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# A REFLECTION ON THE CITIZENS' ATTITUDES TO THE POLITICAL SITUATION (AND THEIR CREATIVE RENDITIONS)

In Memoriam of Ján Kuciak and Martina Kušnírová

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## ABSTRACT:

The primary aim of the article is to identify the degree of creativity in the expressive means employed by citizens showing their attitudes to the current political situation. Other aims of the text include the identification of rhetorical, linguistic and stylistic resources and explicit and implicit inspirations related to art present in the recorded messages. The authors address three research questions arising from the above-mentioned aims. The research material consists of photographs of 203 different messages in the form of banners, scale models, models, ready-made, *objet trouvé*, performances and other textual and/or visual representations displayed during the protest held on 16<sup>th</sup> March 2018 on the SNP Square in Bratislava, which was held after the brutal murder of Slovak investigative journalist Ján Kuciak and his fiancée Martina Kušnírová. The authors use a modified method of content and image analysis and product creativity evaluation. The data is analysed both qualitatively and quantitatively, i.e. via triangulation approach. In the concluding part of the study, the authors discuss the available options in connection with the use of banners and other messages as a means of self-expression and manifestation of commitment, political activism and civic engagement. The most creative messages have the greatest potential to be multiplied through social networks and thus transmit the intended message in a more efficient way.

## KEY WORDS:

artistic expressive means, banners, civic engagement, communication, creativity, expressive means, language

# Introduction

Creativity is a phenomenon that is rather difficult to define.<sup>1</sup> The most recognised and important definitions<sup>2</sup> specify creativity as an attitude towards life and the world around us (see, for example, Sternberg).<sup>3</sup> Moran<sup>4</sup> examines (and proposes to look at) the role of creativity in society from two perspectives. In terms of society, the role of creativity is to improve it; however, in terms of individual interests, the role of creativity is self-expression. The notion of self-expression is also related to the specific personality characteristics and traits of the creative people, employed to distinguish them from those with a lower performance in the field of creativity. MacKinnon<sup>5</sup> and Barron<sup>6</sup> state that creative individuals are rebellious and independent, as evidenced by other studies.<sup>7</sup> These individuals are also non-conformist.<sup>8</sup> As suggested by Keklak's research,<sup>9</sup> the people with a higher creative potential are more active; moreover, according to Karwowski et al.,<sup>10</sup> such creative individuals are more open to various kinds of experience.<sup>11</sup> These properties predispose the creative

1 See: KOZBELT, A., BEGHETTO, R. A., RUNCO, M. A.: Theories of Creativity. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 20-47; KAMPYLIS, P. G., VALTANEN, J.: Redefining Creativity – Analyzing Definitions, Collocations, and Consequences. In *Journal of Creative Behavior*, 2010, Vol. 44, No. 3, p. 191-195; RUNCO, M. A., JAEGER, G. J.: The Standard Definition of Creativity. In *Creativity Research Journal*, 2012, Vol. 24, No. 1, p. 92-96; SIMONTON, D. K.: What Is a Creative Idea? Little-C versus Big-C Creativity. In THOMAS, K., CHAN, J. (eds.): *Handbook of Research on Creativity*. Glos : Edward Elgar Publishing, 2013, p. 69-83; MARTIN, L., WILSON, N.: Defining Creativity with Discovery. In *Creativity Research Journal*, 2017, Vol. 29, No. 4, p. 417; ACAR, S., BURNETT, C., CABRA, J. F.: Ingredients of Creativity: Originality and More. In *Creativity Research Journal*, 2017, Vol. 29, No. 2, p. 133-144.

2 Note: Despite the great diversity at the very heart of this phenomenon (see: RHODES, M. J.: An Analysis of Creativity. In *The Phi Delta Kappan*, 1961, Vol. 42, No. 7, p. 305-307) and its definitions, there is a general consensus amongst the experts (see, for example: KOZBELT, A., BEGHETTO, R. A., RUNCO, M. A.: Theories of Creativity. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 20-21; SZOBIOVÁ, E.: *Tvorivosť od záhady k poznaniu. Chápanie, zisťovanie a rozvíjanie tvorivosti*. Bratislava : Stimul, 2004, p. 13-17; DORIN, A., KORB, K. B.: A New Definition of Creativity. In KORB, K., RANDALL, M. (eds.): *Artificial Life: Borrowing from Biology*. Melbourne : Proceedings Book Series, Lecture Notes in Artificial Intelligence, 2009, p. 11; ACAR, S., BURNETT, C., CABRA, J. F.: Ingredients of Creativity: Originality and More. In *Creativity Research Journal*, 2017, Vol. 29, No. 2, p. 133) that creativity itself always involves at least two aspects: novelty & originality and usability & suitability. These two attributes must be present simultaneously.

3 STERNBERG, R. J.: A Triangular Theory of Creativity. In *Psychology of Aesthetics, Creativity, and the Arts*, 2016, Vol. 12, No. 1, p. 50-51.

4 MORAN, S.: The Roles of Creativity in Society. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 74.

5 MacKINNON, D. W.: The Nature and Nurture of Creative Talent. In *American Psychologist*, 1962, Vol. 17, No. 7, p. 484-495.

6 See: BARRON, F.: *Creativity and Personal Freedom*. New York : Van Nostrand, 1968, p. 300-344; BARRON, F.: The Psychology of Creativity. In NEWCOMB, T. M. (ed.): *New Directions in Psychology II*. New York : Holt, Rinehart & Winston, 1965, p. 3-134; CROPLEY, A. J.: Recognizing Creative Potential: An Evaluation of the Usefulness of Creativity Tests. In *High Ability Studies*, 1996, Vol. 7, No. 2, p. 203-217; STERNBERG, R. J., KAUFMAN, J. C.: Constraints on Creativity Obvious and Not So Obvious. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 467-469; DEMOS, T.: Between Rebel Creativity and Reification: For and Against Visual Activism. In *Journal of Visual Culture*, 2016, Vol. 15, No. 1, p. 85.

7 See, for example: BROWER, R.: Crime and Creativity. In RUNCO, M. A., PRITZKER, S. R. (eds.): *Encyclopedia of Creativity*. San Diego, London, Boston, New York, Sydney, Tokyo, Toronto : Elsevier, 1999, p. 443-444; CROPLEY, A. J.: Recognizing Creative Potential: An Evaluation of the Usefulness of Creativity Tests. In *High Ability Studies*, 1996, Vol. 7, No. 2, p. 203; STERNBERG, R. J., KAUFMAN, J. C.: Constraints on Creativity Obvious and Not So Obvious. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 467; DEMOS, T.: Between Rebel Creativity and Reification: For and Against Visual Activism. In *Journal of Visual Culture*, 2016, Vol. 15, No. 1, p. 85-102.

8 See: SHELDON, K. M.: Conformity. In RUNCO, M. A., PRITZKER, S. R. (eds.): *Encyclopedia of Creativity*. San Diego, London, Boston, New York, Sydney, Tokyo, Toronto : Elsevier, 1999, p. 341-346; BROWER, R.: Crime and Creativity. In RUNCO, M. A., PRITZKER, S. R. (eds.): *Encyclopedia of Creativity*. San Diego, London, Boston, New York, Sydney, Tokyo, Toronto : Elsevier, 1999, p. 443-446; FÜRST, G., GHISLETTA, P., LUBART, T.: Toward an Integrative Model of Creativity and Personality: Theoretical Suggestions and Preliminary Empirical Testing. In *Journal of Creative Behavior*, 2016, Vol. 50, No. 2, p. 101; GRAKAUSKAITĖ-KARKOCKIENĖ, D.: Teachers Creativity and Its Specific Expression in Educational Process. In *Pedagogika*, 2016, Vol. 121, No. 1, p. 6-8.

9 KEKLAK, R.: Creative Personality in Relation to the Big Five Personality Mode. In KUNOVA, V., DOLINSKY, M. (eds.): *Current Issues of Science and Research in the Global World 2015*. Vienna, Austria : CRC Press, 2015, p. 201.

10 KARWOWSKI, M. et al.: Big Five Personality Traits as the Predictors of Creative Self-Efficacy and Creative Personal Identity: Does Gender Matter? In *Journal of Creative Behavior*, 2013, Vol. 47, No. 3, p. 215.

11 Note: However, the issue of creative personality is significantly more complex and the said features should also be seen in a wider context, which explains the specifics of a creative personality – according to experts, it is a whole system of specifics and resources whose synergy reflects the creative personality. For example, we may mention Feist's (see: FEIST, G. J.: The Function of Personality in Creativity. The Nature and Nurture of the Creative Personality. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook*

individuals to express and publicly practice their social attitudes to a greater extent than the less creative individuals. Creativity can therefore be one of the ways of expressing a political stance (see, for example, Ortega),<sup>12</sup> and it also makes communication more effective.<sup>13</sup> As outlined above, the aim of the study is to identify manifested creativity in the expressive means employed by the citizens who articulated their attitudes to the political situation in Slovakia via various displayed messages (i.e. banners, *maquettes*, models, ready-made, *objet trouvé*, performances and others) which, on the one hand, were results of their self-expression, and on the other, were made to inspire and encourage a positive change in the society (see Moran).<sup>14</sup> We will focus on the identification, description, classification, categorisation and explanation of these communicated statements (their formal aspects) and the use of rhetorical, linguistic and stylistic resources and details (their elaboration), taking into consideration other related aspects.

# Context, Social Situation and Other Related Issues

Last year's protests *For Decent Slovakia (Za slušné Slovensko)* had a significant scope and extent, and the very length of the protests only underlines the seriousness of their purpose. The protests were covered by domestic and foreign media. For example, the website *Medan.sk* provided an overview of the recorded reactions of foreign media to the cold-blooded murder of young journalist Ján Kuciak and his fiancée Martina Kušnírová.<sup>15</sup> The daily *SME* reported on the reactions of some important foreign media outlets to the civil protests that followed. The key topics were the motivation to organise and attend such protests and the links to other social issues with a focus on politics and the functioning of the state during the past decade.<sup>16</sup> The civic attitude of the protesting crowds was later commented on and praised by, for instance, the French President Emmanuel Macron; in an interview, which he gave two days before the centenary of the establishment of the First Czechoslovak Republic. He answered the questions posed by four different media outlets in Central Europe – the Slovak broadsheet daily *SME*, the Czech elite newspaper *Hospodařské noviny*, the Hungarian *HVG* and the Polish daily *Rzeczpospolita*.<sup>17</sup>

The protesters' attitudes towards the political situation after 21<sup>st</sup> February 2018 were reflected on banners using multiple linguistic and non-linguistic means. In general, texts displayed on such banners represent complex forms of communication; their interaction with extra-linguistic expressive means (painting, colour) is crucial here. The style of the text is based on the communication's intention, the appropriate genre forms, methods, and the communicated content itself. When identifying and explaining such expressions, the stylistic factors, linguistic and non-linguistic contexts and the closely defined functions of context in terms of understanding the expressed views (see, for example, Mistrík or Findra)<sup>18</sup> are of utmost importance. The wider social context is particularly significant if we want to understand the ways the civic attitudes are articulated. The narrower intratextual context plays its role in the specific implementations and elaborations

*of Creativity*: Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 31) functional model of the creative personality or Dacey's and Lennon's (for more information, see: DACEY, J. S., LENNON, K. H.: *Kreativita*. Prague : Grada, 2000, p. 205) confluent theory of sources of creativity. At the same time, there is evidence that a creative personality often incorporates paradoxical features (see, for example: CSIKSZENTMIHALYI, M.: *Flow*. New York : Harper, 2008, p. 303).

12 ORTEGA, V. C.: El activismo como acción estratégica de nuevas narrativas artistic – políticas. In *Calle 14*, 2015, Vol. 10, No. 15, p. 100-111.

13 PAVLÚ, D.: Client Brief: The Major Source of Effective Creativity in Marketing Communication. In *European Journal of Science and Theology*, 2016, Vol. 12, No. 5, p. 205-216.

14 MORAN, S.: The Roles of Creativity in Society. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 74-90.

15 *O vražde Kuciaka píšu viaceré zahraničné médiá*. Released on 27<sup>th</sup> February 2018. [online]. [2019-10-02]. Available at: <<https://www.medan.sk/o-vrazde-kuciaka-pisu-viacere-zahranicne-media/>>.

16 TASR: *Slováci sú inšpiráciou. Svetové médiá pozorne sledujú vývoj na Slovensku*. Released on 29<sup>th</sup> March 2018. [online]. [2019-01-11]. Available at: <<https://svet.sme.sk/c/20792087/slovaci-su-inspiraciou-svetove-media-pozorne-sleduju-vyvoj-na-slovensku.html>>.

17 KRČMÁRIK, M.: *Prezident Macron pre SME: Jarné protesty Slovákov si navždy zapamätám*. Released on 25<sup>th</sup> October 2018. [online]. [2019-02-10]. Available at: <<https://svet.sme.sk/c/20946408/emmanuel-macron-rozhovor-kuciak-v4-jadro-cu.html>>.

18 See: MISTRÍK, J.: *Štylistika*. Bratislava : SPN, 1997, p. 282-283; FINDRA, J.: *Štylistika slovenčiny*. Martin : Osveta, 2004, p. 17.

of the communicated messages (i.e. in using various language resources within the field of rhetoric, different kinds of art or speech styles). The analytical and interpretative approach, which aims to understand the context on basis of linguistics and literary science (elaborated by, for example, Žilka),<sup>19</sup> is therefore legitimate, especially in relation to intertextuality, appropriation of artistic themes and topics in general<sup>20</sup> and their application in media messages.

# Overlaps of Arts and Civic Life

In March 2018, the word “street” (used in a figurative sense) was presented in different semantic frameworks and it was subject to a broad range of emotional declinations. While watching the events on television or via other types of media, the civic position often overlapped with the political one. However, the spheres portrayed in this manner are often *sui generis* symbiotic, each with its own justification, and are mutually interconnected.

Their positioning on the two contradicting poles, particularly through the statements made by the politicians who devalued the meaning, content and requirements of the protests, or even conspired about the true intentions of such civil discontent, was clearly a manifestation of either mental insufficiency or sophisticated cunningness. The politicians polarised the society even further, trying to suppress any efforts to ‘reactivate’ the importance of *vox populi* in Slovakia (generally reduced to a single day of democratic parliamentary election held once in a four-year period). However, the impact of these politically driven decisions is able to influence the society significantly for the entire four-year period, and beyond. Similarly to the correlation between the aforementioned ‘voice of the people’ and politics, there is an interaction between art and the tense atmosphere in society. In times like these, we talk about engaged art, which (in our case) manifests itself as an artistically naive guerrilla war with emphasis on civic activism. In addition to influencing the political and social dimension, it may also result in ecological, humanitarian, religious or other effects.

The history of artistic participation in social issues in Western Europe began during the second decade of the 20<sup>th</sup> century, thanks to the activities of the Dadaists. Its milestones were set by prominent *avant-garde* streams in the 1960s, political movements associated with the collapse of communism in the late 1980s, and during other important social and political changes. At present, we can talk about the “*return to the social*”,<sup>21</sup> which is a result of neoliberal economics; the audience has transformed from the crowds into the active recipients who may also become co-creators of media content.

# Research Objectives and Research Problems

Taking into account the facts stated above, we specified the following research objectives and research problems:

- **RO1:** Identification of creativity present in various forms of expressing the citizens’ views on the political situation during the protest.
  - **RO2:** Identification of the expressive means and artistic methods present in the various forms of expressing the citizens’ views on the political situation during the protest.
  - **RO3:** Identification of rhetoric, stylistic and linguistic means present in the various forms of expressing the citizens’ views on the political situation during the protest.
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- **RP1:** What is the degree of creativity present in the expressions of the citizens’ views on the political situation during the protest?

19 ŽILKA, T.: *Text a posttext*. Nitra : UKF, 1995, p. 5-6.

20 GERO, Š.: *Komunikácia – umenie – marketing*. Nitra : FF UKF, 2012, p. 77, 196.

21 See: BISHOP, C.: Partycypacja i spektakl. In *Kultura Współczesna*, 2013, Vol. 77, No. 2, p. 29; ŠTRBOVÁ, E.: Action Art and Theatre Art in Marketing Communication. In *Studia Ekonomiczne*, 2014, No. 205, Selected issues, p. 75.

- **RP2:** What types of expressive means and methods of artistic creation were used in the expressions of the citizens’ views on the political situation during the protest?
- **RP3:** What kinds of rhetoric, stylistic and linguistic means were used in the expressions of citizens’ views on the political situation during the protest?

In the given research objectives and problems, the term “protest” refers to the protest *For Decent Slovakia* held on 16<sup>th</sup> March 2018 on the SNP Square in Bratislava.

# Methodology

We used several methods of scientific inquiry to identify the selected variables. Aiming to identify the specific content in the analysed texts and visual elements, we used the methods of document analysis and semantic analysis. The degree of creativity was investigated by the specific method of inquiry inspired by Smith et al.<sup>22</sup> The process of coding was administered by all three authors to increase the reliability to the obtained data. Detailed descriptions of the individual analytical methods are available below.

## a) Document analysis

Document analysis is a sub-type of content analysis based on Berelson’s media research tradition.<sup>23</sup> In our study, we follow the modifications introduced by Scherer<sup>24</sup> and also the conceptual analysis mode,<sup>25</sup> which combines the **relational semantic analysis** (identifying the occurrence of signs and their interdependence) and the **semiotic-structural analysis**.<sup>26</sup> Using these particular analytical approaches is currently discussed in terms of research on media communication; they cover the area of philosophical and semiotic inquiry, focusing on semiotic analysis, in which the semantic, pragmatic and aesthetic components of the communicated message are subject to analysis.<sup>27</sup> The units of the analysis were all citizens’ messages and self-made materials presented publicly during the protest held on 16<sup>th</sup> March 2018 on the SNP Square in Bratislava. Such units involve all banners (i.e. their textual and visual parts), as well as any other (visual, written, combined or otherwise expressed) messages articulated by the participants during the protest (including various improvised forms such as statements written on empty pizza boxes, pieces of paper hanging on umbrellas, paint rollers or various other bulky objects).

## b) Identification of product creativity

The messages of the protesting citizens presented publicly during the given protest were perceived as a type of product that can be measured in terms of creativity. For this purpose, we used a modified version of the method called Measurement Scales [of Creativity] proposed by Smith et al.<sup>28</sup> (hereinafter MSC). We selected seven criteria:

- originality,
- flexibility,
- synthesis,
- elaboration,

22 SMITH, R. E. et al.: Modeling the Determinants and Effects of Creativity in Advertising. In *Marketing Science*, 2007, Vol. 26, No. 6, p. 830-831.

23 For more information, see: BERELSON, B.: *Content Analysis in Communication Research*. Glencoe : Free Press, 1952.

24 SCHERER, H.: Úvod do metódy obsahovej analýzy. In HAGEN, L., KONČELÍK, J. (eds.): *Analýza obsahu mediálnych sdelení*. Prague : Karolinum, 2005, p. 29-51.

25 SEDLÁKOVÁ, R.: *Výzkum médií*. Prague : Grada, 2014, p. 291-397.

26 SEDLÁKOVÁ, R.: *Výzkum médií*. Prague : Grada, 2014, p. 291-397.

27 SPÁLOVÁ, L.: *Transdisciplinárne prístupy v mediálnom výskume*. Nitra : UKF, 2013, p. 7.

28 SMITH, R. E. et al.: Modeling the Determinants and Effects of Creativity in Advertising. In *Marketing Science*, 2007, Vol. 26, No. 6, p. 830-831.

- artistic value,
- fluency,
- imagination.

For each criterion, the following scale was used: 1 to 6 points. While conducting the MSC, we measured the agreement of two evaluators, which varied in the range of 0.89 to 0.95 for the individual criteria of creativity. This agreement indicates adequate measurement accuracy (Maršálová<sup>29</sup> or Maršálová and Mikšík<sup>30</sup> state that the appropriate correlation coefficient of the raters in Berelson's content analysis, i.e. the so-called inter-rater reliability, should remain within the range of 0.78 to 0.99).

## Research Material and Sample Set

As stated above, the research material included all citizens' messages presented publicly during the protest held on 16<sup>th</sup> March 2018 on the SNP Square in Bratislava (i.e. banners and other images, text-based or combined messages expressed by the people participating in the protest). The count of the parent population could not be identified accurately. The scope of the research material (identified through photographs taken during the protest) included 218 different messages. However, only those that possessed all the readily identifiable elements were included into the sample set (15 of them were illegible). The sample set then consisted of 203 communicated messages (images and/or texts), of which only 8 were textless.

For the purposes of the textual analysis, we created a sample set consisting of 100 messages. It was selected from the basic file of 195 items that contained both image and text and were clearly identifiable. The relative difficulty of content analysis, our effort to focus more precisely on qualitative aspects of the analysis and the fact that sample control techniques are quite different in qualitative and quantitative approaches, led us to the above-mentioned reduction (see Miovský).<sup>31</sup> Applying the principle of random selection, we chose a research file consisting of 100 units. The size of the research sample was determined according to the formula used for calculating a minimum selection size (as defined by Kozel),<sup>32</sup> for a 95% confidence level, a 10% margin of error and reported proportion 0.5 (the identified minimum research sample size of 96 items was half-adjusted to 100 messages).

## Analysis and Interpretation of Results

### a) Creativity

In the first phase of our research, we focused on the identification of creativity in all 203 analysed messages (banners and other textual and/or visual representations of the citizens' opinions appearing during the aforementioned protest). The obtained data is presented in Table 1. The results indicate a high level of agreement amongst all three coders. The presented score shows average values for all monitored factors of creativity. To answer the first research question, it was necessary to assess the said score as a whole; therefore, the table shows the total score of creativity, which was obtained by summing the scores of originality, flexibility, synthesis, elaboration, artistic value, fluency and imagination. For the illustration purposes, we present the examples of different scores reached within the same thematic focus of the messages (see Chart 1). The examples include the messages, which are slightly under-average (a), average (b, c, d), borderline (e) and above-average (f, g) in terms of their creative power.

<sup>29</sup> MARŠÁLOVÁ, M.: *Metodologické základy psychologického výskumu*. Bratislava : Psychodiagnostické a didaktické testy, 1978, p. 423.

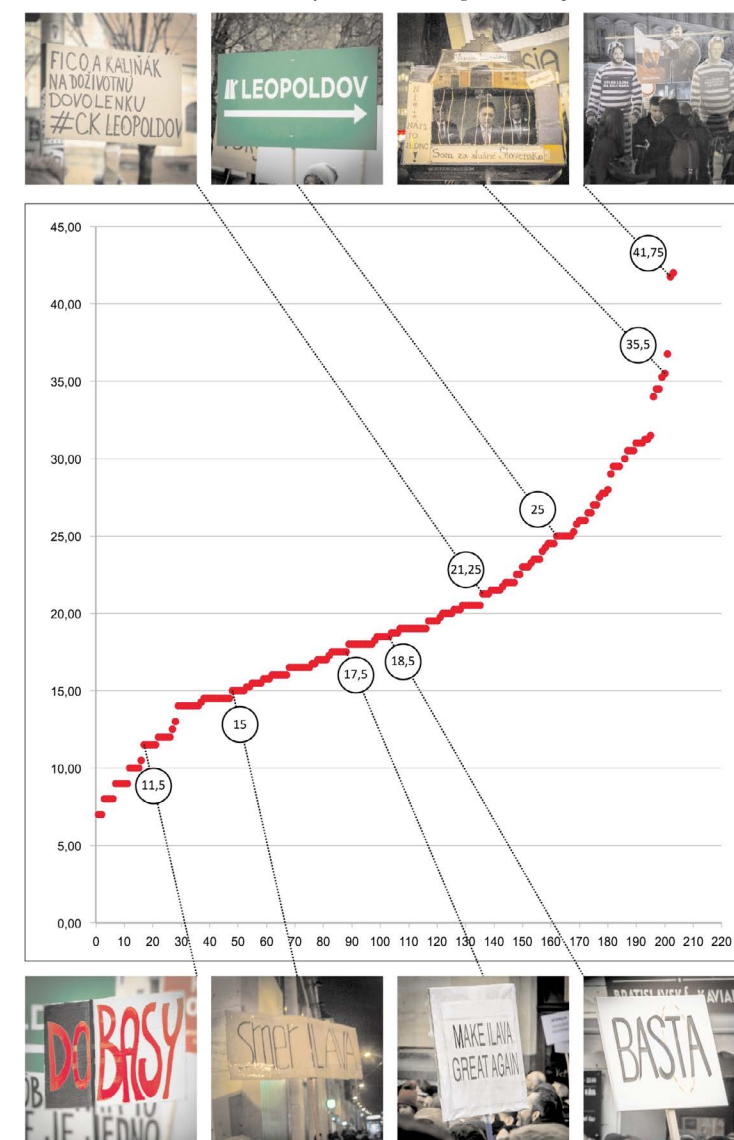
<sup>30</sup> MARŠÁLOVÁ, L., MIKŠÍK, O.: *Metodológia a metódy psychologického výskumu*. Bratislava : SPN, 1990, p. 423.

<sup>31</sup> See, for example: MIOVSKÝ, M.: *Kvalitatívni prístup a metódy v psychologickom výskumu*. Prague : Grada, 2006, p. 269.

<sup>32</sup> KOZEL, R. et al.: *Moderní marketingový výzkum*. Prague : Grada, 2006, p. 159.

In order to determine the messages that reached a high above-average score, we used a standard method of calculation based on the average score and standard deviation. By adding one standard deviation to the arithmetic mean (AM +1sd), we established the first line separating the average messages from those that may be considered above-average in terms of creativity – this threshold was established at a score of 26.16. We recorded 31 such messages, i.e. 15.27%, which is a slightly higher percentage compared to the standard (for instance, 13.5% in Mareš, Rabušic and Soukup).<sup>33</sup> For the second line separating the high above-average score, we added two standard deviations (AM +2SD) to the average score, with a corresponding score of 32.81. Using the above-stated limits, we identified the highly above-average messages. In the studied sample, there were 8 such messages, which is 3.94% of the total number of the analysed messages.

Chart 1: Distribution curve with creativity scores in the messages, incl. example



Sources: Data – own processing, 2019; photo – Lukasz P. Wojciechowski, 2018.

<sup>33</sup> MAREŠ, P., RABUŠIC, L., SOUKUP, P.: *Analýza sociálněvědních dat (nejen) v SPSS*. Brno : Masaryk University, 2015, p. 123-125.

Table 1: Average score of the messages reflecting the citizens' attitudes presented publicly during the protest held on 16<sup>th</sup> March 2018 at the SNP Square in Bratislava, identified through a modified version of the Measurement Scales of Creativity (inspired by R. E. Smith, et al.)<sup>34</sup> and inter-rater reliability (N = 203).

	AM	sd	Inter-rater reliability		Overall score	Value
Originality	3.14	1.29	0.96		AM	19.5037
Flexibility	2.84	1.22	0.93		sd	6.6554
Synthesis	2.90	1.16	0.93		Min.	7
Elaboration	2.96	0.99	0.89		Max.	42
Artisticvalue	2.69	1.08	0.91		Median	18.500
Fluency	2.53	1.01	0.90		Skewness	0.7187
Imagination	2.48	1.01	0.90		Kurtosis	0.6096
					K-S test statistic (D)	0.10538
					p-value	0.02040

Source: own processing, 2019

The said number is, again, slightly higher than the standard above-average creative power of the population (see e.g. Jurčová),<sup>35</sup> which is 2.28% in normal distribution of capabilities,<sup>36</sup> or a mere amount of 2.1% as reported by Mareš, Rabušic and Soukup.<sup>37</sup> The higher incidence of the messages with above-average creativity tells us that creativity in the analysed sample will not have the so-called normal distribution. The K-S test confirmed the above-mentioned statement (see Table 1). Thus, we can conclude (and also address the research problem No. 1 – RP1) that the level of creativity related to various forms of expressing views on the political situation during the protest was higher than in the general population, especially due to the higher than average number of creative messages.

These findings correspond to the previously discussed characteristics of highly creative individuals. They tend to actively manifest their position and attitude and present it not only through their participation in the protest, but also when preparing the banners or other messages (for more information on activity as a characteristic trait of creative individuals, see the research article authored by Karwowski et al.).<sup>38</sup> They are also naturally more rebellious and independent than the less creative individuals.<sup>39</sup> Coupled with their nonconformity,<sup>40</sup> these characteristics may result in expressing their views in more creative forms.

34 SMITH, R. E. et al.: Modeling the Determinants and Effects of Creativity in Advertising. In *Marketing Science*, 2007, Vol. 26, No. 6, p. 830-831.

35 See: JURČOVÁ, M.: *Torranceho test tvorivého myslenia, forma B: Všeobecná časť*. Bratislava : Psychodiagnostické a didaktické testy, 1984, p. 12-129; JURČOVÁ, M.: *Torranceho test tvorivého myslenia. Praktická časť*. Bratislava : Psychologické a psychodiagnostické testy, 1984, p. 7-69.

36 KERLINGER, F. N.: *Základy výzkumu chování*. Prague : Academia, 1972, p. 168-169.

37 MAREŠ, P., RABUŠIC, L., SOUKUP, P.: *Analýza sociálněvědných dat (nejen) v SPSS*. Brno : Masaryk University, 2015, p. 123-125.

38 KARWOWSKI, M. et al.: Big Five Personality Traits as the Predictors of Creative Self-Efficacy and Creative Personal Identity: Does Gender Matter? In *Journal of Creative Behavior*, 2013, Vol. 47, No. 3, p. 215.

39 See: MacKINNON, D. W.: The Nature and Nurture of Creative Talent. In *American Psychologist*, 1962, Vol. 17, No. 7, p. 484; BARRON, F.: The Psychology of Creativity. In NEWCOMB, T. M. (ed.): *New Directions in Psychology II*. New York : Holt, Rinehart & Winston, 1965, p. 123; BROWER, R.: Crime and Creativity. In RUNCO, M. A., PRITZKER, S. R. (eds.): *Encyclopedia of Creativity*. San Diego, London, Boston, New York, Sydney, Tokyo, Toronto : Elsevier, 1999, p. 443-448; CROPLEY, A. J.: Recognizing Creative Potential: An Evaluation of the Usefulness of Creativity Tests. In *High Ability Studies*, 1996, Vol. 7, No. 2, p. 203-219; STERNBERG, R. J., KAUFMAN, J. C.: Constraints on Creativity Obvious and Not So Obvious. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City : Cambridge University Press, 2010, p. 467; DEMOS, T.: Between Rebel Creativity and Reification: For and Against Visual Activism. In *Journal of Visual Culture*, 2016, Vol. 15, No. 1, p. 85-102.

40 See also: SHELTON, K. M.: Conformity. In RUNCO, M. A., PRITZKER, S. R. (eds.): *Encyclopedia of Creativity*. San Diego, London, Boston, New York, Sydney, Tokyo, Toronto : Elsevier, 1999, p. 341-346; BROWER, R.: Crime and Creativity. In RUNCO, M. A., PRITZKER, S. R. (eds.): *Encyclopedia of Creativity*. San Diego, London, Boston, New York, Sydney, Tokyo, Toronto : Elsevier, 1999, p. 443-448; FÜRST, G., GHISLETTA, P., LUBART, T.: Toward an Integrative Model of Creativity and Personality: Theoretical Suggestions and Preliminary Empirical Testing. In *Journal of Creative Behavior*, 2016, Vol. 50, No. 2, p. 101; GRAKAUSKAITĖ-KARKOCKIENĖ,

## b) Language means used in the messages and their meaning in context

The detected level of creativity associated with the banners and other items included in the sample set coincides with the second research problem – the question of what rhetorical, stylistic and linguistic means were used in the views on the political situation that were expressed by the participating citizens during the protests. This issue also unfolds into the identification of the elements of artistic expression and practice of art because, being a tangible way of material use, a banner often includes animation and visual means generally expressing the given idea, attitude or opinion. Therefore, what is important is the spatial realisation that goes beyond these means; towards models, replicas and other formats that also make use of space. Crossing the imaginary boundaries of a two-dimensional expression and its transformation into a three-dimensional object are the procedures that best express the creative thinking of its makers (the ability to ‘think outside the box’) as well as their potential artistic talent.

Unsurprisingly, banners were dominant; they implemented both of their expressive means, which has much to do with the fact that they were occasional canvassing signs (slogans) or images on a piece of fabric or large-format paper, and usually carried in a procession.<sup>41</sup> The relatively short and in most cases minimalist texts were semantically linked not only to the dominant motive of the murder of an investigative journalist but also to the related issues such as independence of the judicial branch, police or public bodies, the broader functioning of the state apparatus, social order and the current representatives of the state power. In this sense, the thematic overlap was reflected in the choice of language means. It unfolded from the specific social events and doings or words of leading Slovak politicians (MPs and representatives of various political parties, especially those in power).

In addition to the central theme and event, the rhetorical and stylistic means used in the messages can be characterised not only by the specific names of persons and politicians, but also by their media-disseminated statements and actions. This led to the implementation of intertextual continuity, which expressed the reflection of a single text (e.g. a politician’s statement) in other texts (on the banners) and extratextual continuity, which was the reference correlation towards extralinguistic reality (the current social and political situation). The extratextual continuity was implemented in relation to the facts and phenomena of the extralinguistic reality.<sup>42</sup> The broader dimension of context, which naturally creates a framework for the selection of language means, was also reflected in the tropes, figurative meanings and text style marked by use of metaphors, puns and interplay of meanings.

Of the 100 analysed banners, we identified intertextuality in 36 of them; allusions were spotted in 25 cases and quotations in 11. The pretext was represented by quotes derived from the individual genres of political discourse, various references to traditional or online mass media, historical personas and contemporaries, proverbs, statements, music and references to film.<sup>43</sup> The quotations from the general political discourse included the most famous statement of Martin Luther King: *“I Have a Dream. 2018 Election, SMER with 4.9%”* (score of 19, hereinafter the scores of the individual messages from the perspective of creativity are presented). The interdiscursive overlap was represented by the sign *“The Line Is Over”* (score of 19.5). The cinema-based quotations were represented by the quote from the film *Cosy Dens* (originally titled *Pelíšky*): *...“After All, It’s the Same People. Thieves and Murderers! These Same Bastards !!!!!”* (score of 16). This group also includes the sign *“There Is Only One Truth”* (score of 14.5), a quote originating from the title song included in soundtrack used in the movie *Kidnapping* (in Slovak *Únos*, 2017). The allusions included slogans such as: *“Make Itava Great Again”* (score of 17.5, an allusion to Donald

D.: Teachers Creativity and Its Specific Expression in Educational Process. In *Pedagogika*, 2016, Vol. 121, No. 1, p. 6-8.

41 KRAUS, J. et al.: *Slovník cudzích slov (akademický)*. Bratislava : Slovenské pedagogické nakladateľstvo – Mladé letá, 2005. [online]. [2019-02-10]. Available at: <[https://www.juls.savba.sk/slovník\\_cudzích\\_slov\\_2005.html](https://www.juls.savba.sk/slovník_cudzích_slov_2005.html)>.

42 SOKOLOVÁ, J.: *Tri aspekty verbálneho textu*. Nitra : UKF, 2012, p. 59.

43 WEISS, D.: Deputyaty ľubjat citaty: Ssylki na ksenoteksty v Gosdume. In ROZANOVA, N. (ed.): *Russkij jazyk: segodnja. Problemy rečevogo obščeniia*. Moscow : Flinta, Nauka, 2012, p. 65.



Trump's presidential campaign catchphrase), *"Fico, Stay Calm, We Are Not Going Anywhere Either"* (score of 18, a reference to the comment stated by the former Prime Minister Robert Fico, directed at the Slovak President Andrej Kiska), *"Haracter Has Decided"* (score 14, a thematic connection to the political slogans used by *Most-Híd*, one of the governing political parties). The foregrounding and assessing meaning was also noted in the slogan *"Why Is Béla Burning the BRIDGES, Why, Oh Why Is He So Stupid"* (score of 22.5, a reference to the popular song *River* by Richard Mueller, as well as to the party's name; in English, *Most-Híd* means *Bridge*).

The foregrounding effect of intertextuality is achieved by functional modifications of the pretexts on the semantic, syntactic, morphological and sound panels. Regarding the inspirations in art, there is a semantic interaction between the text and image to the extent that context becomes important in the identification of meanings and views; although the text is often succinct and only formed by the names/titles of specific works of art. This category is represented by the thematic scheme of the movie titles such as *Godfather* (score of 31.25), and *Untouchables* (score of 25), in which the authors ironically reinterpreted the typical attributes of the main characters and highlighted the communicated content through satire. Besides the pretexts of this type, idioms were used in their original form (*"We Are Not Sheep"*, score of 19), or in cases where the foregrounding function was taken by an image: *"A Lie Has Short Legs"* (score of 29.75). In the context of the figurative component, which was portrayed by shortening the legs of politicians such as Robert Fico and Robert Kaliňák, the literal meaning of the idiom is realised and it enhances the targeting and specification of reality as interpreted by the author of the message.

Humour was present in most banners, in which the identified tropes and stylistic resources were used. Following intertextuality, the most numerous means were puns (17 banners) and metaphors (15 banners). A pun, or word play, makes use of the similarity or identity of sound, or identity of semantically different denominations. These features were noted in the following banners: *"You DisqualiFICOed Yourself. We've Had Enough!"* (score of 31) and *"Béla the Liar"* (score of 15.75).

The civic attitudes reflected in the metaphorical texts were characterised by seeing the subject from a different point of view: *"It Is Not Enough to Replace the Figures"* (score of 14.5). The response to changes in several ministerial posts was presented as an unspecified type of game. This kind of metaphor was also used in the variation *"It Is Not Enough to Replace a Pawn"* (score of 17.5), which was complemented by the image of a pawn from a popular board game. In this case, the meaning of the metaphor was rendered literally. The relationship between a metaphor and humour has long been considered a conceptual similarity in that both phenomena rely on duality, but handle it in a different way. Both procedures are used for the specific rhetorical aims of political satire – the metaphor through the evaluation frameworks that it evokes, and humour as a means of criticism.<sup>44</sup>

Amongst the identified means, humour and satire are mostly associated with parody. Satire mobilises to political activity<sup>45</sup> and is a form of activism on the Internet<sup>46</sup> as well as in public places. Parody is reflected on from several perspectives, and is often underscored by the literary and theoretical focus of the authors. The attitude of the text to the topic is often emphasised, and strongly depends on the attitude of the parodic text towards the pretext.<sup>47</sup> The relationship can range from humour to comicality, with a focus on the interplay with the components of pretext, and to satire and controversy. The most important ones include mockery, jokes, and a satirical or comical deformation of style. The opposite focus of the picaresque text *vis-à-vis* the pretext is an essential feature of parody. Satire and polemic *"fuel parody with questioning and denial of the values held in the pretext, and/or the ironic and mocking approach"*.<sup>48</sup> The National Council of the Slovak Republic was parodied in this way with an eponymous sign contextualised by the visual component, which

showed photos from Mária Trošková's<sup>49</sup> modelling career. In the same way, the photo of the former Prime Minister Robert Fico pointing at the new Prime Minister, Peter Pellegrini (*"Sit, Stay, Fetch"*, score of 22.5) was parodied during the Government crisis.

Along with humour and satire, the banners also contained expressive words (*"You Really Don't Smell the Stench In Your Mouth?"*, score of 27), in this particular case with a rhetorical question and a metaphor. The stylistic means of the sound level foregrounding the meaning also included the rhyme in 4 cases: *"Fico, Danko, Bugár, Each of You Is a Liar, at the End of the Tale, You All Go to Jail"* (score of 16).

The findings related to the second and third research problem (RP2, RP3) create an image of the most common expressive means associated with art and preferred language means. Both planes are semantically linked and closely connected with the creativity score achieved by the analysed examples. The most commonly used means, i.e. intertextuality and its types, puns and metaphors, are characterised by duality, looking at the current topic from a different perspective, through a different phenomenon or activity, and of course, each means is governed by their structural specificities and specific themes. Especially intertextuality is very close to the appropriation of visual elements originating from the field of visual arts, since both components – textual and visual – are linked and the image is specified by an intertextual reference. The types of pretexts and masters in the area of art came from well-known and familiar messages. On the other hand, the puns and metaphors were potentially decodable based on the assumed knowledge of their language, vocabulary, and possibly the well-known idioms, which were metaphorical and figurative. The seemingly non-matching and semantically different concepts in the banners reacting to the current political situation allowed the citizens to express their attitudes from an evaluative and critical perspective thanks to their creative approach.



Figure 1: Contextualization of text and image – allusions to literary and cinematographic works  
Sources: a, c – *The Godfather* (1972) – Poster. [online]. [2019-01-11]. Available at: <<https://goo.gl/8u3zQR>>. *Untouchables* (2011) – Poster. [online]. [2019-01-11]. Available at: <<https://goo.gl/L78SWu>>. b, d – Lukasz P. Wojciechowski, 2018.

### c) Inspiration in art

The results show that out of the 203 analysed banners and other messages created by the citizens, 12.32% were inspired by art. The dominant inspirations typically included references to films, which are generally related to the theme of the protest, namely to *Cosy Dens* (a nonconformist battle with communism and its negative totalitarian aspects), *The Godfather* (a multi-part saga about the Italian mafia in the United States) and the Italian TV show *Octopus*, very popular in Slovakia (the main character, police inspector Corrado Cattani, embarking on a mission to fight the mafia after the kidnapping of his daughter and her subsequent return). The banners also included collages and poster paraphrases associated with the French film *Untouchables* (the connection with the events only happened on the ironic plane of the title and had no direct relation to the content of the film). Along with popular film art, the sample also included references to musical compositions (RP3). These include, for example, the aforementioned song *River* by Richard Mueller,

44 PIATA, A.: When Metaphor Becomes a Joke: Metaphor Journeys from Political Ads to Internet Memes. In *Journal of Pragmatics*, 2016, Vol. 106, p. 39.

45 BAUMGARTNER, J. C., LOCKERBIE, B.: Maybe It Is More than a Joke: Satire, Mobilization, and Political Participation. In *Social Science Quarterly*, 2018, Vol. 99, No. 3, p. 1060.

46 FERRARI, E.: Fake Accounts, Real Activism: Political Faking and User-Generated Satire as Activist Intervention. In *New Media & Society*, 2018, Vol. 20, No. 6, p. 2208.

47 DENTITH, S.: *Parody*. London: Routledge, 2000, p. 9.

48 MAREŠ, P.: Parodie jako forma intertextuality. In *Slovo a slovesnost*, 2012, Vol. 73, No. 4, p. 287.

49 Note: Mária Trošková is a former Main State Counsellor and assistant to the Prime Minister of the Slovak Republic.

*When If Not Now* by Dežo Ursíny, and a currently popular song by rapper Vec (Branislav Kováč) titled *Blood on Hands*, inspired by the said events and performed unfinished at the previous protest. The inspirations were also drawn from sculptural art. Instead of breaking the crutches, as is the case of Crutch-Breaker, the symbol of the spa town Piešťany, the logo of the ruling party SMER-SD was broken. The statements also included a paraphrased case cover of the digital game *Grand Theft Auto – San Andreas*, a reference to the book (and movie) trilogy *50 Shades of Grey*, and paintings depicting Napoleon or the Holy Trinity.

In the analysed visual manifestations, one can identify certain routines and means of expression typical for art, or tropes and figures that are used in literary writing. They are known from the established art forms, although in terms of the analysed items, they are direct and all the more easily decoded thanks to the context. The coherence with the information from the media and social networks and contexts, which can be seen in the banners – most often made using simple techniques – is formally transformed into the creative exhibitions, especially postulates. The citizens' attitudes were expressed on the boards, *objet trouvé*, posters, ordinary sheets of white paper (as if spontaneous), and on deliberate miniature spatial installations resembling the case (*proscenium*) theatre, in which the persons allegedly responsible for the state of society were imprisoned. We can also see certain continuity with the 'band wagons' or several procedures, which even the authors themselves probably did not realise in the process of creation. The creations also included the technique called *decoupage*, or in a wider sense, *collage*, in which the poster/banner printed for the needs of one protest (the one held on 9<sup>th</sup> March 2018) was updated by sticking a clipped portrait and swapping the displayed faces (at the second protest on 16<sup>th</sup> March 2018).

The authors thus pointed to the formal change of identity relating to the face although the figurative meaning was maintained in the remaining parts of the body. The changes of identity also included the use of pop art style similar to the paintings of Andy Warhol (cheeks, eyebrows and lips on the banners displaying portraits of politicians such as Robert Fico, Robert Kaliňák or Béla Bugár, highlighted in colour), with the expressiveness rendered through red stains, as was the case with the casting, streaking and dripping of paint in Jackson Pollock's action paintings (as if traces of blood – red colour were sprayed on the banner text).

The examined items also included the banners rendered as an *objet trouvé*, which are in a sort of interpretive parallel with René Magritte's famous painting named *Ceci n'est pas unepipe* (a real mop attached to the banner with a stylised sign, which was visually and typologically adapted to Magritte's original: "*This Is Not a Mop*" #octopus #masking – referring to the possible interpretations of the emerging political situation and the Government denying the suspicions about its relations with the mafia – 'octopus'), or with another installation that addresses the issue of representations – Joseph Kosuth's *One and Three Chairs*.

## Conclusions and Discussion

The banners corresponded with the creative approaches of their authors. Altogether 0.36% of the participants engaged in the protest used a banner, whereby 3.94% of them showed the signs of above-average creativity, which is a higher incidence than in the general population with only 2% (as confirmed through the statistical confrontation). These findings may correspond to the earlier research by Amabile<sup>50</sup> who found out that when the creators render the outcomes based on their own intrinsic motivation and decisions (e.g. because of the entity's self-realisation, position on some issue, etc.), they are much more creative than those generated by external motivational incentives (e.g. for a reward or financial benefits). A significantly creative activity is often generated and maintained 'from the inside'. Based on the results and the considerable creativity in the messages, the people participating in the protest undoubtedly reached a remarkable level of creativity and we can consider their performance under this premise to be an argument in favour of spontaneous expression of the views of these people, which was not implemented as a result of any external impulse (e.g. financial or other gain), but rather based on intrinsic motivation.

50 See: AMABILE, T. M.: Children's Artistic Creativity: Detrimental Effects of Competition in a Field Setting. In *Personality and Social Psychology Bulletin*, 1982, Vol. 8, No. 3, p. 573; AMABILE, T. M.: Motivation and Creativity: Effects of Motivational Orientation on Creative Writers. In *Journal of Personality and Social Psychology*, 1985, Vol. 48, No. 2, p. 393.

The authors were inspired by art (explicitly and implicitly), and it was obvious that the inspiration mainly came from popular art, which is better known to the wider masses of recipients (film, music). This also suggests that these banners were not the creative presentations of an intellectual minority of the so-called 'cafeterias', from which we expect a certain degree of orientation in the skills and processes of high art. However, even these inspirations were not entirely omitted (on the other hand, they amounted only for less than one per-mille). In the area of linguistic and stylistic means, intertextuality, word play and stylistic figures of speech were used, and the tropes were mainly represented by metaphors.

The results of the analyses presented by us also correspond with the findings of Casakin,<sup>51</sup> whose studies point to the fact that there are confirmable relations between the factors of creativity and metaphors. His research results show that metaphors play an important role in the development of creative products. As shown in the research by several other authors, creativity in thought and language often involves the use of metaphors.<sup>52</sup> Our research also shows that in most analysed banners (and other messages) the text was complemented by an image (apart from the photographs of members of the Government, these include edited photos, mostly mockery, and/or cues – octopus, faeces, blood). An image/picture represents universal language, which is understandable in other language environments (internationally), and it also adds expressiveness to the message.

The above-stated findings are in harmony with the current shift to the "visualization of culture" (see, for example, Šupšáková)<sup>53</sup> or with the phenomenon of "pictorial turn" – return to the picture, as noted by Mitchell.<sup>54</sup> The most creative messages also had a significant potential to be disseminated through social networking<sup>55</sup> and transmit the intended message more efficiently. It turns out that the most creative banners and other messages were further multiplied and divulged through social networks, communities and sites. The participants used the banners as a means of self-expression (self-reflection and self-expression are important parts of the media discourse; see Solík's study on the topic).<sup>56</sup>

Regarding the degree of creativity in expressing the attitudes of the citizens, we are in agreement with Dolník,<sup>57</sup> who states that interpretative 'giftedness' (disposition, competence) stems from the interpretative needs, which is the basic source of interpretative will, and at the same time, an expression of commitment, political and civic activism and engagement. The role of creativity in society translates into the efforts to improve it (as stated in Moran's publication),<sup>58</sup> which was also shown through our research results. At the same time, it can be observed that the protest banners also assumed the second role of creativity – i.e. self-expression of the individual. A synergy of both functions of creativity was thus identified in this particular example of civic engagement. The research results also implicate several possible questions, which we intend to address in the near future.

51 CASAKIN, H. P.: Metaphors in Design Problem Solving: Implications for Creativity. In *International Journal of Design*, 2007, Vol. 1, No. 2, p. 21.

52 See: GIBBS, R. W.: Metaphor as Constraint on Individual Creativity. In *Creativity Research Journal*, 1991, Vol. 4, No. 1, p. 86-88; OGONOWSKA, A.: *Twórcze metafory medialne*. Kraków: TAiWPN Universitas, 2010, p. 5.

53 ŠUPŠÁKOVÁ, B.: *Vizualita, vizuálna kultúra a stratégie rozvíjania obrazotvornosti*. Released on 16<sup>th</sup> August 2010. [online]. [2019-01-11]. Available at: <<http://www.arteducation.sk/publikacie-studie-clanky/detail/vizualita-vizualna-kultura-a-strategie-rozvijania-obrazotvornosti/studia/>>.

54 MITCHELL, W. J. T.: *Picture Theory*. Chicago: The University of Chicago Press, 1994, p. 50-460.

55 See: WALOTEK-ŚCIAŃSKA, K. et al.: *New Media in the Social Spaces. Strategies of Influence*. Prague: Verbum, 2014, p. 49; TOMCZYK, L.: Factors Reducing the Risk of Internet Addiction in Young People in Their Home Environment. In *Journal of Children and Youth Services Review*, 2015, Vol. 57, p. 68; MIKULÁŠ, P., CHALÁNYOVÁ, O.: Digital and Traditional: Perception of Contemporary Celebrity by Adolescents. In PETRANOVA, D., MAGÁL, S. (eds.): *Megatrends and Media: Critique in Media, Critique of Media. Conference Proceedings*. Trnava: FMK UCM, 2016, p. 120; MAGO, Z., MAGOVÁ, L.: Násilie v digitálnych hrách: Ludskoprávne aspekty v kontexte etickej výchovy. In KALISKÝ, J. (ed.): *Globalizovaná súčasnosť, jej morálne a osobnostné výzvy v kontexte etickej výchovy*. Banská Bystrica: Belianum, 2016, p. 147.

56 SOLÍK, M.: Sebareflexia a mediálny komunikačný diskurz. In GIBARTI, J. (ed.): *Otázky médií dnešní doby*. Ostrava: ANAGRAM, 2015, p. 50.

57 DOLNÍK, J.: Interpretácia ako konštituent človeka, komunikácie a porozumenia. In *Jazykovedný časopis*, 2013, Vol. 64, No. 2, p. 106.

58 MORAN, S.: The Roles of Creativity in Society. In KAUFMAN, J. C., STERNBERG, R. J. (eds.): *The Cambridge Handbook of Creativity*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo, Mexico City: Cambridge University Press, 2010, p. 76.

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