

**PRIKAZI KNJIGA**

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*BOOK REVIEWS*

Whitney Lehmann

**SOCIAL MEDIA THEORY AND COMMUNICATIONS PRACTICE**

New York: Routledge, 2023

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The university textbook *Social Media Theory and Communications Practice* is the latest monograph by Whitney Lehmann, an associate professor at the Department of Communication, Media, and the Arts at Nova Southeastern University, U.S. In 13 concise and conversational chapters, organized into three thematic sections and complemented with sidebars by scholars and industry professionals, end-of-chapter summaries and exercises, the book breaks down basics, fuses theory and practice, and provides a comprehensive introduction to social media for future communications professionals.

The first section, "What is Social Media?", opens with Lehmann's notion of the *absence* of universally accepted definition of social media, since scholars, industry professionals, and users all have different backgrounds and experiences that affect their perceptions of this term. As a result, the definitions of social media vary from basic and broad – e.g., "the practice of using media socially" (p. 3), to more complex and narrower – e.g., "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content (p. 3)". She also indicates social media's purpose across different areas of communication, such as journalism, public relations, advertising, and marketing. The author then problematizes the *evolution of social media*, specifically whether the so-called "old media" (books, newspapers, radio, and television) can constitute social media, or whether this term is constrained to online platforms. She concludes that a person's accepted definition also determines their perception of where the timeline of social media begins – for those who believe that social media include certain forms of old media, the timeline begins before the invention of the Internet, whilst for those who argue that social media are Internet-based applications, the starting point is the advent of Web 2.0. Just as how there is no single agreed-upon definition of social media, there is also no agreed-upon methodology to categorize social media sites – the task even more challenging as platforms constantly compete with one another when it comes to new features and functions. Nevertheless, Lehmann argues that they can be roughly categorized into: social networking (e.g., *Facebook* and *LinkedIn*), content-sharing (e.g., *Instagram* and *YouTube*), live streaming (e.g., *Meerkat* and *Twitch*), bookmarking (e.g., *Pinterest* and *Digg*), and social review sites (e.g., *TripAdvisor* and *Yelp*), blogs (e.g., *WordPress* and *Wix*), microblogs (e.g., *Twitter* and *Tumblr*), forums (e.g., *Reddit* and *Quora*), messaging applications (e.g., *WhatsApp* and *Facebook Messenger*), and shopping platforms (e.g., *eBay* and *Amazon*). In the last chapter of the first section, the author emphasizes the importance of *demographic data* (e.g., gender, age, education level, profession, financial status, and ethnicity) in defining target groups on social media. She also points out that the use of social media is determined by people's *psychographic characteristics* (e.g., lifestyle, interests, personality, values, attitudes, and social status), as well as that this use can vary depending on the geographic location.

In the second section, "Social Media and Theory", Lehmann broadens the debate from the previous section with an overview of how scholars, educators, and practitioners apply communication theories to the ever-evolving field of social media. She points out that the

study of social media is *interdisciplinary*, with knowledge and theories coming from various disciplines, such as communication, sociology, anthropology, psychology, marketing, cultural studies, informatics and more, and distinguishes three main theoretical – the social science, interpretive, and critical, as well as two methodological – qualitative (e.g., ethnography, interviews, and focus groups) and quantitative (e.g., surveys, content analysis, and experiments) approaches that contribute to knowledge in the communication field. The author then discusses several “classical” theories and models of mass communication, and how they can provide contemporary perspectives on the relationship between social media and audiences. For example, the study of *agenda-setting* in a social media setting has shown that blog coverage can create a “pressure cooker effect” (p. 84) where mainstream media are forced to cover an issue that may have otherwise been ignored; the *cultivation theory* is still current since streaming services and social media facilitate content consumption and affect the time spent watching; considerable attention has also been devoted to *uses and gratifications theory*, i.e., how people use social media and content to fulfill their needs and desires. Next, Lehmann examines social media through a human communication lens, which generally encompasses two main classifications – relational and rhetorical communication. Contemporary *relational communication* focuses on the influence of networking on social connections, social support, and social capital, as well as on the impact of user-generated content on decision-making. On the other hand, one common application of *rhetorical study* within a social media landscape involves examining the influence of electronic word-of-mouth on the exchange of opinions about various goods and services. In addition to these two dominant approaches, other widely studied areas of human communication research include intercultural, intrapersonal, nonverbal, small group, and organizational communication. In the last chapter of the second section, the author talks about defining and harmonizing business goals with communication on social media. She especially emphasizes the importance of identifying the *target audiences* by taking into account their demographic and psychographic data, selecting and adjusting communication channels, as well as measuring success through *key performance indicators*, such as reach, engagement, conversion, and customer satisfaction).

The third section, “Social Media Practice and Strategy”, opens with the chapter in which Lehmann argues that social media serve an important function in public relations and that achieving business goals requires well-rounded media projects, programs, and campaigns. Referring to the public relations cycle, she defines four phases of the social media campaigns: *listening* (to gain an understanding of the organization itself, as well as the conversations that are taking place on social media, and which may be relevant to the brand), *strategic design* (which implies developing SMART goals, strategies, and tactics), *implementation and monitoring* (the most visible phase during which strategists execute the created program), and *evaluation* (the final phase when strategists gather summative data and use it to evaluate whether or not a campaign was successful, as well as to lay the foundation for future campaigns). The author then explores different approaches to creating and planning content on social media, emphasizing the importance of *content diversity* and its adaptation to the infrastructure of specific platforms. For example, content that focuses on the written word is best suited for platforms that are informative in nature, like *Facebook* and *LinkedIn*; quick updates and announcements are a good fit for

microblogs like *Twitter*; photo and video content should be geared toward content-sharing sites like *Instagram* and *YouTube*. She also points out the importance of categorizing content according to its purpose (e.g., informing, educating, entertaining, promoting, etc.), maintaining a balance between organic and paid content, using a content calendar, and collaborating with influencers. Another important aspect of communication on social media is *writing*. "Social media writing is so much more than a simple caption slapped with emojis and a long line of hashtags" (p. 156). Its primary purpose is to communicate information that will influence priority audiences and persuade them to do something that we want them to do, and should therefore be concise, honest, ethical, persuasive, and sensitive to all types of diversity, while taking into account proper style, structure, tone, and voice. Furthermore, organizations use social media to build and maintain mutually beneficial relationships with their publics, which includes *customer service* and *crisis management*. In this context, Lehmann discerns several strategies for providing excellent customer service, such as monitoring conversations about the brand, being proactive in anticipating customer requests, maintaining a high response rate and fast response time, getting creative with customer service solutions, etc. On the other hand, crisis management implies the ability to recognize and admit mistakes, having a crisis plan in place, as well as practicing the plan in a controlled setting. In the last chapter of the book, the author emphasizes that members of the organization who are tasked with creating and maintaining social media channels for the brand need to be knowledgeable of legal and ethical considerations that come into play when managing a social media presence. Every organization should therefore develop a *social media policy* – "a comprehensive document that describes in detail how the company and its employees use social media" (p. 185). In addition, an organization should also develop the set of rules for public engagement with an organization's social media, i.e., *social media guidelines*. These include guidelines for the community (the public), and guidelines for internal publics (employees).

While most social media texts approach the subject through either a theoretical, empirical, academic, professional, or practical lens, the presented book offers a much-needed linkage of theory to the practical tactics employed by social media communicators. By the use of simple and comprehensible writing style, the author demystifies the complexity of (social) media theories, which makes the book accessible to a wide audience and therefore ideal for introductory digital media and public relations courses, as well as for mass communication university departments.

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Jake Lynch, Charis Rice (editors)

**PERSPECTIVES RESPONSIBLE JOURNALISM IN CONFLICTED SOCIETIES:**

**Trust and Public Service Across New and Old Divides**

London: Routledge, 2023, 216 pp

ISBN: 9781003178217 (ebook)

*Responsible Journalism in Conflicted Societies: Trust and Public Service Across New and Old Divides*, edited by Jake Lynch and Charis Rice embraces a broad understanding of

*conflicted societies*. It focuses on the concept of responsibility in journalism in today's media environment marked by disinformation, misinformation, decline of trust, conflicts, and polarization. The book addresses the complexity of the media's public service role and raises questions about journalistic responsibility in serving the public interests in *conflicted societies*.

The book is structured into three sections and comprises 13 chapters, wherein authors explore the central theme of *responsibility* from various perspectives, through research undertaken in diverse parts of the world.

The first section of the book "Responsibility and Viability in Journalism – The Turn to Local News", contains three chapters focused on trust and responsibility in (hyper)local media. The first chapter by Julie Firmstone, John Steel, Martin Conboy, Charlotte Elliot-Harvey, Carl Fox, Jane Mulderrig, Joe Saunders, and Paul Wragg is titled "Trust and Ethics in Local Journalism: A Distinctive Orientation Towards Responsible Journalism and Ethical Practices". In a cross-national comparison of local and broader media practices, the authors explore how the perception of a journalist's role in local media and their specific and close connection with the local audience influences their sense of responsibility. The study shows the link between a high level of trust in local media and the perception of journalistic responsibility in maintaining high ethical practices.

In Chapter 2, "Community Journalism as Responsible Journalism", the author Karl Wahl-Jorgensen discusses the significance of community journalism in the concept of responsible journalism. The study shows how community journalists perceived their responsibility while playing a crucial and multifunctional role in delivering information and supporting the community during the COVID-19 pandemic (p.40).

In the concluding chapter of the first section, "Where's the Fake News in Hyperlocal Media? Trust Amongst Citizen Journalists and Participatory Audiences in Local Facebook Pages", Jerome Turner and David Harte explore high trust levels on hyperlocal media Facebook Pages. The authors explore the advantages while also addressing the potential for dissemination of misinformation due to that trust.

Section II, "Reform Agendas in the Study of News About Conflict and Peace", consists of five chapters that focus on peace journalism in conflict coverage and contribute to *de-Westernizing* journalism studies.

In Chapter 4, "Peace Journalism Revisited: Challenging the One-Size-Fits-All Approach", Cecilia Arregui Olivera argues for reshaping peace journalism and moving away from a *fixed dualist model* and uniformed approach to a more dynamic and contextual approach. Focusing on the peace journalism scholarship, she advocates *de-Westernizing* the media systems and broadening settings, like *re-Westernizing* studied conflicts by applying peace journalism theory not only to *non-Western* conflicts, but also to western *cultural and structural violence*. The author also argues moving beyond dominant methodology in peace journalism research.

Chapter 5, "Constructive Information Practices after training: Feasibility, Aspects, and Effects in Peace Journalism Media Production" by Jake Lynch and Giuliana Tirpelli shows the feasibility and adaptability of peace journalism in daily practices of journalists and communication professionals who underwent constructive media training. It also shows that applying peace journalism produces effects during the news production process, prior to publishing.

In Chapter 6, "The Matter of Journalists' Social Psychological Processes in a Divided and Conflicted Society", Huri Yontucu and Metin Ersoy focus on the divided island of Cyprus and investigate social psychological processes among two groups of (War Journalism-oriented) journalists in both sides of the division. They investigate processes such as inadequate contacts, which can be assumed as obstacles to practicing peace journalism. They conclude that as journalists increase collaboration and social interaction, there is an increase in positive feelings, perception of a single identity, and a greater willingness to forgive (p.103).

In Chapter 7, "Peace Journalism in a Non-Western Context: A Theoretical perspective", Shabir Hussain analyzes various theoretical approaches to peace journalism. The author suggests the *theory of critical pragmatism* to address the existing limitations in theories and practice of Peace Journalism in non-western contexts.

In Chapter 8, "Journalism in Times of Pandemic: Ethical and Responsible Reporting in Transitional Societies", Fabiola Ortiz Dos Santos discusses responsible journalism during the COVID19 pandemic, investigating the duty to public service of the UN radios in the Democratic Republic of the Congo and in the Central African Republic. The research demonstrates significant adaptations in journalistic practices caused by the pandemic, all the while upholding ethical and professional standards.

"The People Formerly Known as Audiences – New Roles and Relationships with Publics" is the name of the last, third section that focuses on the questions of journalistic and audiences' responsibility.

In Chapter 9, "Trust in Media: Relevance, Responsibility, and Epistemic Needs in Divided Societies", Chris Rice and Maureen Taylor examine trust in the media in post-conflict, divided society in the context of Northern Ireland. They explore trust in relation to news consumption and personal epistemic needs.

In Chapter 10, "Responsible Journalism and Personalized News Communication: A Potential Route Toward More Relevant and Accountable News", Burton St. John III and Kirsten Johnson discuss the rise of personalization of the news, looking in to public, participatory, citizen, service, solutions and transparent journalisms. They insist on the potential of constructive personalized news in transparent journalism.

In Chapter 11, "Trust in News in the Context of Political Polarization: A Case Study of Turkey", Çiğdem Bozdağ and Suncem Koçer investigate how the polarized Turkish environment influences news-trust and how users establish trust in the news. They find that trust in news is established through diverse tactics that indicate reputation on different platforms. Also, they note the tendency within a polarized environment to trust sources aligned with similar mentalities and political positions.

In Chapter 12, "Objectivity as a Post-truth Excuse in Dystopian Realities" Robin Blom focuses on the opinion news format and discusses partisan debates in practicing the ideal of objectivity, which contributes to the post-truth era, without a genuine intention to pursue the truth.

"Edification and Awareness: Educating the Public to Become More Media Literate Citizens" by Judith P. Roberts is the last chapter. The author underscores the significance of media literacy in empowering the public to hold journalists accountable for their actions. She highlights the need to educate citizens about media sources, particularly as it has become challenging to distinguish who qualifies as a journalist in today's media landscape.

This book stands out for its broad definition of conflicted societies, therefore providing insights into dealing with some of the most complex issues of contemporary journalism in diverse contexts, drawing on research conducted in distinct areas. It serves as a valuable resource for practitioners, scholars and students of journalism, communications, and social sciences. It contributes to encouraging a reevaluation of the role and responsibilities of journalism and its audiences in divided societies.

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**MEDIJSKA PISMENOST: PRIRUČNIK ZA UČITELJICE I UČITELJE RAZREDNE NASTAVE**

Zagreb: Profil Klett, 1. izdanje, 2022., 83 str.

Priručnik je sadržajno podijeljen na četiri cjeline u različitim bojama koje označavaju razred (1. – 4.) kojemu su namijenjene te na šesnaest poglavlja. Svako poglavlje donosi jasan vremenski okvir provedbe određene nastavne cjeline, kao i detaljno navedene ishode učenja te razradu pojedinih ishoda.

U prvom poglavlju „Abeceda medija i medijske pismenosti” autori obrađuju klasifikaciju medija i tipove medijskog sadržaja. Dok uče slova abecede, učenici otkrivaju nazive medija, a svakim slovom podsjeća ih se na popularne animirane (crtane) filmove i likove uz koje su odrastali. Abecedna slikopriča o medijima potiče učenike na kritičko razmišljanje i smještanje pojmova u određeni povijesni kontekst. „Mediji i medijski sadržaji” drugo je poglavlje koje donosi prikaz kratke povijesti medija te mnoštvo zadataka za učenike dostupnih na platformi IZZI. Aktivnosti su osmišljene po modelu igranja uloga s ciljem prepoznavanja društvenih funkcija medija (informiranje, zabava, edukacija). Analizira se mjesto i uloga vrednota u medijima s ciljem osnaživanja kompetencija učenika kako bi lakše prepoznali neprihvatljiv sadržaj koji može imati dalekosežne posljedice na njih same, ali i na druge u njihovu okruženju. Treće poglavlje „Upoznajmo svijet radija” započinje analizom navika mladih slušatelja radija. Nadalje, objašnjava se uloga glasa u prezentiranju medijskog sadržaja na primjeru kultne emisije „Bijela vrana” voditelja Mladena Kušeca uz kojega su odrastale brojne generacije. Kroz igranje uloga voditelja i gosta učenicima se nastoji približiti proces stvaranja radijskih emisija, a potiče se i njihovo upoznavanje s radijskim emisijama koje su stvorila djeca. „Animirani likovi” naziv je četvrtoga poglavlja u kojemu autori problematiziraju sve učestaliju pojavu animiranih likova namijenjenih odraslima, kao i upotrebu tih likova u promotivnim sadržajima. Učenicima se donose preporuke za pregled odabranih animiranih likova na *YouTubeu* kroz koje se može pratiti njihov povijesni razvoj, a kreativnost se nastoji potaknuti kroz osmišljavanje vlastitog animiranog filma. „Razlikovanje stvarnih i medijskih sadržaja” peto je poglavlje kojim počinje druga tematska cjelina ovoga priručnika. Polazeći od teorije kognitivnog razvoja djeteta Jeana Piageta, autori objašnjavaju kako razlikovati stvarnost i fikciju. Poglavlje analizira ulogu nasilja u medijima te pokušava usmjeriti učenike na prepoznavanje nasilja, kao i na posljedice ponavljanja nestvarnih scena. Također, istražuje se uloga oglasa u medijskim sadržajima te emocionalni aspekti u sklopu iskustva publike s manipulativnim marketinškim sadržajima.

Analizira se odnos fikcije i stvarnosti u videoigramama, vrlo popularnom medijskom sadržaju, na čiji je razvoj tehnologija u posljednje vrijeme znatno utjecala. Šesto poglavlje „Televizija“ donosi povijesni pregled razvoja toga medija, ali i pojašnjava njegove posebnosti, a učenike se upoznaje i s formatima televizijskog sadržaja. Što su dobne oznake i čemu služe, kako je izgledao televizijski studio nekada, a kako izgleda danas – to su samo neka od pitanja na koje šesto poglavlje nudi odgovore. Nadalje, analiziraju se specifičnosti odgođene konzumacije televizijskog sadržaja na primjeru platforme HRTi te se mlade potiče na analizu kvalitete sadržaja koje konzumiraju putem televizije, kao i vremena uloženoga u gledanje televizije. Sedmo poglavlje „Filmovi – vrste i obilježja“ definira film kao medij te donosi kratki pregled povijesnoga razvoja. Nadalje, učenicima se prezentiraju filmski rodovi te se pojašnjava odnos između imaginacije i realnosti, kao i uloga dobnih oznaka prikladnosti sadržaja za konzumente. „Nasilje u medijima“ naziv je osmoga poglavlja koje učitelje i učenike uvodno upoznaje sa sadržajem definicije nasilja, a autori ističu kako je ono zastupljeno u svim medijskim žanrovima i svim medijskim formatima. Predložene su brojne aktivnosti kojima je cilj ispitati percepciju nasilja kod mladih i utvrditi njihovu izloženost nasilju. Poglavlje nadalje obrađuje ulogu nasilja u crtanim filmovima, kao i nasilja u videoigramama, potičući učitelje i učenike na korištenje stranice PEGI kako bi provjerili primjerenost videoigara određenom uzrastu. Istodobno, poglavlje obrađuje i ulogu pametnih telefona u distribuciji nasilja, analizu emocija kod mladih i pokušava osvijestiti bolne učinke nasilja neovisno o tome gdje se ono dogodilo – u stvarnom ili virtualnom svijetu. Također se podsjeća na Dan ružičastih majica – nacionalni dan borbe protiv nasilja nad vršnjacima.

„Tiskani mediji“ naziv je devetog poglavlja koje ujedno otvara treću tematsku cjelinu. Priказuju se svi elementi naslovnice (glava novina, naslovi, fotografije, infografike, reklame, vremenska prognoza; usp. str. 44), te se objašnjava uloga urednika u odabiru medijskog sadržaja. Nadalje, učitelje i učenike upućuje se na digitalni repozitorij portala Stare hrvatske novine Nacionalne i sveučilišne knjižnice kako bi se upoznali s uređivačkim politikama u prošlosti. U desetom poglavlju „Razlikovanje izvora informacija“ podsjeća se na promjenu u kanalima komuniciranja, što se odrazilo i na profesionalne novinarske standarde, ponajprije na točnost. Nadalje, učitelje i učenike informira se o razlikama između digitalnih i tiskanih medija, nastojeći ih potaknuti na kritičko promišljanje o konzumiranom medijskom sadržaju. Konačno, učiteljima i učenicima objašnjava se razlika između stvarnih i lažnih vijesti te ih se upoznaje s pojmom *clickbait* mamilica. Što je vijest, po kojem principu nastaje, kako stil pisanja utječe na recepciju vijesti kod publike – to su samo neka od pitanja na koja nastoji odgovoriti jedanaesto poglavlje „Vijesti u tiskanim medijima“. Također se predstavlja koncept „šest poštenih slugu“ (5 W + H) – temeljne formule pisanja vijesti te se objašnjava uloga obrnute piramide. Istodobno se učitelje i učenike upoznaje s ulogom vrednota u medijima, „novinarskom patkom“ i važnošću profesionalnih standarda. Naslovi u medijima mogu biti ne samo informativni nego i šokantni, a autori nastoje obučiti učitelje i učiteljice za njihovo uspješno prepoznavanje. Poglavlje završava smjerokazom u deset koraka koji pokazuje kako uspostaviti uredništvo i organizirati proizvodni proces. Dvanaesto poglavlje „Videoigre“ analizira procvat toga medija u vrijeme pandemije bolesti Covid-19. Donoseći povijesni prikaz razvoja videoigara, autori potiču na usklađivanje sadržaja koji se konzumira s dobi konzumenta, kao i na kontinuirano promišljanje o zaštiti privatnosti i identiteta u *online* okružju.



Četvrtu tematsku cjelinu otvara trinaesto poglavlje „Upoznajmo medije: internet“ koje kroz brojne interaktivne vježbe potiče na traženje sličnosti interneta s ostalim medijima, ali i razlika među njima. Upotreba virtualnih enciklopedija, kao i pitanje vjerodostojnosti sadržaja takvih izvora u središtu su trinaestoga poglavlja. S druge strane, učitelje i učenike podsjeća se kako komunikacija na internetu, osim sigurnosnih aspekata, zahtijeva poštivanje pravila uljudnoga ponašanja, kao i u stvarnome životu (usp. str. 66). Odstupanje od navedenoga često vodi elektroničkom nasilju koje treba znati prepoznati, ali i prijaviti roditeljima ili policiji, upozoravaju autori. Četrnaesto poglavlje „Oglasi“ upoznaje učitelje i učenike s temeljnim načelima oglašavanja: otklon od svjesnog zavaravanja, poštivanje dostojanstva osobe i društveno odgovorno poslovanje (usp. str. 70). Koji su elementi prikrivenog oglašavanja te kako ga prepoznati – to su ključna pitanja četrnaestog poglavlja. „Usporedba radija i televizije“ petnaesto je poglavlje u kojemu se objašnjava uloga javnog medijskog servisa i komercijalnih medija. Oslanjajući se na radionički tip izvođenja nastave, autori na primjeru stvaranja sadržaja za Dnevnik Nove TV upoznaju učitelje i učenike s ulogom televizijskog voditelja. Nadalje, potiče se praćenje emisija za djecu na radiju i televiziji, dostupnima na mrežnim stranicama HRT-a, kao i na slušanje *online* sadržaja. Posljednje, šesnaesto poglavlje „YouTube i influenceri“ objašnjava pojam *influencera*/utjecajnika u medijskom okružju, kao i područja njihova djelovanja. Autori upozoravaju na dominaciju manipulativnih fotografija u njihovim objavama, ističući nužan oprez oko odabira kriterija onih koje pratimo. Konačno, poglavlje analizira ulogu *influencera* u distribuciji i širenju elektroničkog nasilja, a učiteljima i učenicima predstavlja se i platforma UHO (Utočište hrabrih online) za sprječavanje elektroničkog nasilja.

*Medijska pismenost: priručnik za učiteljice i učitelje razredne nastave* prvo je takvo djelo kojemu je cilj pozvati odrasle (roditelje, odgajatelje i nastavnike), ali i djecu i mlade, na kritičko propitivanje medijskog sadržaja, kao i na kvalitetnije provođenje vremena s medijima. Bogato iskustvo troje istaknutih sveučilišnih nastavnika, doc. dr. sc. Lane Ciboci Perša, prof. dr. sc. Danijela Labaša i prof. dr. sc. Igora Kanižaja, temeljeno na višegodišnjim radionicama za djecu, roditelje, učiteljice i učitelje, konačno je dobilo svoje tiskano izdanje koje će biti važan korak na putu k uvođenju medijske pismenosti u kurikule osnovnoškolskog obrazovanja. Naime, njihov je znanstveni rad posvećen upravo medijskoj pismenosti i obrazovanju za medije. Metodički odlično strukturiran i prilagođen uzrastu publike kojoj se obraća, priručnik je vrijedan putokaz učiteljicama i učiteljima razredne nastave za provedbu pojedinoga nastavnog sata, implementaciju medijskog odgoja i stvaranje odgovornih medijskih konzumenata. Poglavlja kreirana u obliku radionica te mnoštvo dodatnog interaktivnog sadržaja za čitatelje dostupnog na digitalnoj platformi IZZI čine ovaj priručnik posebnim i prilagođenim digitalnom dobu u kojemu živimo. Osim učitelja i učiteljica razredne nastave, priručnik će nesumnjivo koristiti studentima nastavnčkih smjerova, ali i roditeljima kao prvim medijskim odgajateljima, s obzirom na to da je njihova uključenost u medijski odgoj djece iznimno važna i aktivno se potiče brojnim vježbama u ovome jedinstvenom priručniku.

**Tanja Grmuša**

Poslovno veleučilište Zagreb