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Dear readers,

When studying the content of the current issue, I wish to reflect on how the three modes of media functioning – let us call them ludic, self-presenting, and ambient – are increasingly interconnected in present-day operations. Therefore, the media environment is at the moment not only a space for obtaining and using information, it is also a place where users spend their spare time. Today, media production often offers the ‘pleasure of the game’, which is discussed by Roger Caillois, who is quoted several times in the issue – so more than the usefulness of information, the attractiveness of going through the experience is appreciated. Symptoms of the occurrence of the species *homo ludens* can be indicated not only when watching bizarre moments from sports, but also in news articles about animals playing, narratives about the movements of exchange rates or comic sketches imitating the weather forecast. Indulging with (media) reality and its spectacular nature are elaborated by Hana Pravdová and Zora Hudíková, along with Tatyana Leontyeva, who discusses connecting reality and fiction in spreading a new phenomenon of social networking discourse – the so-called shipping.

Carefreeness, humour, and, paraphrasing Milan Kundera, also the ‘unbearable lightness of being’ as accompanying features of the ludic predisposition of media discourse are today often linked with the efforts of the media consumer to put more actively into use the prospects of re/presenting one’s own identity. This trend is particularly reinforced by the expansion of interactive media programming, which creates the conditions for relativisation of the gap between media production and consumption. The block of reflection on self-presenting media activities is really rich in this issue – they are discussed by Diana Dávila-Ruiz and Erik Ernesto Vazquez, when analysing trends in the utilisation of photography on social media; but also by Michaela Jánská and Marta Žambochová, when examining the potentiality of B2B strategies in the environment of social media; by Martina Juříková, Josef Kocourek and Lenka Ližbetinová, in offering new possibilities of self-presentation forms of media use for the academic environment; by Michal Kubovics, Anna Zaušková and Simona Ščepková, while considering data visualisation applying innovative communication tools; by Marek Švec, Adam Madleňák, Zuzana Bezáková and Jan Horecký, when examining the chances of informal (non-institutional) appearance in the media; by Yuliia Liubchenko, Pavlo Miroshnychenko, Katerina Sirinyok-Dolgaryova and Olena Tupakhina in inspecting self-presentation forms of media by the political leader in Ukraine, and Olena Morozova with Olena Pankevych, who reveal new options of self-exhibition in the environmental sphere of social communication.

In the introduction, I have talked about three modes of media functioning. The third, ambient, can be seen as an extension of the previous two. Currently, a media user can not only pursue their leisure-time interests, or carry out self-presentation activities (most often through social media), but involve the ambient predispositions of the media ‘land’ into their living space in most different variations. In this case, media space becomes not only a ‘relaxation game room’ for the *homo ludens* type, or a ‘photo album’ recording *in vivo* activities of the *homo medialis* or their communities, but also a sophisticated, media-saturated ‘manufactory’. An example is the compound multiplication of abundant devices regulating our daily lives connected to the Internet (so-called Internet of Things, IoT). On arranging the media in the living space so as to make them facilitate, or make human activities predictable in the area where we live, writes Evgeny Kozhemyakin, when contemplating on media-friendly households, along with Anna Sámelová, who scrutinises the socio-technological consequences of the ‘rift’ between offline and online media.

I wish to add that the reader’s experience is framed by the studies of Anda Rožukalné, Sandra Murinska and Alisa Tifentalá on the consequences of disinformation campaigns in the spread of the pandemic disease and an essay-tuned text by Jozef Sedlák and Petra Cepková on the possibilities of interpreting documentary photography.

As can be seen, the offer is varied and the adventure in the ‘pleasure from the text’ may start. Enjoy reading, friends.

Prof. PhDr. Juraj Rusnák, CSc.
Faculty of Arts, University of Prešov

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