura i društvo“, Školska knjiga, Zagreb, 1989. (str. 49 – 55).
- /6/ I. Morris, Why the West Rules-For Now, McClelland & Stewart, Toronto, 2010, (p. 626-629).

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4.7 New art discourse in public and media communication

*“Everyone hears only what they understand”
Johann Wolfgang von Goethe (V.Kučiš, 1: 177)*

Each society and every communicative time has its own particular creative artistic discourse, at all levels of global, regional, national and local media communication, which affirms the new public communicative creative artistic media discourse. It is a general assessment in all public appearances of eminent communicologists that in the first decades of the 21st century a new scientific, tech-nological and creative artistic discursive communication paradigm was created, which will represent the new backbone of the development of an inclusive information society as a whole. Every developed inclusive information society and its system of public communication always stand in solid correlative interactive and dialectical relations. In these correlative interactive dialectical relations, communicative artistic creative creation strongly influences the new progressive artistic public discourse in the new inclusive information society. New creative artistic discourse is collaterally affirming new qualitative creative artistic media content at all levels of social, public and media communication. One of the fundamental discursive terms is the notion of **artistic information and artistic media content**. The fundamental question of communication is: what is creative artistic **information** and what is the new multimedia artistic and digital discourse? How does the new post-industrial inclusive information society influence the new discourse in public communication? Digital and media technologies have penetrated in all capillary pores of contemporary digital creative artistic discursive civilization. New digital technology has changed the communication and media world we live in. Digital television, digital film, digital video games, new digital media, mobile and visual technologies, and the digitization of audio-visual artistic media content and new visual art have fundamentally altered

artistic media discourse. The personal computer becomes the man's creative personal media digital art discourse. New interactive media arts, especially music of the digital age and optical technologies, are opening up a new creative artistic field of genetic digital and artistic nanotechnologies, and in particular, the field of "bio art". These are all technological foundations that create a **new artistic communicative discourse** (M. Plenković, 2: 19-20). Communication science and eminent communicologists raise a serious socially and ethnologically relevant ethical issue, which is sought by a systematic discourse, about the **ethical dimensions and boundaries of artistic discourse.** Bratoljub Klaić conceptually implies "discourse (discursus) as conversation, speech, and disaggregation, and the term discursive - as that which (s) is performed by means of reasonable disaggregation (B.Klaić, 3: 288). The eminent transtalogist Vlasta Kučič discursively and translato-logically concludes that "(...) in every communication activity, man is a decisive factor, operating in a particular historical period and socio-cultural context (...). Therefore, every discourse (...) should always be viewed in the function of a person (communicator) who expresses his / her opinions and attitudes that he / she mediates to the public. Discourse can be viewed (...) as a struggle for the dominance of the dominant functionalist (skopos) and (...) cultural approach, which defines translate as a culturally conditioned message transfer in a particular social environment characterized by conventions, customs and norms with a specific purpose (scopus). (...) in an ideological-sociological context conditioned by a particular culturally specific situation" (V.Kučič, 4: 83-85). Discourse can also be criminal. Crime (Latin crimen) is a crime, misdemeanor, socially dangerous act or omission (B. Klaić, 5: 706) that can lead to adverse consequences. This fundamentally opens and questions the ethical issue of the emergence of new public and media discourses under the strong influence and development of creative artistic digital technologies. In an inclusive information society, all creative citizens can be **creative communicators in public communication** in the fields of their work, creativity, science, culture and artistic creation. Professional media communicators, especially journalists,

who, in addition to their professional role, should enable every citizen as a potential communicator to shape and critically transform themselves, their knowledge and their entire communicative world according to the highest cultural, scientific and artistic epochal achievements from the total creative stage of each man as a communicator (M. Plenković, 6: 17-24). Creative art, as a whole, is qualitatively well represented in presentational and media discourse, but it cannot be said that creative art is sufficiently represented and mediated by citizens in media discourse. Recent research shows that the field of art is presented in a completely non-systematic way, often to various personal acquaintances and tastes of editors. Therefore, it is justified to ask the strategic communication question whether creative media artistic creation is in truth that what is mediated in media discourse. Hence the universal strategic communication question "how to present credible and valuable artistic creation in public in public media discourse"? that is, in public communication, present credible and valuable artistic creation to the public? The problem of communication is whether the media are a means of public communication in which the field of art is presented on the principle of "let a thousand flowers blossom" or advocate that we present only one selected type of artistic creation in public communication. The first variant leads to media discursive anarchism, and the second variant impoverishes artistic creativity and reduces it to a subordinate maid of artistic sponsors and political-managerial pragmatism (M. Plenković, 7: 38-39). Contemporary media artistic discourse rejects one and the other approach in the presentation of artistic discourse and is against anarchic artistic media discursive communication. It can be imposed by the sponsors themselves, or it can be politically imposed artistic creative discursive communication. Public communication and contemporary media artistic discourse must start from the true artistic humanism and freedom of creative expressive media communication. Every other approach leads to a media discourse of artistic kitsch. Shund and kitsch are very closely linked to the so-called popular and commercial mass multimedia culture that is the product of the development of new ICT technologies. Artistic

kitsch is always external, impotent imitation, something that was worth creating, and is always below the level of the original artist. An artistic shund is imposed new artistic discourse that aims at low presentative communicative attractiveness, lasciviousness, and to satisfy the artistically massive for-profit media industry. Shund as a media discourse is an opium for the people and represents an anti-artistic media discourse. We can conclude that artistic creation, as a new media discourse in public communication, should always bear in mind the basic imperatives brought about by the discourse of new technologies. There are always communication prerequisites for the animation and application of discourses of new technologies at all levels of public communication. It is clear from the communicological conclusion that artistic creation as a new media discourse in public communication, with the support of new ICT, mobile and digital technologies, collaterally establishes and realizes new artistic value discursive creations that systematically enhance audio, visual, multimedia and digital artistic discourse on all levels of public and media communication.

Bilješke /Notes

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5. Media communication

5.1 Media and Technology

New historical era of global communication society determines new information and communication technologies at all levels of the global,

regional, national and local media communication. Future democratization of every pluralistic democratic society must be viewed in the context of the constant progress of new media, information and communication technologies. The exponential development of media (media convergence), media culture, communication, journalism, web and public relations is correlated with the new information and communication technological achievements which in terms of technology and communication have not yet been completed. Communication scientists are aware that media and communication development revolution is still in progress and the development of media (media theory, new media awareness and media technology) and ICT must be developed in the context of communications, media and technology capabilities of each society. When it comes to the development of media and technology, prominent communication scientists, rightly point out, that the media and the technology are developed by the historical technological and media laws. The media are always in function of the human creation and given technological capabilities of each technology of (not)developed social epoch, plus cumulated creative media technology in the past generations. This principle is always true for the development of media, media theory and media communications. History is full of such examples. If Gutenberg had not discovered new possibilities of message reproduction via the press, certainly historically a strong print media would not be developed, which had a collateral effect on the further development of media messages and media democracy. Also, electronic and visual media, which development was dominant during the 80-ies of the last century, has enabled electronic democracy (communicative teleparlament and mass media referendums) which had not been feasible before. New ICT technologies, the Internet, social networks (Twitter, Facebook, Four Square, Instagram, YouTube, LinkedIn, Pinterest, Last FM, and other emerging ICT technologies) have created a society of "Internet citizens". However, it should be stressed that media and technology have never in the history of mankind and the development of democratic societies, themselves, have not led to any demo-

cratization of developed communication society. The democratization of any society remains a permanent task of media communication (communication scientists, political scientists and sociologists) that in the (in)direct way reflect on the future of media and the democratization of the media of a pluralistic society. It is worth to note that at the present stage of the developed global media communications society has over 400 million people who have direct access to the Internet with a broadband Internet connection (10 Mbps to 100 Mbps), which enables citizens delivering of media content of high technological resolution (720p or 1080p). For these reasons traditional media "providers" respond to the new challenges of hybrid media technologies with sophisticated new media development and investment deals that imply new social change in the sphere of economy, education, culture, science, sports, arts and politics. Today, we can see progressive development of new media services that are provided by a new media service agencies for the provision and delivery of new media content via the new Internet Protocol (IP technology) and other visual content ("video tablet") which are incorporated ICT technologies available on the new accessible mobile devices. New media content providers ("high-definition media content") are facing new communicational, technological and media challenges. Media experts formulate and standardize new communicational implementation models for the application and use of new media and ICT hybrid technology in mobile television receivers and the new generation of devices. New media technology with unlimited social, hardware, software and technology value are opening to all citizens and are predicting new (un-predictable) future of the media. Radio, television, mobile technology, media convergence, video on demand, E-learning, Internet protocol (IP), information and communication sciences are offering new media opportunities and are implementing media technology in science, education and the daily life of citizens. Media communication, as a recent scientific discipline in the world of new media and ICT, in the context of new media technologies, is giving citizens new possibilities for teaching media culture and communications manage-

ment. Media and new media technologies are opening closed information and communication societies and spontaneously develop civic awareness of the media as a function of communication at all levels of the global, regional, national and local media communication. Manage Communication Management, at the present stage of development of the media and ICT, reduces cultural and media barriers and opens new possibilities for the establishment of a civil society dialogue. New ICT technology and media allow citizens a new user conditions for new forms of intercultural communication and understanding in the context of global, regional, pan-European, national and local civil society perspective of each society. Media and technology in the context of the development of new ICT technologies, allow civil competitive dialogue in measuring media power in the way of achieving personal, group, local, national, national, European and global interests and goals. The journal "Media, Culture and Public Relations," commemorating the tenth anniversary (2002 to 2012) of publication of scientific papers is calling the broader scientific and professional public to participate with academic results of their research, their scientific and professional achievements based on research of media and media technology.

5.2 Holistic communication structure of the new media expression

Today, the global media world, in theory and practice, is ready for the establishment of a new general human communicative holistic community that will be able to establish a democratic and inclusive human communicative media society at all levels of global, regional, national and local media communication. Media communication, as a science about structuring and functioning of media communication, is best placed to investigate and analyze the holistic communicative structure of the new media expression. Because of this, from the communications and media point of view, it is necessary to systematically answer the question **"what is a holistic communicative structure of the new media expression?"** **Holistic communicative structure of the new media**

expression is the general state of media consciousness that has targeted the need, in a variety of media diversity, to establish any general holistic structural regulation of new media expression. The world of new media in correlation with the exponential development of IT technology imperatively requires that media communication, as the meta-science of structuring and functioning of media communication, systematically analyze and study new forms of holistic communicative structure of the new media expression in order to find new, efficient and rational communication holistic structure of media expressions, at all levels of global, regional, national and local media, pluralistic and technological diversity. Modern media communication, as the science of media communication, should not be stopped before any achieved so far inherited media expression, but must constantly look for new and purposeful holistic communicative forms of structuring and creating new structural media expression. New historically media period – of systemic holistic media communication, increasingly determine new convergent and digital media achievements and new media and IT technology, new visual communication processes, interaction and multimedia communications, media animation, media design and web communication (Facebook, Twitter, YouTube, Flickr, Social Network, bloggers, mobile applications, chat services, iPhone, instant messaging (IM), a new IM application, Whats App, Facebook Messenger, ...). The contemporary global media inclusive society is inexorably evolving with unpredictable planetary information scale. We are witnessing the progressive growth and development trend of expanding the network netizens who take an exponential temporal and spatial dimensions at all levels, global, regional, national and local communications. The development of the mobile and media industries implies new creative communicative structural forms of media expression at all levels of complex and convergent digital media communication. Media creative and professional issues are now focused on structural holistic understanding of the new communicative media expression.

Communicators today, especially the media communicators in terms of media understanding, have excellent knowledge of the media and the legality of cognitive thought to understand the flow of media communication that is based on the language laws as basic values of media expression in the communication process of structuring new values, information, communication and media. Cognitive structural thought legality of each media expression is understanding and communication to the public thought communicational structure of creative media expression. New holistic communicative structure of media expression, in a variety of media diversity, in terms of media communication, is a complex communicative process of crossing the information from the information status "**per se**" and "**per me**" in value by understanding the status communicative process "**per nos**". From the standpoint of media communication, that is the communication process of reaching media structural expression to recipients of media messages. Any holistic understanding of the structural media expression and its public outreach (recipients of mediated media expression) is always correlated with the basic and partial cognitive knowledge and abilities of every person (recipient of media expression) in the complex field of communicative media communication. **Aristotle** was the first to show, a long time ago, by analyzing the structure and function of human consciousness, the basic cognitive functions of consciousness that lie at the foundation of every information message processing. Aristotle has developed information processing of the message through ten well-known basic information categories, which have become a fundamental communicational predicates for the expression of human thought (**the entity in question, quantity, quality, relation, place, time, position, possession, action and suffering**). We can conclude, based on the teachings of Aristotle, that any information forwarded message reaches the recipient understandably, only then, when the transmitted information messages (thought word) contains all ten categories of information. Only then it can be considered that the information message that is

sent to the recipient is entirely understandable. Communicologists consider the "Information Aristotle predicates" a fundamental prerequisite for creative media, communicative and understandable transmission of media expression to media audiences (the recipient of media messages), which are transmitted in a variety of traditional and new media with a number of technological diversity (web portals). By studying the legality of Aristotle, in the transmission of information messages, a number of information and communication thinkers are deepening its basic information forms and structural forms of the new information and communicative discourse. Thus, Quintilian (*Institutio oratoria*, 1416), author of the best preserved ancient rhetoric, has reduced ten categories of Aristotle on the five categorical designation (**who, what, where, when and why**) that are, to this day, detained in journalism and mass media communications science. On these basic categories are today shaping communicative structure of modern media expression (media discourse). It is known that the ancient rhetoricians set a four categorical legality to structure the speech act (invention, disposition, elocution and action). Also, more modern communication theorists, have structured oral communication into three categories phased linguistic expression (introduction - exordium, presentation, teaching - disputatio and conclusion - conclusio). We can say that the modern media communicators, on the presented rhetorical assumptions, have structured the new communicative media discourse (media expression). For efficient structuring of communicative media discourse (media expression) with the goal of approaching dialogue (dialog discourse) with unknown and invisible members of the media audience (media communication) is structured as a kind of communicative vague media audio-visual discourse that is still used today, especially in the new media, in the public media expressive discourse. Since the capacity of auditory (hearing) perception in the information and communication sense is smaller than the visual and written media perception, further are opened many new creative communicational possibilities for upgrading the new structural

media expression (discourse). Under the influence of new media and IT technologies holistic communicative structure of media expression, in addition, gets a new convincingly communicative meaning (media persuasion) by which media messages receive in addition to information measurement values (bit), communicative measuring motivational value (mobit) and most instructive measurable media value (hubit). This opens up new possibilities for holistic redefinition of communicative structure of media expression, which affects the media messages (Message = information + / - decoding capability of the subject - the recipient of media messages) in a holistic communicative process of decoding media. We further argue that new, holistic communicative structure of media expression, opens up new creative possibilities for media design and transmission of media messages in the newly formed genre forms of media (media **monologue**, media **dialogue** and pluralistic media **polyphony**). Holistic new communicative structure of media expression, under the influence of new media technologies and large media production, is opening up a new media history in the making and creating new democratic modern media expression. New holistic structural communicative paradigm of media expression, at the present stage of development of the theory of media and media communication, abolishes the old methodology structural shapes and forms of media expression and unites and promotes new holistic communicative structural paradigm of creative media expression "**Finis coronat opus**". We can conclude, in the light of the communication and media thinking and attainment of development of media technology and mobile industry, it is now necessary to develop new creative media centers, within the framework of existing educational media institutions and public service media, to educate media communicators in order to improve and developing a new paradigm of creative holistic methodology which brings forth new structural forms of the new communicative media expression (new media discourse) which promotes a model of media communication, "**all with all, fully and personally responsible**".

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5.3 The man's communicative legacy and new media discourse

Man's communicative legacy is contained in his inherited total creativity as a cultural and communicative generational legacy that is historically accumulated and inherited from all our past communicative generations. The basic term in communicology, from which humane communication begins and ends, is man as a communicative being (**homo communnications**). Humane communicology, before any serious communicational discussion, must necessarily determine the content of the concept of who is "**man as the communicative being**"? What does communicative being communicate, where, when and why does communication happens? Why did **Marko Fabius Quintilian** (the author of the best preserved antique rhetoric in the book *Institutio oratoria*, 1416), shorten ten Aristotle's communicative categories on to five known communicative categorical questions (**who, what, where, when and why**) and they are still used in journalism and communication of mass media at all levels of global, regional, national and local levels of communication /1/? About man, as a communicative being, so much has been written in anthropological and communicational literature, we can see that man as a homo sapiens, a homo religiosus (a believer and a transcendent being), homo faber (a practical man), a homo methaphisicus (a man aiming to contemporary), homo moralis (a moral man), homo-ludens (a playfull man), homo animalis (a common animal with a series of impulses), homo bestialis (a common animal with basic instincts) and man as a social being (God's being or communicative being) /2/. In a multitude of predicates, it is difficult to conclude the true essence and essence of man as

a communicative being? Honorable Martin Heidegger rightly asserted that "no man's epoch did not have so much of a different knowledge as the present generation. No epoch could not get so fast to new knowledge as ours. But no epoch, ours also, understand so little about **a man as a whole**? That is why, man as a being, is a biggest problem in our epoch? "/3/. What is man as a communicative being? Man as an extremely communicative being communicates with the world, with other people, and with themselves. Thanks to the universal capabilities of new IT technologies, the new achievements of the media and mobile industry (Facebook, Twitter, YouTube, Flickr, Social Network, bloggers, mobile apps, chat services, iPhone, instant messaging, new IM applications, Whats App, Facebook Messenger, ...) the communicative man reflects the totality of total human communication. In all the historical stages of development so far, communicational practice has been at the center of the study of human communicative theory and practice. When the human communicative path is historically broken off, from the "homo creature" stage, according to its communicative and media path, we notice that man was constantly forced to adapt the degree of development of new technological capabilities. From the communication point of view it should be noted that every historical stage of communication has had its technical and qualitatively different communication systems. Historical communication media man's step has occurred after the Renaissance, with the invention of the print as a medium (**Johanes Gutenberg, 1450 - 1455**) /4/. The beginning of the 20th century, after the invention of the film, there was an invention of epochal media (radio, television, computer, new media, Internet, multimedia, graphic design and mobile industry) and the early 21st century led to unstoppable development of mobile and digital industries, social networks and a multitude of web portals. The global development of media communications, especially electronic media, mobile industry and digital communications, affirmed a science of communication /5/. The communication of mass media, which systematically studies the communicative structure of media expression in a multitude of

developed media industries, has been especially affirmed. Communication of mass media, abandons the communicational reproduction of old media rhetoric and stylistics, and holistically systematically studying the communicative structure of contemporary media expression. The new structural analysis of media expression is based on media dialogue as a mode of strategic dialogue media management. The meaning of the new communication media discourse is in the redefinition of the structure of the media expression in order to affirm the basic strategic communicative maxims of "pro optima communicatione" (for best communication) /6/. The main aim of this paper is to determine how cognitive communication, media and methodological legitimacy in the field of strategic communication management influence the management of new media discourse. For the purpose of this research task, the method of analysis of media content was used in this paper. A special communication questionnaire was developed for the analysis, detection, evaluation and evaluation of media content (new media discourse) /7/. The basic instrument for research evaluation of new media discourses contained three basic communicational aspects: **(1) media contents, (2) audio-expressive media discourses and (3) video expressive media discourse** /8/. **Media content** was estimated with respect to: (1) the degree of clarity of perception of media messages; (2) degree of clearness; (3) the level of incentive / motivation of the public; (4) degree of instruction; and (5) other communication and media findings that have been identified in the analysis of new media content. **The auditive expression of media discourse** was evaluated by the following fundamental features: (1) tempo; (2) accentuation; (3) volume; (4) pleasing speech; (5) the suitability of the auditory sound; and (6) other communication and media findings that have been identified in the auditory expression of media discourse. **The video expression of media discourse** was evaluated according to the following criteria: (1) recognizability of media mediated characters and their personality; (2) color compatibility; (3) dynamics of a video element in media messages; (4) scenography; (5) visual

attractiveness; and (6) other visual media characteristics observed by the respondents. In each of the examined communication and media criteria there were five special special qualifications: (a) an extremely positive relationship; (B) a positive relationship; (C) a good relationship; (D) weak relationship; and (e) an extremely weak relationship. Each of the above analyzed qualifications (content, auditory and visual) media content was evaluated with a value scale of 20 points. In the research were also used, to support information and media content analysis methods: survey, corrective interview, supplementary method of guided interview and additional information and communication analysis of received responses. The underlying research hypothesis ranged from traditional views to the structure of media discourse (media expression) under the influence of the dominant mainstream media used today by the majority of citizens (radio and television) at global, regional, national and local mass media /9/. Stereotypes, subjectivism, and populism are minimized, and the results of media discourse management (media expression) can be brought closer to ideal communication requirements in order to redefine the old media expression and to establish a new structure of expressive new media discourse /10/. In addition to the traditional mainstream media (radio and television), social networking is included, ie. A structural sample of new media (**Facebook, Twitter, YouTube, Flickr, iPhone mobile applications**) within the time boundaries of **November 20th 2015. – 20th May 2016 on a representative structural sample of 1100** (Slovenian citizens). The research was carried out in the research framework of the longitudinal scientific project "**Strategic Communication Management: Public Relations – New Communicational Science Discipline**" /11/. Strategy of management of media expressional discourse is the core media policy of any good communication management in strategic communication with a goal to minimize information and communication uncertainty. The basic information rule, from the aspect of information and communication management, is the strategic transfer and receipt of information.

The strategy of successful media communication is contained in a creative media communication process of mediation of information, selected media in a new expressive media discourse mediating the recipients (public) media message. Strategic communication management with media expression discourse is a highly demanding, creative and complex communication process for designing and managing media discourse /12/. The communication strategy of managing media expression discourse is mostly based on media traditions and historical and standard communicological legitimacy. For these reasons, we can argue that the media management strategy of the new expressive discourse is always a function of established and achievable information, communication and media communication and media expression (new media discourse).

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5.4 What is the media? (the holistic unity of medium for information transfer and communicator)

For the communication science, in the analysis of media communication systems, one of the basic terms is the term and meaning of **the media**. For these reasons, it is quite understandable that without any definition of the notion and meaning of the media, no sensible communicological discussion can begin.

What is the medium?

As communication is a prerequisite for passing information from status "**per se**" into a communication

(non)value "**per nos**", the medium is also a second assumption of (non) value of information. Namely, without transposing information into any communication medium (speech, visual communication channel, letter, electromagnetic and electron waves, etc.), it remains silent and invisible to all recipients other than the author himself. For these reasons, we can state "**what media, such a (non)useful value of information**". If we discuss famous and recognizable statement of M. McLuhan's - "**the media is a message**" we can conclude that it has a communicative meaning. This is confirmed by numerous prominent theoreticians of communicology (Ch. S. Pierce, U. Eco, J. Locke, B. Malinowski, T. Parsons, N. Weiner, K.O. Apel, W. Shramm, K. Koszyk, K. Pruys, S. Chafe, E. Hullet, G. Gerbner, D. Legge, P. Barber, F. Vreg, M. Plenковиć, A. Gavranović ... and others), because always between information and media, as a way, type and form of communication exists some conformance and conditionality in qualitative and quantitative communication (except in

hieroglyphic media). All the communication discussions about the structure and function of the media and the prominent media communicologists, emphasize that the media was created on the historical communicological legitimacy and its overall technological and contentstructurally fast technological development path is in function of historical, technical and epochal creative possibilities of man, in accordance with accelerated development of IT and New Media Technologies (Google, Yahoo, Internet, Chrome, Deezer, Email, Gmail, Facebook, Twitter, LinkedIn, Instagram, Instagram Market, Flickr, Flickr photo download, Galaxy Store, Hangouts, Camera Movie, PowerPoint, Skype, Mobile Industry, EMarket, E Play, Video, YouTube, Calendar,dr.). All of our senses are nothing more than communication channels for receiving or transmitting messages, which are not given to man forever, but human senses are historically developed in accordance with the legitimacy of communication interaction and phylogenetic and autogenic factors. We can argue that any isolation of the media from the content of communication message leads to distortion of communication phenomena in the field of media communication. From conceptual and communicational views, we can conclude that M. McLuhan is right when defining media as a man's extension, because with the help of media, man's effect multiplies in time and space, and man becomes more communicative, more versatile, more intelligent and more powerful. For these reasons, the term media cannot be communicologically observed separately (isolated) from human messages (communicators, journalists, PR and others), or as a common technical means in the media communication process. The main creator of media communication is an effective creative author of information and communication (communicator, journalist, PR, artist, scientist, athlete, politician, citizen, etc.). A man (citizen) as an author and communicator in his crafty work and creative process communicates with other people (communicators and media) because he cannot achieve alone everything that a man (creative author) wants? From this primary man's communicative need for

effective and creative co-operation, communicators interact and associate with the media in the dialectical interactional relations between themselves, organizational, corporate, family, public, political, cultural, sports, artistic level, to realize their stated achievements and creative developmental personal or public goals. In the process of media communication, each author, as a communicator, mediates the public (as a citizen as a recipient of communicative messages) of new communicative perceptions in the form of productive information. As the information itself cannot move from the head of the author (sender) to the head of other (recipient) subjects, the urgent need to create effective media systems has emerged, through which every citizen can achieve the desired effective communication process at all levels of media communication. In this way, the citizen (author as a communicator in an organized media system) communicated with the public with media more easily and efficiently (as a media communicator) with media support (means of transmitting information). Man did not accidentally discovered the media, but he compared himself throughout his history with discoveries of others (amplifying, computing information and new media discoveries) in the past in order to create the present and the media future. Media, therefore, is not usually the means of communication, but the unity of information and technical possibilities of communication means at a given communicative moment. Thanks to the "media" media information gets its useful communication value and it becomes audible, visible and publicly recognizable to participants and the public at all levels of global, regional, national and local media communications. Each media communicator enters into the medium of his / her personal creative communicative abilities and so the media as a technical means of communication creates a new creative selectively designed media discourse for the transfer of media messages. From all of the above, we can conclude that the medium as a means of communication is not only a technical means but a unity of information and technical possibilities that technically provide the media

as the most desirable means of media communication. Thanks to the media, as the perfection of new IT and modern media technologies, media information gains its useful communicative (non) value and becomes publicly recognizable to all citizens in the process of media communication. We can conclude analytically, in conceptual and communicational terms, that media are the basic and desirable means of modern media communication. In the content, information and communication context, the media has developed contemporary and sophisticated media IT digital technologies (media convergence and the mobile industry), can no longer be seen as isolated media as communication medium for transmission and broadcast of media messages and (no) value discoveries. Media, from the point of view of media communication as a means of communication, are conceptually and substantively linked to the "holistic dialectical unity" of the media message creators (communicators, journalists, PRs) and modern means of transferring (non) value information and media content at all levels global, regional, national and local media communications. Media communication is developing in the horizon of the future and the future belongs to the media and convergent digitized forms of communication.

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5.5 Information evaluation of media contents

Creative production of media content is an original, unique act of a creative media man. It includes the issues of reasoned dissemination of media content, proving, persuading, refuting, educating, animating, encoding and decoding the information posted to the public. "Media communication is the communication process of transforming media cognition as information per se into information per me, or per nose, (...). Media communication is an original dialectical process in which all participants are communicators and also recipients. Thanks to this interchangeability, communicators and recipients can continually, as open beings, further deepen their experiences and foster personal emancipation" (M. Plenković, 4: 98-99). The basic communication value question arises: "What is the value effect of media messages"? Is it possible to evaluate information and communication production of media content? From a communication point of view, does a strategic communication question arise about getting feedback? Communicological theory and practice entails three different types of evaluation of media content: Information, communication and practice evaluation. What

is media content evaluation? Evaluation, according to the Dictionary of Foreign Words, Terms and Abbreviations (B. Klaić: 1: 371), is the determination of values, grades, estimates. To evaluate means to determine value, (French - 'evaluation'). Information evaluation of media content, as inputs of communication processes, has been performed superficially for years, approximately by selected experts and non-critical evaluators. On

the basis of such assessments, a media editorial program was drafted and almost no one was obliged by the editorial details of the program. Such evaluation is a form of formal coverage towards media founders and competent institutions. For a valid information evaluation it is necessary to determine the basic criteria on the basis of which information evaluation of media content can be accessed. The traditional media matrix for evaluating media content is based on the partial unity of the communication environment and the basic communicative, cognitive and psychological unity of the human being as the recipient of the media content. Analyzing the structure and function of human consciousness, Aristotle was the first to detail the basic cognitive functions contained in the basis of information processing of media content as basic predicates in the process of evaluation of human thoughts. He described ten basic categories for a fully understanding of human message: (1) the subject being talked about, (2) quantity, (3) quality, (4) relation, (5) place, (6) time, (7) position (8) possession, (9) acting, and (10) suffering. The ten predicate categories listed are the basic most general assumptions of every person's rational media discourse. Many thinking theorists like F.M. Quintillian (the author of the best preserved ancient rhetoric so far) reduced the ten Aristotles categories to five well-known labels: who, what, where, when and why? (M. Plenkovic, 3: 109 -110). These five labels are still retained in journalism today as the wellknown 5W categorical rules (Who, what, where, when and why) for the informative evaluation of media expressions. Ancient rhetoricians thus discovered a four-part information legality for the formation and evaluation of a speech act: invention, disposition, elocution and action.

Contemporary theorists have isolated and defined speech expression in three informational stages: exordium (introduction), disputatio (presentation) and conclusio (conclusion). Brian McNair in his book *Introduction to Political Economy* (B. McNair, 3: 130 -131) points out that "At the present stage of information and communication technology (ICT) development, it is indicative of understanding information evaluation to understand and know how to manage electronic media content." V. Kučič warns that: "Managing the Internet as a source of information involves knowing how to use search engines, numerous communication networks, electronic databases, electronic dictionaries, spell check software, translation memory software, speech recognition and machine translation systems" (V. Kučič, 2: 128-129), which are key elements for evaluating information content. Information evaluation of media content, in addition to ICT technologies, must respect culture, science and the arts. "Culture and art are certainly part of society and social relations. However, this segment, by its meaning, its long-term and long-lasting impact, and by its fragility and vulnerability, always deserves to be singled out and viewed as a special, extremely valuable part of all human life. Therefore, one can rightly raise the specific question of how media technology has influenced history and how it affects the field of artistic creation and culture today" (A.L. Todorovic, 5:23). A number of communication scientists believe that the new inclusive information society of Internet citizens is the widest global network of citizen communication. Thanks to communication (ICT) technology, the possibility of integrating our planet at all levels of global, regional, national and local community communication has increased. The overall structure of the modern communication world is related to the transfer of comprehensible, credible and timely information that influence the information evaluation of media content. For these reasons, it is necessary to define criteria for information evaluation of media content. In the process of information evaluation of media content, three communication influences are intertwined: journalistic, scientific-artistic, and socio-

political factors that influence the evaluation of media content (M. Plenković, 5: 76-80). Considering the stated influencing factors, it is possible to supplement the standard matrix (M. Plenković, 6: 22 -28) of criteria for evaluation of media messages and to set new evaluation criteria for information evaluation of media content: 1) social, 2) political, 3) economic; 4) credibility, 5) objectivity, 6) axiological meaning, 7) humanity, 8) engagement, 9) ideology, 10) neutrality, 11) (in) critical, 12) media freedom, 13) democracy, 14) progressiveness, 15) journalistic style, 16) speed of messages, 17) clarity of media expression, 18) interestingness of messages, 19) relevance of messages, 20) animation and promotion, 21) advertising and advertising industry, 22) media propaganda, 23) expertise, 24) educational and educational, 25) media culture, 26) scientific, 27) artistic, 28) sports; 29) educational, and 30) developmental. We can say that most media content through its messages seeks to satisfy the life, work, creative and creative functions of man as the ultimate recipient of media messages. Media communication strives to make its media production, that is, its total production communicative output, quality, current, interesting, compelling, dynamic, attractive and fast. From all of the above, we can conclude that media communication is a dynamic stochastic process that needs to be constantly investigated, corrected and adapted to the wishes and needs of the target audience. Media production as information input always correlates with communication output. From all the above we can conclude that information evaluation is always correlated with qualitatively and quantitatively mediated content.

Notes

/1/ Klaić, B. (1958). *Riječnik stranih riječi, izraza i kratica*, Zora, Zagreb.

/2/ Kučič, V. (2016). *Translatologija u teoriji i praksi*, HKD & Nonacom, Zagreb.

/3/ McNair, B. (2003). *Uvod u političku ekonomiju*, Sveučilište u Zagrebu, Fakultet političkih znanosti, Zagreb.

/4/ Plenković, M. (1993). *Komunikologija masovnih medija*, Barbat, Zagreb.

/5/ Ibid.

/6/ Plenković, M. (1980). *Demokratizacija masmedija*, Centar za informacije i publicitet, Zagreb.

/7/ Plenković, M. (2015). Vloga za akreditacijo doktorskega študijskega programa Strateški komunikacijski management s prilogami in dopolnitvami, Komunikologija: Humanistični in družboslovni pristopi v človeški komunikaciji, Alma Mater Europaea, Maribor.

/8/ Todorović, A.L. (2017)- Diskurs novih tehnologija, CLIO, Beograd

6. Public relations

6.1. Public relations – new discipline of communication science

By the development of general, individual and special laws of communicating in specific human areas, new individual communicational disciplines such as *information systems, interpersonal communication, media communication, political communication, organizational communication, intercultural communication, developmental communication, health communication, religious communication, popular communication, educational communication, visual communication, graphic communication, police communication, business communication, communication in culture, tourism communication, communication of new media, communication with the new IC - technologies, Internet communication, convergent media communication, digital communications, communication of social networks, communication management, communication network marketing and communication in public relations* are developing. These are new areas of communication within the structure, maintenance, development and improvement of all forms of interpersonal communication. The fundamental purpose of any communication is the practical use and improvement and establishment of new scientific knowledge, information and communication, by which it is easier, faster and more efficient to establish and understand the communication process. Communication turn in communication studies of public relations occurred when we started to think about public relations in accordance with the pluralistic, market and economic principles. With strong development of the market and political marketing comes holistic alignment of all communication elements in the economic and political system in which the dominant

scientific attention belongs to the scientific field of information and communication with an emphasis on the establishment of a new communicational discipline - Public Relations." Communication knowledge in this area has made it clear that a successful economy and successful policies are dependent on human resources (their job satisfaction, personal income and relationships between people). Communication science in the course of its formation, drew theoretical basis from other disciplines (economics, philosophy, psychology, anthropology, sociology, political science, social psychology, semiotics and other related sciences). By using axiomatic system logic, a connection was made between economic laws, bionics, informatics and communications in new communicative paradigm shift that is now called Public relations- an interdisciplinary and multidisciplinary special scientific discipline of communication studies. The new communicational paradigm of public relations includes economic principles, theory and practice of social and communication conflicts, quantitative and qualitative methodology, communication research methods, systematic communication theory, theory of mass communication, new media, Internet communication, political theory, sociology, regulation, interpersonal relationships, information, communication and cyber laws, the theory of democratic public and democratic communication, intercultural communication, rhetoric, ethics, theory of communication on social networks (Facebook, Twitter, YouTube, Bluetooth and instant messaging), and in particular the theory of management in modern communication management. To understand the new communicational discipline Public Relations, it is necessary to draw attention to the holistic scientific and praxeological phenomenology of public relations and carry out scientific and technical distinction between public relations and propaganda (advertising) as a typical distorted communication in the process of strategic communication and understanding of all participants in the process of formation and creation of public opinion and the targeted public opinion. When it comes to public relations, it is always a process of

structuring the public and public opinion. Public opinion, therefore, is the purpose of the whole process of communication. The public is plural category (general, special, ..), and includes a collection of individuals who focus their attention on issues of common interest (the audience) and the sphere of communication among members of the different publics (audiences) in order to create public opinions (personal reputation or public reputation) in which members of different audiences are forming their opinions and communication attitudes (public opinion). Key concepts for communicational definition of public relations as the new communicational discipline: *public, audience, communication process, mass media, new media, mobile technology, Internet, social networks (Facebook, Twitter, LinkedIn, YouTube), corporations, government and non-governmental organizations, politics, society, public policy, public reputation, public opinion and new holistic services (public relations agencies) and citizens*. In the new thinking and search for communication rules and communicative specificities (personal public relations and lobbying), a number of theories have developed, which aspire to the realization of principles of communication in public relations (theory of public policy; reconceptualised comparative theory of public relations, strategic communication theory, and speed of thought theory). Communication science yet even today, as well as other sciences, did not respond satisfactorily to the question of epistemological origin Public Relations, as well as the question of when a person has mastered communication, although some basic historical features are somewhat clear and transparent. Public relations have always existed as an interdisciplinary interest group. New knowledge and new communicative knowledge, at the present stage of development and qualitative classification of the necessary knowledge and human knowledge of public relations, redefined and classified public relations as an independent scientific and professional discipline under the name Public relations. In the world of science, for two decades correct communicational term is used, in accordance with the holistic approach of communication and political and scientific knowledge of the existence of multiple public.

New scientific and professional communication study discipline entitled **Public Relations** is scientifically classified within the scientific branch **Communication Science**, the scientific field of **Information and Communication Science**, in the scientific field of **Social Sciences** (alternatively in the field of interdisciplinary science).

6.2 Crisis Communication

Participation in a public or in a public life, in danger or crisis (social, economic, personal, labor, political, media, refugee crisis, natural disasters or technical and technological accidents) means to communicate at all levels of global, regional, national and local crisis communication. Crisis communication is a scientific discipline that arose as a result of (oriented dynamic directing vector of structuring public) all possible messages and communicational crisis of legality, especially those dealing with the behavior of a man in danger or crisis. Communicating in a crisis situation helps and allows every citizen (man) a successful or unsuccessful crisis communication in their social, economic, religious, political, international, or other open or closed communicative environment. Crisis and dangers are based on events in the audiences that, according to the functional theory of exchange of information and emergency messages, may instrumentalize, and (un)consciously direct in the (un)desired direction to the (non)targeted audiences. Crisis communication, in the institutional system of public relations, is organizationally, structurally and communicationally stochastic and (non)certain by formative structural elements of interaction in public relations. The structural dynamic system of crisis communications with publics is formed with: individuals, institutions (government, political, economic, scientific, artistic, cultural, religious, sports, civil and media), information, communications, media, journalists, communicators, public relations, public, public opinion, communicators for the formation of public messages, news agency services, agencies for public relations, social media (Internet, SocialNetwork, Facebook, Twitter, YouTube, Flickr, Bluetooth, bloggers, web

communications, mobile applications, chat services, histogram, instagram, iPhone, instant messaging (IM), a new IM application, WhatsApp, Facebook Messenger, Big Data, LinkedIn, Sound Cloud). In the communication process quick, competent communicative, understandable and logical media crisis communication is highly significant role of smart mobile industry and the agency's crisis (IT) services and agencies which communicate with the public in dangers and crisis. The dangers and crises are sudden and undesirable conditions that may affect the individual, family, group, party, economy, society, local government, town, village, city, state or international community. Management of crisis communication in crisis situations (crisis communication management) is communicational-psychodynamic model of transmitting messages to citizens and institutions about possible damage and critical threats (fires, earthquakes, environmental disasters, warfare, refugees and other related emergencies) that come suddenly, unexpectedly, insidious with possibly catastrophic consequences. Sudden and unannounced crisis situations collaterally make citizens uncertain and they destabilize institutions, the state and the whole environment is affected by crisis events (natural disasters, technical and technological accidents, destructive situations, wars, terrorism, human disasters or refugees). We can see, the historical retrospective shows that the first written evidence of the crisis communicative events dates back to the 7th century when the rulers of the countries of Asia and Africa, sent its envoys to neighboring countries to obtain information (data) in order to achieve the realization of their future war, political and conquering goals. Crisis communication is, from the information point of view, the communicative process of collecting "secret and other information (data)" on which to plan strategic concept and plans (civil, political, economic, military, religious, sporting, scientific, media , ...) of crisis communication. In the last two decades the term crisis communication is replaced by the name "global terrorism" which, in theory of communication and practice of crisis communication is interpreted and analyzed as

a crisis communicative model of "pros and cons" and has a global code name " Osama bin Laden Model". The strategic crisis communication management, by their communicative skills are trying to resist the code "Osama bin Laden Model (global terrorism)" by searching for the best crisis communicative media response? ISIL (Radical fundamentalist state), especially crisis secret "jihad" (radical fundamentalist ideological conceptual communicative tactic), is naming communicative crisis communication "holy war" that changes the strategic communication forms and forms of crisis communication (wartime emergencies, terrorism, black, white and gray propaganda and sudden and unannounced crisis action) at all levels of global, regional, national and local crisis communication. By using historical analysis of the crisis communication, we can conclude, of course, that crisis communication occurs in many different forms, aims and objectives with the (un) predictable consequence of the crisis. We can recall the sudden devastating communicative dimension of crisis communication, such as: (Grigory Rasputin, the Patriot assassins, St.Petersburg, 1916.; cross and swastika, KKK, Nazism, production of the secret services of the symbols of power, 19th century ; Swastika on the Poljud stadium (Split, 12.06.2015); Vladimir Ilyich Lenin, the Russian Bolshevik revolution, return in a sealed train from Zurich to St. Petersburg, (15.03.1917); Churchill, Roosevelt and Stalin, a new map of Europe (Yalta, 1944); nuclear power plant Three Mile Island / Three Mile Island nuclear accident (1979), Che Guevara, an international icon (1965) and the death of revolutionaries (Bolivia, 09.10.1967); The decline of Russian cargo plane with 15 tons of unknown cargo and 30 unknown passengers (South Sudan, 1971); Day That Changed the World (New York and the Pentagon, 11.09.2001); The murder of Osama bin Laden, global terrorism, Operation Neptune's spear (Afghanistan, 02.05.2011); accident in Fokushima, third largest nuclear disaster (Fokushima, 12.03.2011); Tornado kills at least 16 persons in three American states (USA, 02.03.2012); Costa Concordia disaster (12. 01. 2012); refugees: Syria, Iraq, Afghanistan, Europe, the Balkans, Ukraine (2015); Russian

aircraft accidents (Egypt, 01.11.2015); and numerous other emergency disasters that affected the change in strategy for information management and communication in crisis situations. Crisis communication in a crisis situation, that is in public relations (crisis communication), with the help of new (IT) technology, smart mobile technology, social networks, the Internet and digital communication have changed and started a new page of the methodology and techniques of modern sophisticated Crisis Communications, now called "Modern digitized strategic crisis communications management." Global, regional, national and local sudden and unannounced crisis include new communicational subliminal knowledge (personal, social, market, cultural, scientific, sporting, political, media, design and multimedia) from all areas of solving personal and social crisis at all levels of crisis communication. New strategic crisis communicative skills (crisis communication management) on communication, crises and dangers in time of crisis events are manifested and recognized immediately with the help of new (IT) technologies and new knowledge of communication and patterns of communication. Recognizing crisis events (global terrorism, refugees, war, ...) the public, competent professionals in crisis communications management, perceive our personal, national, institutional, county and local social reputation. Crisis communications management, the dangers and crises in terms of communication, particularly dynamic crisis communications, orders and undertakes a specialist in crisis communications management relevant to the public with complete, timely and clear information on existing emergency events. This day and age, that is a new historical period of crisis communication, is more and more determined by digitized communication (IT) information and communication processes, media convergence, interpersonal and interactive communications, multimedia communications, new media, smart mobile technology, social networks and the unstoppable expansion of the network of Internet citizens. New modern digitized communicative paradigm of crisis

communications is based on the assumption that communication is a form of strategic cooperative interaction in which are present two crisis communications process: Crisis conjunction (civil convergence in the communicative process of resolving the crisis) and the crisis disjunction (civic alienation in the communication process of resolving problems crisis situations). Conjunctive and disjunctive crisis communication processes are best reflected in the case of the refugee crisis (Syria, Iraq, Afghanistan, Ukraine and Europe), which represents a special challenge for communications and crisis communications professional and public relations in crisis situations. Crisis communication is a communicative process of managing difficult life, work, social, political, economic and other crisis obstacles that collaterally are a result from (un)predictable crises. Crisis communication barriers can be physical, psychological, communicational, social, semantic or other unpredictable nature. Physical emergencies, as a form of potential communication barriers, are easier to see, recognize and quickly can be removed. They manifest their visible crisis communication in non-verbal forms of communication (noise, appearance, anticipating bad weather, etc.). Mental emergencies are more difficult to detect and therefore the state of crisis is deepening and becoming more complex. Crisis communication relates to the setting up of numerous civic, group and social norms (crisis management of public life and the community in accordance with the proclaimed civil and social values in the process of crisis communication). Group behavior of citizens in crisis should be pointed out. The basic feature of any social civic group is, in addition to group interests, a common interest of the group, group members are united and in the process of crisis communication, they have the same goal. Communicative collective logic of group crisis communication is an innate human need for every man to join a group of citizens, which becomes for each member of the group, source of crisis information, personal identity and team motivation to get out of a crisis situation (refugees, disasters, floods, earthquakes, fires, group "Franc"). In a crisis situation is extremely complex and demanding

crisis communication process of "reassuring the public" (of expiry of the previous information or crisis risk) and is a more complex communicative process than the communication process of "reassuring the public". It is desirable that in the process of crisis communication mediates fast, accurate and good analytical assessment of the current crisis situation with reference to previous information about the crisis event. Crisis communication is creative holistic communicative process of selecting the optimal reflection and understandable instructive directions of crisis action (coordination and rapid implementation of plans for crisis action, mobilization and motivation of employees, monitoring the implementation of strategic crisis actions, accurate assessment of new crises and stimulating mobilization of other contributors to the successful crisis communication). On the aspect of Communication science, forming a crisis public opinion, Crisis Communication Studies warn that the recipients of the crisis message prone distortion and suspicion toward received crisis messages. Most of the general public, unfortunately, mediated crisis messages, in the multitude of received messages, does not understand. For successful crisis communication is necessary to master the process of modular crisis communication with twelve indicative crisis communicative phrases: (1) Strictly standardized administrative pyramid communication models of crisis communication can not forever vegetate (famous Egyptian crisis communicative theorem); (2) New (IT) technology review and change the traditional administrative crisis of conservatism; (3) It is necessary to distinguish between sudden crisis catastrophe and programmed crisis situations; (4) Mobilize qualitative and competent communicative management team for crisis communication; (5) Isolate privileged participants in the process of crisis communication; (6) Define the transmission plan of operational crisis communication; (7) The strategic planning of forms and techniques of the media crisis communication; (8) Selective plan and operationalize the communicative

process of crisis communication; (9) Respect religious sensitivity in the process of crisis communication; (10) Develop a political strategy of crisis communication; (11) Strict financial control of communication process performance of planned crisis communication; and (12) locate usable media and strategic centers of media power in the process of crisis communication. We can, at the end of this editorial, conclude that any form of seeing certain crisis situations and communication processes, more or less successfully mapping a possible reality of crisis communication practices in the theory and practice of information management and communication in crisis situations. Model of crisis communication management represents a higher degree of communicational concretization and operationalization of the dominant communication legality of the theory and practice of strategic crisis communication management. Unlike the theory of crisis communication that only theoretically reflect the essence and meaning of crisis communication, analyzed modular model of crisis communication, has an effective and more practical use value of a model in order to establish the dominant modular models of crisis communication in terms of information management and communication in the practice of crisis communication management. Communication science of crisis communication and public relations is viewed as the eight members structural model of crisis communication (crisis situation; communicative management team for crisis communication; operational plan of crisis communication, communication time, communication attention of the relevant public; public opinion; a strategic plan of media crisis communications; and effective crisis communication management).

6.3 Strategic communication management and creative visual communications

Inclusive information society in which we live, is the time of sudden and meaningful strategic, information, communication and management changes, which occur on a daily basis to individuals, families, governments, countries

and societies at all levels of the global, regional, national and local spheres of strategic creative visual communication. Creative visual communication messages, in the global communications world, today provide new information, communication and digital technologies: Internet, social networks, mobile industry, media design, multimedia, graphic design, infographics, commercials, videos, websites, logos, brands, Facebook, Twitter, LinkedIn, YouTube, Flickr, Social Network, Bluetooth, bloggers, web communications, mobile applications, chat services, histogram, iPhone, instant messaging (IM), a new IM application, Whats App, Facebook Messenger, Big Data, iPhone , instant messaging (IM), .. which totally changed strategic visual sphere of public communication activities. Daily use of creative visual communications in a strategic communications management is becoming, in the sphere of public and global media industry, basic communicative creative tool of expression for professional and high-quality public action in the field of communication planning, leadership and strategic management of information and communications. The creative visual communication, media design and printing industry, in the sphere of strategic communication is becoming a vision, landmark and communicative guide to all makers of strategic visual messages, which seek the essence of visual life and public communication activities in the new dominant visual inclusive information society. New creative visual communication society creates a holistic visual messages that combine all human communication channels in order to achieve optimal functional and effective visual lessons in the field of pluralistic public. Creative visual communication becomes discursive visual communication selection process and linking of visual components in the desired an integrating holistic communication unit. We are aware that contemporary communicative visual man, in overall information and visual brain corpus, yet so far, has not used even 10% of available information and visual brain capacity. The new visual communication and digital technology (ICT) allow human transmission of highly sensitized creative visual messages that allow a man to be activated in addition to its

communication of unused capacity in the perception and adoption of new knowledge and strategic mediated communication visual messages. Communication studies as a synthetic science of communication systematically analyzes and studies the communication process of visual communication, dialectic of visual words, pictures and process of visual communication, intercultural communication, cultural dimensions and obstacles and a new holistic strategy of visual communication in the field of strategic communication management. Strategic public action in the communication process of mediation of visual messages to plural public is influential formation of public attitudes and opinions of citizens towards a person, product, institution, government, media or event. Mediated creative visual messages with plural public is always proportional to effective dispatched visual values plus or minus the decoding capability of the subject as a recipient of transmitted visual message. Creative visual messages supported by visual and digital technologies create new visual man who opens a new visual communication creative horizons in the field of strategic communication management. Visual communication is systematically arranged continuous communicative-interactive process in which the author, as a creator of visual messages, is shaping public opinion. From the point of view of Communication science, creative visual communication, is targeted visual message that affects the attitudes and opinions of plural social groups from different plural areas (culture, art, science, sport, education, economy, religious holisgroups, political parties, government, state and social institutions and broad civil public). Creative visual messages (commercials, videos, websites, logos, brands, Facebook, Twitter, LinkedIn, YouTube, Flickr, Social Network, Bluetooth, bloggers, web communications, mobile applications, chat services, histogram, iPhone, instant messaging (IM) , a new IM application, Whats App, Facebook Messenger, Big Data, ...) have communicative impact on the recipients of visual messages in the sphere of civil, cultural, religious, athletic, academic, economic and political pluralistic public area.

Strategic communication management intensively examines the creative power of visual messages and their influence in the public sphere of communicative action (auditory, visual, kinesthetic, colors, advertisements, posters, brands, ...). Creative visual communication in theory and practice of strategic communication management is extremely demanding and complex communicational media mediation process and presentation of creative visual messages to plural and different audiences. Influential creative visual communication is logical, cognitive, ethical, aesthetic and metaphysical communicational reflection of creation and mediation of visual messages in which man (visual creator) becomes "**Homo Ludens**" (playing man in the media, science, art, culture, sports, economy and politics) that creatively works with graphical tools, the new website digital technologies (3D and 4D) in the area of strategic communication management. The strategic creative visual communication process and management of public administration visual information and communications visually creative communicator must respect the basic structural communicational legality in public communicative strategic activities, such as: the sender (visual creator) messages, the process of encoding visual message, communication channel, possible interference in the communication channel, entropy, visual decoding process, the recipients of visual messages, public, public opinion, publicity, evaluation of visual messaging and the ability to feedback (fb). Since creative visual communication, in the communicative process of holistic strategy of public activity, increases the effective and influential power of visual communication in the field of strategic communication management, with that, is, for its communicative understanding, necessary to know the scientific and praxeological structure of visual communication process. To understand the structure of visual communication process in the context of a holistic strategy of public action in the field of strategic communication management, it is necessary to master the creative visual, media and communication creative discourse that serves as an information and communication

support in the plural creative visual communications and these are basic communicational values: Information; Communication; Media; Communication Studies; Visual Communication; Public; Public opinion; Visual Culture; Media convergence; Media digitalisation; The strategy of public activity; Communications management; Public Relations; Image; Publicity; Propaganda; and Publicity. Creative visual communication in terms of holistic communication management strategy is targeted visual focus on communication problems and needs of the public to visualize the idea of public communication about events, products, advertising objects, culture, economy, politics (what?), Arts, colors, directions and movements (how?), the reasons and causes of communication (why?) and time of communicative strategic placement (timing) to plural audiences (when?). We can conclude that the strategic communication management and creative visual communication is a stochastic communicative management process of visual information and communication in order to solve plural personal, cultural, academic, economic, religious, sports, political and social problems with the help of visual communication (in the present tense, present) with the aim of action for tomorrow (in the future, for tomorrow).

6.4 Spokesperson - new profession in public communication

Every science and communication era has changed the world of public communication management in which the past becomes the present and the present new epochal projection of the inclusive information and digital future. With the development of public communication, and especially through modern media, several new professions are developing, and among them is the most prominent "**spokesman**". This role has had in the earlier English parliamentary democracy official speaker; he still lives in England as President of the Lower House. In France, this occupation is called the *porteparole* = speaker on behalf of others. Poles named this occupation *prasowy rzecznik*. In similar ways,

nouns and new professions are formed in other languages also in Croatian – „glasnogovornik“. Although the word "spokesman" semantic is not the best, because it comes from etymology of voice, volume, which suggests the strength of voice and speech, and its meaning is not in the physical strength of voice but in the authority or the public speaker's ability to speak on behalf of others (most often today governmental and state institutions, political parties, but it can be any institution, economic corporation, scientific, cultural, artistic and sports institution or group of citizens or successful individuals). Logically, this new profession is best described by the French word *porteparole* = a speaker on behalf of others, ie, a communicator of attitudes and decisions of state, social, cultural, political, artistic, sports and religious organizations.

Spokespersons function

The basic function of a spokesperson (in the sense that he is a speaker on behalf of others) adequately, then logically speaks and linguistically gives a more plastic expression of attitudes, opinions, data and ratings of some collectivities. Given this fundamental function, **the spokesperson must know well the decisions and information that want to be communicated to the masses.** He does not have to be the creator of these decisions, but he can participate in them. But he has to know these decisions well enough, he must be competent. It is *conditio sine qua non* of a spokesperson, because if you make a few mistakes in that sense. to convey inadmissible information, he will soon be replaced by the organization / institution from which he was appointed. When it comes to his second feature - **the logic of discourse** - the spokesman must also know the theory of argumentation (direct and indirect proof), because in the contemporary world of pluralistic democracy no longer applies the old word argument of force (which was dominated by agitpropion journalism rhetoric) than **FORCE OF THE ARGUMENT.** To make the theses as mass-set pieces for mass, to be received in masses, the spokesperson must know how to demonstrate them best, to argue. In this area, as we all know, all of our spokespersons, communicators and journalists do not have sufficient education, so that is why

it is not uncommon to go to *ad hominem* discourse, which is why we have many court proceedings today for the slander and offense. A spokesperson must, in his discourse, focus on thoughts and arguments, and less on people, ie, use the strategy of communicating **ad rem** and not **ad hominem argumentation.** Regarding the third essential characteristics of a spokesman, he has to dominate the **stylistic prowess of polyglot**, so he is exquisitely, supposedly, fluently, attractively, and above all in accordance with the norms of the Croatian literary language (when speaking of a Croatian spokesperson). **The two main functions of the spokesman are the following:** **Firstly**, to well, adequately and logically understand what he wants to say on behalf of the state, government, party, church, army, corporation, institution etc. His **second** task is to answer the question: how to transfer this thoughts more adequately and more convincingly to masses through press conferences and other forms of public relations, because the aim is to reach out to the mind and heart of the masses of the party's or other institutions, and thus turn them into the tools of action, changing the world towards the goals of establishing a better quality of life for the individual and the community. The old rhetoric was also well-recognized when his function was called *psycho-psyhic* as the ability to guide human souls according to the ideas offered. And even church speakers (homilies) also realize that their main function is to bring about the doctrine of God's to people, and that his commandments are adopted and behaved by. Later, in the era of parliamentary democracy within the parliaments (because it is impossible for everyone to speak for a long time), a spokesman, ie a spokesman who briefly and accurately expresses the views of a group or party, was established. When the economy has developed globally and when a special discipline of "**business communication**" and "**management**" occurs, then there is the interest of the spokesperson in the relations of the economy / corporations with the public, in terms of presenting their production, goods, prices... After that, and after a great political game and the appearance of numerous parties, there is a new profile of spokesmen **in the sphere of politics and political**

communication. Today, there are also spokespersons of individual parties in our party life. In the end, each group will have its own special spokespersons whose task is to clearly and clearly present to the public their own goals, tasks, decisions as well as counterdocumentation in order to gain and reinforce the views of the groupings in the name being spoken. **Types of communication activities of spokespersons** Communication science as the latest science on optimized public communication (what and how) shows that **three areas of action are common to all types of spokespersons: 1) Informing.** This is the activity of communicating information to make the public aware of the work, decisions and achievements of the organization / party that the spokesperson represents. In this function, the spokesperson needs to develop *bit characteristics*, to be appropriate dressed, not to act, ie to be natural and knowledgeable of the content he presents, and above all to be concise and logical in informing the public, as citizens as modern communicative people do not have interest in long talk. **In medias res** is the main principle of informative spokespersonship. 2) **Convincing.** This is a communication function that is more difficult, as it requires a spokesman and a high degree of *mobit capacity*. Motivation, persuasion, recruitment of souls, displaying their own ideas that are acceptable and useful to the mass - this is the essence of persuasive spokesman. As the emotional component in the conviction is more important than cognitive, it is essential that the spokesman first believes in what he is saying. Thanks to this, he will have a strong subperceptive charge that radiates for now unknown vibrations. From the history of rhetoric, we all know **Saint John Chrysostom**. He got that epithet because he spoke so sweetly that he was listened to by fish and not just humans. And that is the ideal of persuasion. **The power of persuasiveness is in the ability to make masses the content that expands the spokesman to their own.** Only when people say in themselves or in acclamations: so it is; I thought so also; I think so too, he only says it a bit better than me - then a spokesman can congratulate himself and know he succeeded in persuading. The technology of persuasion is in

approaching, in making mediated thoughts of mass come to life. This means that in this function, the spokesperson must always behave according to the old rhetorical formula "**similia similibus**" (**similar to similar**). Since the sphere of metaphors in the broader sense is the field of relative unity which is manifested in the fields of intersection (that is the communion), it is necessary that a spokesperson before and during the performance studies and creates new metaphors as a compilation of comparisons because only the crisp images, the hardships that are common to him and the public can come to partial or complete persuasion. And persuasion is in some way a struggle. The great **Sartre** said in that regard that the writing was a struggle, and the tool of that struggle was a pen or a voice. However, from all forms of "terror" people suffer the only terror of the mind and are willing to silence the foreign sides if they can convince them that they are better and more effective than their day-to-day opinions.

3) **Polemization.** This is harder than persuasion, which is why it is also the toughest spokesman's function if he does not want to be scornful and ridiculed in the public scene. As soon as a spokesperson loses the power of proving or rebutting in a specific situation, they - if they do not get defeated - approach the ad hominem attack. Today, in our everyday political discourse, he immediately asks who his father was, what he did yesterday. Thus by discrediting opponents, spokespersons think that they have also fought the ideas the polemic opposed them. However, it is a thief, so it soon spreads. The golden rule of successful polemization is **the ad rem (from the theme and the very thing)** and the finding of the best evidence or counter-dump. It is important to always confront the thoughts, not the people. Who does not know or can not apply it, it is better not to argue, because it will confuse not only himself, but also the party / organization on behalf of the public. In order for all the polemics tricks to be overcome quickly, I think it is best to read **Schopenhauer's "Eristic"** (scattering skill) in which there are about 40 tricks as well as the defense of these tricks used in public controversy.

4) **IT Media Technologies.** New models of communicative-management discourse of spokespersons

are based on new media communication technologies (Social Network), which become the basic communicative tool of each spokesperson. Facebook, Twitter, YouTube, Flickr, bloggers, mobile apps, chat services, iPhone, instant messaging (IM), new IM applications, Whats App, Facebook Messenger ...) are irreplaceable management support for spokesmen at all levels of global, regional, national and local media communications.

Personal characteristics of the spokesperson

Since all the mentioned characteristics of the spokesperson's activities are disrupted in the personality of the spokesperson, it is necessary to say in the end the word-two about the **personality of the spokesperson.** The spokesperson must always be optimistic, be patient (and even adversaries), appropriate but not theatrically dressed, with affectionate voice (who has no standard voice color, should not enter into this profession), preferably charming (but never theatrical), he must know sometimes to remain silent, one must not forget his patriotism and his struggle for all progressive processes because the people want to go further, emancipate and accept everything that is in that function. In order for these personal traits to be optimally developed, it is essential that the spokesperson adheres to the basic communicological principles at all levels of communication. A new **vocation spokesperson** becomes the challenge, logic and rhetoric of the new coming communicative-digitized world and life that needs to be given new constructive communicological responses.

7. Conclusion

Reputable communicologists, that is, communicationology as a science of communication, in their scientific reflections and published contributions have presented numerous structural models and communicative paradigms about culture, media and public relations. Based on the conducted synchronic and diachronic theoretical and empirical analysis of numerous paradigmatic communication achievements in the

field of media culture and public relations, we come to new communication knowledge. Based on new knowledge, it is possible to formulate relevant scientific communication recommendations for further communication study action in terms of new paradigmatic considerations for improving the theory and practice of communication culture, media theory and public relations. We can, from the presented communication paradigms, conclude that media communication and public relations have a great communicative power to make media decisions, select and present numerous social problems. The media sometimes (un)critically judge social, political, cultural, artistic, scientific, sports and economic events. Based on the presented communication paradigms, we can synthetically conclude that the culture of media communications and public relations maintains the legitimacy of the economic and social system and at the same time influences the political actions and decisions of politicians and the state administration. The power of the media and public relations is the ability to achieve the desired targeted results that effectively contribute to the development of society at all levels of global, regional and local media communication. Based on the presented communication paradigms, it is possible to conclude that the presented image and the influence of public relations in the media are not a copy of the real reality that is presented to citizens in public communication. This is confirmed by a study (N.Chomsky, 1: 111 -112), which warns the public that... "Americans were the pioneers of the public relations industry. The obligation of this large industry was to "control the mind of the public." (...) Public relations is a big industry. They spend about a billion dollars a year. All this time, their task has been to monitor public opinion." Analyzing the media paradigms, from the aspect of public and media activities and influence, the thesis of the eminent communicator France Vreg was confirmed that "mass media do not reflect the true realities but that they reconstruct the real reality by informing and communicating (information structure)". This is especially true for information and announcements in political communication and in media marketing and the tabloids and sometimes in serious newspapers and radio and television shows "(F. Vreg, 6:

174). Based on the conducted communication analysis of the essence and form of media communication culture and public relations, we can finally conclude that media creativity is correlated with the development of digital media technologies modern, mobile industry and new strategic communication and media knowledge about public relations culture in inclusive information society.

Notes

- /1/ Chomsky, N.(2002), *Mediji, propaganda i sistem*, Čvorak, Zagreb, p. 111 -112.
- /2/ Cifrić, I. (2009). *Pojmovnik kulture i okoliša*, Visoka škola za poslovanje i upravljanje s pravom javnosti „Baltazar Adam Krčelić“, Zaprešić, p.124 -125.
- /3/ Klaić, B. (1958). *Rječnik stranih riječi*, Zora, Zagreb, p.928.
- /4/ Plenковиć, M. (1988). *Suvremena radio-televizijska retorika, Teorijska i empirijska analiza*, Zagreb, p.52.
- /5/ Turabian, K.L. (2013), *A Manual for Writers of Research Papers, Theses, and Dissertations*, Eighth Edition, The University Chicago Press, Chicago and London, p. 5 - 36.
- /6/ Vreg, F. (2007), *Medijske teorije i stvarnost*, *Informatologia*, 40, 2007, 3, 173-179 (174).

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