

Erika Moravčíková

# The Contexts of Hyperconsumerist Culture and Social Media Platforms

## ABSTRACT

The advent of social media and their platforms has accelerated the processes of diversion to experience and hyperconsumerism. The hyperconsumerist culture has penetrated all areas of our lives in a natural, sophisticated and inconspicuous way. This study focuses on select links between hyperconsumerism and social media, as well as on the rituals of consumption, their specific manifestations, forms and functions. We use OnlyFans, a social network with erotic and pornographic content, as a *pars pro toto* example of the above principles of consumption rituals. Its immense popularity testifies to the relativization of values, norms and taboos, detabooization – or an outright non-tabooization – of intimacy and consolidation of the cult of pleasure. Furthermore, we will conceptualize the invasion of digital media and the Internet, which accelerated both the expansion of pornography and its secularization and deprofessionalization, and an even greater ubiquity and accessibility to all age categories. We reflect on the effects of these changes on the digital natives, the so-called generation Z, and the nascent generation Alpha.

## KEY WORDS

Hyperconsumerist Culture. Social Media Platforms. Pornography. Detabooization of Intimacy. Onlyfans.

# 1 Introduction

*"It's a story about us, the people they talked into spending money they don't have on the things they don't need and make an impression that won't last on the people we don't care about."*

Jim Jackson, University of Surrey

Consumption currently plays one of the most important roles in the life of an individual and society as a whole. It satisfies our needs; it is instrumental in creating our identity and it shapes our entire culture. The lifestyle most of us pursue has been labelled with the term "consumerism" and our culture has the attribute "consumer". French philosopher and sociologist Gilles Lipovetsky came up with his own periodization of the consumer society. He distinguishes three stages of development of consumer society, which he terms the three epochs of consumer capitalism. According to Lipovetsky, the first epoch began in the 19th century and ended with the Second World War. In this time period, the basic elements of capitalism were formed and established. The second stage of consumer society can be dated to the three decades after World War II, i.e., during the period of peak Fordism. Finally, the third stage of the consumer society, for which a new term "hyperconsumerism" was introduced, has started in the 1980s and continues to this day.<sup>1</sup> The fundamental difference between the period of hyperconsumerism and the previous stages is that the status motivation for buying consumer products no longer plays a significant role as it did in the previous stage. Fordism is characterized primarily by an ostentatious form of consumption<sup>2</sup>, i.e. consumption motivated by the pursuit of social status. A significant part of the lower social strata, which successfully established themselves in the middle class in the golden decades of the economic boom after World War II, has been confirming its newly acquired social status by escalating consumption.<sup>3</sup> In contrast, consumption in the period of hyperconsumerism is primarily determined by factors such as age, personal hobbies and the cultural or personal identity of the players. In this context, the French thinker speaks about the so-called "emotional consumption", which evokes affective, imaginative and sensory experiences in the consumer: *"The third developmental phase is characterized by a new emotional bond between individuals and the procured goods: the primacy of experience is established and the social and individual significance of the consumer sphere changes in a way that goes hand in hand with today's escalation of individualism."*<sup>4</sup> This bond is built primarily on the "marketing of senses and experiences" and advertising, which places a greater emphasis on spectacularity, emotionality and metaphoricality than on the product itself. Our short excursion into the history of consumer culture was not an end in itself. By following the development, we concur with Lipovetsky that *"we are witnessing the advent of a hyperconsumerist culture based on the post-Fordist economy, with a constant increase in the choice and supply, hypersegmentation of markets, acceleration of the emergence of new products, a growing diversity and unstoppable growth in marketing"*.<sup>5</sup>

<sup>1</sup> See: LIPOVETSKY, G.: *Paradoxní štěstí: Esej o hyperkonzumní společnosti*. Prague : Prostor, 2006, p. 30-42.

<sup>2</sup> Thorstein Veblen, American economist and sociologist of Norwegian origin, introduced the concept of ostentatious (or also demonstrative) consumption into the social sciences. Compare: BAGWELL, L. S., BERNHEIM, B. G.: Veblen Effects in a Theory of Conspicuous Consumption. In *The American Economic Review*, 1996, Vol. 86, No. 3. [online]. [2021-11-15]. Available at: <<https://msuweb.montclair.edu/~lebelp/BagwellVeblenEffAER1996.pdf>>.

<sup>3</sup> See: LIPOVETSKY, G.: *Paradoxní štěstí: Esej o hyperkonzumní společnosti*. Prague : Prostor, 2006, p. 30-42.

<sup>4</sup> Ibidem, p. 51-52.

<sup>5</sup> LIPOVETSKY, G., JUVIN, H.: *Globalizovaný Západ. Polemika o planetární kultuře*. Prague : Prostor, 2012, p. 36.

## 2 Methodology

Following the above-mentioned Lipovetsky's concept who uses the term "hyperconsumerism" for the third stage of consumer capitalism, we will work with the term "hyperconsumerist society"/"hyperconsumerist culture" throughout our study. The advent of social media and their platforms has accelerated the processes of consumption. The hyperconsumerist culture has penetrated all areas of our lives in a natural, sophisticated and inconspicuous way. It is so ubiquitous and pervasive that has become inconspicuous and invisible. The contemporary *homo hyperconsumericus* does not lag behind the "classics" of the above-mentioned era of ostentatious consumption. This era has been transformed into a spectacular lifestyle, presented mainly on social networks in unprecedented quantities and volumes. The aim of our theoretical study is to present the coordinates of hyperconsumerist society in an analytical and descriptive way (through the optics of simulacra, hyperreality and trends), as well as the rituals of consumption, and their specific manifestations, forms and functions on social media. These are manifested both in the proclivity towards addictive behaviour, which the social media algorithms multiplied through effective tools and functions such as *infinite scrolling and refreshing*. We use the social network OnlyFans as a *pars pro toto* example of the above principles of consumption rituals. It symbolizes an unhinged desire for material things, a luxurious lifestyle and financial security. This platform, delivering sexually explicit content (with an apt attribute of "personalized pornography") is, on the one hand, an example of the transition from the existing "observe and be observed" model (on social networks) to the "be paid and pay" model. On the other hand, its immense popularity testifies to the relativization of values, norms and taboos, detabooization – or an outright non-tabooization – of intimacy and consolidation of the cult of pleasure.

The second part of the text will be focused on the analysis of reflection of the phenomenon of pornography from the point of view of social sciences, with primary regard to its links to the ways of life in today's society under the influence of hyperconsumerism, sexual revolution, commodification and individualization of sexuality and sexual relations in late modernity. Furthermore, we will conceptualize the invasion of digital media and the Internet, which accelerated both the expansion of pornography and its secularization and deprofessionalization, and an even greater ubiquity and accessibility to all age categories. Last but not least, we will deal with the changing sexuality and the norms designed to regulate it from the perspective of the broader socio-economic context of life in today's hyper-consumer society. These trends are linked to paradigmatically significant cultural changes and the socio-cultural reality of contemporary man living in Bauman's<sup>6</sup> fluid modernity. Within the intentions of his thinking, this refers to a late modern society, also called by the adjective post-modern. However, Z. Bauman rejects this term. The Czech sociologist Miloslav Petrušek takes a similar position when he writes: "*Certainly, there is no such thing as a postmodern society, the postmodernists themselves avoid this phrase and, at most, limit themselves to the statement that it is necessary to distinguish between postmodernism as a set of artistic practices and a revolution in the aesthetic perception of the world and the postmodern<sup>7</sup> (or postmodernity) as a new, specific state of being, as a personal sensibility which overturns and changes lifestyles, customs and value systems, and which therefore radically intervenes in social life, especially at its daily level, and which pays particular attention to what practices establish (or destabilize) "order", which is gradually being replaced by an imperceptible, but certainly impressive, chaos.*"<sup>8</sup> At the same

<sup>6</sup> See: BAUMAN, Z.: *Tekuté časy. Život ve věku nejistoty*. Prague : Academia, 2008.

<sup>7</sup> Today's man therefore suffers from frustrations stemming from the feeling of losing his own identity, which is often attributed to postmodernity. Zygmunt Bauman claims that it is not entirely clear on whether we can speak of today's society as a postmodern one. However, according to him, we can certainly talk about the postmodern mentality of the people who live in it.

<sup>8</sup> PETRUSEK, M.: *Společnosti pozdní doby*. Prague : SLON, 2007, p. 289-290.



time, we reflect on the effects of these changes on digital natives, the so-called generation Z, and the nascent generation Alpha. The preferences and value orientation of the observed generational cohort perhaps most significantly reflect the preferences of contemporary late modern culture – with a proclivity to hedonism, consumerism, individualization and narcissism. Miloslav Petrušek, Christopher Lash and Richard Sennet (cult theorists of the theory of the narcissistic individual and the theory of the narcissistic society) agree that narcissism is actually a state where the individual feels an incompleteness in the way they experience the living world and their life, which naturally manifests itself most prominently and emphatically in their intimate relationships, in eroticism and sexuality: *“Narcissus is chronically bored in his restless search for quick and momentary intimacy - emotional arousal without commitment and coercion, so he is promiscuous and often pansexual.”*<sup>9</sup>

We grasp the issue of the expansion of pornography in the context of the hyperconsumption culture not only from an axiological point of view (by discovering their values and influences), but also from the perspective of multi-layered “levels” (segments). We use the psychological-scientific, sociologizing and especially culturological approaches. We do not consider the multiplication of discourses on this issue to be vague, but rather experiential.

### 3 Hyperconsumers Captivated by Trends

Human society is characterized by special features that make up the culture with its typical forms of socio-cultural regulations. These include norms, values, rules and patterns shared by members of society. Through its mechanisms, it influences the ontogenetic development. It determines what is necessary, suitable and/or inappropriate and prohibited for an individual. People's priorities have long been attuned to the group. Be it the family, immediate surroundings, urban or rural society, the state or nation. The processes that formed the specific needs in humans take place in this environment. We will term this phenomenon “fascination with trends” in this part of our work. Traversing through individual social classes and groups, we can identify different equivalents and names for trendiness: to be “in” (or “out”), “chic”, “trendy”, “cool”, “hot”, “fresh”, etc.

The use of these terms covers a large part of society (but mainly the young generation) and expresses an entire system of meanings and associations. The term “trend” stands for material objects of everyday and occasional use, as well as abstract manifestations in the form of ideas, opinions and attitudes. It has to do with specific beliefs of a group of people about specific objects, phenomena and activities they respect and profess, and which are more preferred than others in a certain period of time. Such preferences are primarily formed by mass-media and digital media and although not strictly defined, they are often considered to be the norm and a manifestation of a particular social status. In today's hyperconsumerist culture, they happen to be at a high place on the list of priorities of the young who use them to navigate in their own specific world of symbols and values.

The mixture of rivalry, narcissistic self-love, mimeticism and freedom of speech is the driving force behind the current fascination with trends. Today's social assumptions are mainly focused on the process of personalization. Individuals have acquired an unprecedented position in society. Fashion is no longer a dominant element in the regulation of social relations as was the case in the past. However, it maintained its power to differentiate between individuals. People no longer use it to declare their affiliation to a certain social group and it is primarily a manifestation of individual uniqueness and the hypertrophy of one's own self. The media and popular culture have created a modern system of social regulation and coercion. They force individuals to

<sup>9</sup> PETRUSEK, M.: *Společnosti pozdní doby*. Prague : SLON, 2007, p. 208.

constantly demonstrate their personal prestige through trends. Because only those individuals who follow such principles are worthy of other people's attention.<sup>10</sup> Philosopher Jozef Palitefka notes another interesting fact in this context: people are ruled by the "dictatorship of 'is'": "We don't know of this dictatorship, yet we unknowingly succumb to it. We read, we write, and we think what "is" read, written and thought... We pull away from the crowds as others do. We consider rude what "is" considered rude, we praise what "is" praised. The characteristic feature of "is" is mediocrity. In the "is", this mediocrity is even desired. Although we try to differentiate ourselves from others, we are really talking about this mediocrity. The mystery loses its power, and what is valuable and deep becomes shallow and mundane. The "is" levels everything out".<sup>11</sup>

With the help of the media, new cultural patterns have been ingrafted into everyday life, providing individuals with freedom of choice, but only to a limited extent. The task of the individual is then to find the middle ground between imitating the patterns and establishing his/her own uniqueness and differentiating from others. Today's superficial society has convinced the individual that one does not become a personality naturally, but only after creating one's own "cool" and "trendy" style. The Society of Individuals<sup>12</sup>, as Norbert Elias aptly calls it in his eponymous book and Gilles Lipovetsky in his *The Era of Emptiness*, describes the superficial values of a personalized society. He describes "an immense wave that has gradually deprived all institutions, values and goals of their content and essence...".<sup>13</sup>

We trivialize our values, motivated by the agonal principle and interpersonal rivalry. Trends benefit from this tension. Culturologist Z. Slušná aptly described it as follows: "The undisguised and non-tabooed hedonism linked to the experienced, the aestheticized narcissism, adoration of youth and exclusion of the "old", the effort to be "cool" or "sexy", the need to be "in" and engaging – these are just some of the expressive principles of the hyperconsumerist society and its culture".<sup>14</sup> The trends show us how this can be done without much effort, and of course, for an adequate amount of money. The trends help us to look for our superficial, selfish, narcissistic "self" in this perverse way.

In the following chapters, we will take a closer look at the most fundamental areas of social media that define/distort the trends. The consumer society, which this part of our work is dedicated to, is subject to complex mechanisms of the cultural industry. However, the surface-plane dictatorship of digital media, advertising business, and the show business world of celebrities (influencers) and the related aesthetic (dis)taste will not be our primary focus. We will try to debunk the particular and specific mechanisms and means that create the trends on social media. The following chapters of our study represent a unified whole, which portrays our views on the essence of the hyperconsumerist rituals on social media, and the image of its bearers. Its individual parts are interconnected and co-operate at different levels. However, their common denominator is the ability of opinion-forming and the strength to promote new phenomena in our daily lives.

<sup>10</sup> V. Jakubovská examines these problems in greater detail in her paper *Return to Body and Corporeality through Phenomenology of Perception*, when she draws attention to the body and its manifestations in the hyperconsumer society, the obsession with the body of modern man, and the concept of man as a collector of experiences. See more: JAKUBOVSKÁ, V.: *Return to Body and Corporeality through Phenomenology of Perception*. In *SGEM 2016 : Proceedings from 3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts. Anthropology, Archeology, History & Philosophy. Vol. 2 History, Philosophy*. Albena : STEF92 Technology, 2016, p. 917-924.

<sup>11</sup> PALITEFKA, J.: Čas, dejiny a smrť v diele Martina Heideggera. In GABAŠOVÁ, K. et al. (eds.): *(De)tabuizácia smrti vo filozoficko-antropologickom diskurze*. Nitra : Constantine the Philosopher University in Nitra, 2016, p. 60.

<sup>12</sup> See: ELIAS, N.: *Spoločnosť indivíduí*. Bratislava : Kaligram, 2006.

<sup>13</sup> LIPOVETSKY, G.: *Éra prázdnoty*. Prague : Prostor, 2003, p. 46.

<sup>14</sup> SLUŠNÁ, Z.: Simulakrá v kontexte hyperkonzumu: zvädzanie k zážitku a konzumu ako inovovaná funkcia nových médií a fotografie. In *European Journal of Media, Art & Photography*, 2013, Vol. 1, No. 2, p. 69.

## 4 Digital Influencers in the Context of the Hyper-consumerist Culture

In recent years, especially so-called microcelebrities, which marketing and communication practice terms “influencers”<sup>15</sup> (often narrowed to “social media influencers”), have played a key role in the process of hyperconsumerism.<sup>16</sup> As stated by media theoretist P. Mikuláš, they “carry out their activities in several ways, mainly through blogs, photoblogs, videoblogs, Instagram or Facebook posts, or by creating videos on YouTube. They are referred to as bloggers, vloggers or youtubers.”<sup>17</sup> They undoubtedly set certain standards, ideals and patterns of behaviour, which their followers compare with. The users of social networks increasingly perceive their personal value instruments taken over by likes and comments – or in comparison and confrontation with influencers. The creation of own-self-esteem through compulsive comparisons with our friends or influencers can make us question ourselves. In particular, Generation “Z”<sup>18</sup> and the nascent Generation “Alpha”, is under the constant dictatorship of trends spreading across the entire virtual environment. According to psychologist and media theorist K. Fichnová, the period of puberty is a period of “*formation and consolidation of values and value orientation. These processes are largely a reflection of the social environment in which the pubescent grows up, including the family, but the exogenous influences on the formation of one’s self-concept can also include the media.*”<sup>19</sup> She continues: “*It is most obvious that the media have an effect on the perception of self and formation of the self-concept, as well as the formation of one’s identity.*”<sup>20</sup> According to Slovak culturologist Kristína Jakubovská, these tendencies question and downgrade our true understanding of -self and -selves and contribute to further fragmentation of our cultural identities and the sense of social integrity.<sup>21</sup>

The stimulation for an ever-increasing performance and a constant comparison with others on social networks often results in mental imbalance, disharmony, depression, anxiety or loneliness. This is evidenced by Justin Rosenstein, a former Google and Facebook developer and the father of the “thumbs up” button: “*The I like it button was intended to spread positivity and love in the world. The idea that one day the lack of likes will cause depression in teenagers, and can lead to political polarization, did not occur to us at all.*”<sup>22</sup> C. Newport, the author of the bestseller “Digital Minimalism”, says that unlimited online activity underscores the ability of social networks to influence our moods: “*The constant exposure to the most elaborate display of our friends may induce feelings of inadequacy – mainly when we feel down – and it is one of the very effective ways for the teenagers to be excluded from the society of peers.*”<sup>23</sup>

<sup>15</sup> MIKULÁŠ, P.: *Celebrity v mediálnej a marketingovej komunikácii*. Nitra : Constantine the Philosopher University in Nitra, 2020, p. 67.. See also: SPÁLOVÁ, L., HODINKOVÁ, D.: Influencers and Civic Participation in Migration – The Reflection in/congruence of the Social Media and Identity of Influencer in a Social Networking Sites Environment. In *DotComm*, 2020, Vol. 8, No.1, p. 17-34. [online]. [2022-04-11]. Available at: <[https://www.eammm.eu/dot-comm-pdf/2020\\_01.pdf](https://www.eammm.eu/dot-comm-pdf/2020_01.pdf)>.

<sup>16</sup> MIKULÁŠ, P.: *Celebrity v mediálnej a marketingovej komunikácii*. Nitra : Constantine the Philosopher University in Nitra, 2020, p. 67.

<sup>17</sup> Ibidem, p. 67.

<sup>18</sup> For more informations about Generation “Z”, see: SPÁLOVÁ, L., MIKULÁŠ, P., PÚCHOVSKÁ, O.: Attitudes towards Different Influencer Categories – Exploration of Generation Z. In *Communication Today*, 2021, Vol. 12, No.1, p. 44-60.

<sup>19</sup> FICHNOVÁ, K.: *Masmédiá - ich apercpcia pubescentmi a črty tvorivej osobnosti*. Bratislava : Európska akadémia Manažmentu, Marketingu a Médii, o. z., 2015, p. 24.

<sup>20</sup> Ibidem, p. 24.

<sup>21</sup> JAKUBOVSKÁ, K.: Physicality as a Determiner of the Quality of Communication among Cultures (Interpersonal and Intercultural Perspective). In *SGEM 2016 : Proceedings from 3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts. Anthropology, Archeology, History & Philosophy. Vol. 2 History, Philosophy*. Albena : STEF92 Technology, 2016, p. 776.

<sup>22</sup> NEWPORT, C.: *Digitálny minimalizmus*. Bratislava : Lindeni, 2019, p. 11.

<sup>23</sup> Ibidem, p. 11.

Another negative phenomenon accompanying the consumption of content created by influencers is the need to surround ourselves with branded items. The so-called “hypebeast” subculture is another evidence of this phenomenon<sup>24</sup>: it is characterized by expensive branded clothing with a distinctive image of the logo through which the wearer reveals to his/her surroundings that he/she can afford this piece of clothing or accessories. Following this type of profiles leads young people to materialism because materialism is one of the tools that influencers present themselves through on social networks. This concept does not only apply to branded clothing and accessories, but also expensive cars, apartments, vacations etc. However, not every influencer can afford such a luxury, which has given rise to various ways to gain access to luxury items. One of the most popular trends is online shopping for branded clothing and accessories, which the influencer orders for the purpose of creating photos or videos. These things are then returned undamaged to the e-shop and the influencer receives his/her money back or exchanges them for other goods, which creates a certain circulation of money and luxury items. The influencers who buy and return products this way come from all social classes and their followers might never figure out what social class these influencers actually belong to. This extreme way of presenting an above-standard luxury life – even if the influencer can’t afford it – is all the more controversial. Back in 2020, Chinese blogger Lizhonger revealed a rather controversial way used by many Chinese influencers to get into the most expensive hotels and restaurants in China and publish their photos. These influencers use the group on China’s WeChat called the “Shanghai Female Socialite” to get into these places, which are extremely expensive by Chinese standards. It is a group of young women from Shanghai who paid an entrance fee to the group and submitted an account statement stating that there is at least 100,000 yuan (approximately EUR 13,000) in their savings account.<sup>25</sup> The group presents itself with information about the most expensive fashion brands through various events, afternoon tea parties, knowing influential people on social networks and sharing updates on rich and influential educated men. In reality, however, the group has primarily served to share various ways and information on how to look rich. Membership in this group also included the sharing of experiences and costs required for these experiences. It was a way in which a group of several girls shared the cost of renting one hotel room or having afternoon tea in an expensive hotel, and they created a series of photographs independently of each other. This is one of the multiple ways the influencers use to get into places they can’t afford, but they are willing to do anything to create the illusion of an above-standard way of life. These extreme ways of achieving the desired status is inextricably linked to envy. Watching the influencers self-present themselves on social networks makes young people feel jealous and envious. This unpleasant feeling can force young people to engage in similar practices to approximate to their role models. However, this cultivates materialism in pubescents and adolescents, which can later have an adverse effect on financial management. If they admire the digital influencers who take pride in their success, perfect looks and money, envy will continue to grow. And all this despite the fact that it is only an illusion – a simulacrum. The envy of followers will be constantly fueled by the pride of false happiness of successful influencers.

Seconding Z. Slušná, we concur that *“the body is no longer just a means of reception, but increasingly so a means of expression; it is a capital and an investment. A narcissistic and omnivorous hedonist judges others on the basis of how much they are able and willing to invest*

<sup>24</sup> The so-called “hypebeast” subculture associated with streetwear has been developing alongside the use of leading clothing brands and logos since the mid-nineties. The “hypebeast” concept can be defined as clothes and accessories to simply impress others. This trend is inspired by branded clothes and logos. The “hypebeasts” usually wear different labels at the same time to show off their wealth and popular trends.

<sup>25</sup> KOETSE, M.: *The ‘Fake Rich’ of Shanghai: Peking inside a wannabe socialite WeChat group*. [online]. [2022-04-11]. Available at: <<https://www.whatsonweibo.com/the-fake-rich-of-shanghai-peeking-inside-a-wannabe-socialite-wechat-group/>>.

to achieve their own perfection.”<sup>26</sup> An individual is searching for his/her identity in various ways, but above all in interaction with the social group and the media environment. As claims Gilles Lipovetsky, we live in an *age of seduction*, and there is a hard struggle for the autonomy of the individual.<sup>27</sup> The dangers are lurking everywhere. They capture the human senses and lure us at every step of the way. It is not difficult to be seduced in an era, which “*rejects and discards the hierarchy of universal traditional norms, values and meanings... forces man to create his own hierarchy of values... it just so happens that people gradually change into a herd where one cannot to develop his personality...*”<sup>28</sup> Postmodernists speak of the right of the individual to seek their own values and priorities, and of the futility of seeking universal and intersubjective values.<sup>29</sup>

## 5 Transformation of Sexuality and Intimacy – The Socio-cultural Outlooks of “Porn Culture”

Achieving success among influencers is challenging because competition is high and the chances of success in a market full of competitors are low. With the coming failures due to strong competition, youth and adolescents may come into contact with certain recommendations on how to succeed and make money online as quickly as possible. After a short survey on social networks such as YouTube, this age cohort is very quickly pointed to the lesser-known but increasingly popular social network OnlyFans, which has very aptly managed to connect the services of social networks, pornographic channels and Internet services. The users who use and promote this social network through other social networks (Instagram, YouTube, Twitter, etc.) talk about very fast money and monthly earnings, which in some cases exceed several hundred thousand dollars per month. The vision of such earnings is therefore massively attractive, especially for teenagers and adolescents from “Z” generation, who don’t have a regular financial income or are financially dependent on their parents. Among other things, we can consider the lack of discretion (non-separation of the private from the public sphere of life) and a benevolent relationship to the disclosure of everything, including sexual experiences, to be a significant characteristic of the “Z” generation.

The current porn industry is in crisis mainly due to the expansion of the Internet and various streaming sites, thanks to which the actors don’t have to share their fees with the crew. Due to the above, the classic pornographic industry goes to extremes and users have the opportunity to choose from pornographic videos of various genres and categories, covering the most diverse fetishes and experiments. For this reason, pornography is becoming “boring” and “unsatisfactory”, and users are looking for entertainment beyond the legal boundaries, especially in the field of social networks and e.g. personalized pornographic platforms such as OnlyFans. The rise of digital and social media has caused amateur video to dominate over the last decade. The rapid rise of the Internet has only confirmed the hegemony of pornography, and the current trends suggest a steady boom. Filming porn films on home digital devices (cameras, smartphones, etc.) has become less costly and much more flexible, opening up a world of possibilities even for untrained amateurs. Additionally, camcorders made it possible to get in close proximity, which further enhanced the authenticity and documentary style of the footage, and sometimes even erased the distance between the observer and the observed, making the depicted sex much more intimate and “real”. The secularization and deprofessionalization of

<sup>26</sup> SLUŠNÁ, Z.: Simulakrá v kontexte hyperkonzumu: zvädzanie k zážitku a konzumu ako inovovaná funkcia nových médií a fotografie. In *European Journal of Media, Art & Photography*, 2013, Vol. 1, No. 2, p. 70.

<sup>27</sup> LIPOVETSKY, G.: *Říše pomijivosti*. Prague : Prostor, 2002, p. 243.

<sup>28</sup> JURINA, J.: *Postmodernizmus a jeho civilizačno – kultúrne konzekvencie*. Trnava : Dobrá kniha, 2004, p. 30.

<sup>29</sup> Ibidem, p. 31.



pornography – a state in which virtually anyone can become a porn director or producer – has significantly differentiated the entire segment.<sup>30</sup>

The first attempts to define pornography can be traced to as early as the 19th century, but the experts haven't unanimously arrived at the exact definition of this term. There is a general consensus that pornography is sexual imaging or acts that can be represented by words, images, photographs or film<sup>31</sup> In general, we are talking about a variety of content types, which are all covered by the term. Despite this broad conceptual definition of this term, most experts studying the pornography phenomenon agree on *"a clear ban on the presentation of sex with children in any form, as well as sex with feces, animals and sex with unacceptable violence. These sexual practices are clearly labelled as inappropriate and have nothing to do with pornographic production. They need to be combated and banned because they degrade human dignity."*<sup>32</sup> To some extent, this rule is also followed in standard pornographic film studios, with child pornography being directly classed as a criminal offense, while the seriousness of sexual abuse of animals depends on the legislation each given country.

Following the research of sociologist J. Kalenda, we have summarized the conditions for the spread of pornography in the following three complementary and successive processes: 1. sexual revolution at the turn of the 1960s and 1970s (and the growth of individualization in the intimate sphere) 2. transformation of (media) technologies mediating pornography in a completely different quality and especially quantity, and 3. diffusion of the pornographic genre into mass consumer culture, in which the two previous trends partially overlap.<sup>33</sup> J. Kalenda sees several reasons behind the massive spread of pornography in the last decade of the 20th century: he identifies them not only in the changes in sexuality or the norms intended for its regulation, but also in the technological transformations and socio-economic contexts of the time.<sup>34</sup> British sociologist Anthony Giddens describes some of the most important consequences of the change in the intimate sphere and sexuality that started off in the 1970s: *"The transformation of love is a manifestation of modernity as well as the discovery of sexuality; and both are directly linked to the phenomena of reflexivity and self-identity."*<sup>35</sup> Sexuality has thus become reflexively construable for humans, i.e. to some extent shapeable according to the individual preferences, and at the same time it has become a means of building and living different lifestyles and sub-styles. Sex has become more accessible; it is not tied to married life or reproduction, and possibilities of greater competition in the choice of partners are emerging. Science and technological progress have made significant contributions to the liberation of sexuality through the discovery and subsequent massive spread of hormonal contraception. Likewise, artificial insemination has separated reproduction from sexual behaviour, not to mention profound transformational changes in the socio-economic sphere, which have subsequently determined the personal lives of individuals. Thus, *"sexuality has become something modifiable, it has opened up to the possibility of being shaped in different ways, it has become a potential 'property' of man"*.<sup>36</sup> The above-mentioned aspects have helped to significantly shift and modify sexual scenarios not only at the micro-level (individual) but also at the macro-level (de-tabooing of the sexual area in general). *"Erotic pleasure becomes 'sexuality' as an investigation into it produces texts, manuals, and research that distinguish 'normal sexuality' from its pathological forms."*<sup>37</sup>

<sup>30</sup> See: KALENDA, J.: Pornography as Part of the Socio-cultural Changes in Lifestyle in Late Modernity. In KUBÁTOVÁ, H. (ed.): *Ways of Life in the Late Modernity*. Olomouc : Palacký University, 2013, p. 83-103.

<sup>31</sup> HAMACKOVÁ, O.: Analýza fenoménu pornografie. In *Prohuman*, 2018. [2021-10-04]. Available at: <https://www.prohuman.sk/psychologia/analiza-fenomenu-pornografie>.

<sup>32</sup> Ibidem.

<sup>33</sup> KALENDA, J.: Pornography as Part of the Socio-cultural Changes in Lifestyle in Late Modernity. In KUBÁTOVÁ, H. (ed.): *Ways of Life in the Late Modernity*. Olomouc : Palacký University, 2013, p. 87.

<sup>34</sup> Ibidem, p. 87.

<sup>35</sup> GIDDENS, A.: *Proměna intimity. Sexualita, láska a erotika v moderních společnostech*. Prague : Portál, 2012, p. 45.

<sup>36</sup> Ibidem, p. 37.

<sup>37</sup> Ibidem, p. 30.

The development and transformation of scenarios does not only provide the plurality of options in bringing pleasure and promoting intimacy. The changes in social relations, mass culture, media presentation, the deepening inequalities, globalization, postmodern thinking, narcissism, almost limitless freedom of the individual, rapid consumption of entertainment, pleasures and many other aspects have negative effects on the area of sexuality in individuals. French philosopher and sociologist G. Lipovetsky writes that: *"postmodern society has no idols nor taboos, it does not see itself in a celebratory way, it has no historical project... emptiness takes hold of us... we consume our own existence."*<sup>38</sup> According to him, we have witnessed the onset of a new order of love in recent decades, in which an increasingly individualized individual lacks social grounding and morality that would regulate their actions in any way. According to him, the reflexively oriented individual sexuality is subject to the free choice of man in which no one from outside can interfere because that would result in questioning the autonomy of the individual.<sup>39</sup> The right to pleasure and sexual expression definitely triumphed over the puritan moral imperatives from the beginning of the previous century, and society entered a phase of mass voyeurism.<sup>40</sup> J. Kavenda also aptly comments on this situation, noting that *"the rejection of traditions and conventions, the onset of individualism and youth culture, as well as other (explosive) ingredients of the socio-cultural revolution of the 1970s did not go unanswered in the sexual sphere. (...) the field of eroticism and consumerism is as clearly interconnected, and only ruins remained of the former high culture: advertising jingles, soap operas or obscene porn films. The search for one's own liberation from the bondage and the enjoyment of life without a sense of responsibility and pressure of the strict norms have become the agenda."*<sup>41</sup>

The modern civilization does not hide sex; on the contrary, it is constantly the subject of debate. It is in a state of constant verbalization, definition, redefining, delimitation, setting boundaries. In this way, we create space for the emergence, naming and construction of new sexual activities, identities and projects of individual sexual ideas. Subsequent analysis and description extends to the public sphere, where the moral distress associated with intrapsychic scenarios and the experience of one's own sexuality is neutralized.<sup>42</sup> Last but not least, intimacy has become one of the most important objects of pop culture: *"Through it, what we perceive as personal is objectified, in terms of worldview, sexuality or taste. This form of personal intimacy becomes a matter for the public that may be embarrassing towards its recipients as it still is a taboo in everyday communication. On the other hand, the recipient receives the assurance that it is a natural part of life for each of us."*<sup>43</sup> In the words of the sociologist Z. Bauman: *"The postmodern body is above all a consumer of experience. It consumes and digests and experiences. It is an instrument of pleasure because it uses the natural ability to respond to stimuli."*<sup>44</sup> Such a body must be efficient in terms of perception and ability to respond, absorb pleasure, sexual, gastronomic, visual and more.<sup>45</sup>

The explicit depiction of the human body, sexual pleasure, intercourse, as well as the discourse on sexuality, became paradoxical. On the one hand, they show a supremely intimate act between partners, on the other hand, they are publicly portrayed through words and images

<sup>38</sup> LIPOVETSKY, G.: *Éra prázdnoty. Úvahy o současném individualismu*. Prague : Prostor, 2003, p. 13.

<sup>39</sup> LIPOVETSKY, G.: *Soumrak povinnosti. Bezbolestná etika nových demokratických časů*. Prague : Prostor, 2011, p. 67.

<sup>40</sup> Ibidem, p. 68.

<sup>41</sup> KALENDA, J.: Pornography as Part of the Socio-cultural Changes in Lifestyle in Late Modernity. In KUBÁTOVÁ, H. (ed.): *Ways of Life in the Late Modernity*. Olomouc : Palacký University, 2013, p. 89.

<sup>42</sup> VALKOVÁ, L.: Technológia vo sfére intimity = koniec romantickej lásky? In *Culturologica slovac*, 2020, Vol. 5, No. 1, p. 128. [online]. [2022-01-02]. Available at: <[http://www.culturologicaslovaca.ff.ukf.sk/images/No5/Valkova\\_Technologie%20intimity.pdf](http://www.culturologicaslovaca.ff.ukf.sk/images/No5/Valkova_Technologie%20intimity.pdf)>.

<sup>43</sup> Ibidem,

<sup>44</sup> BAUMAN, Z.: *Úvahy o postmoderní době*. Prague : SLON, 2006, p. 78-79.

<sup>45</sup> Ibidem, p. 78-79.

in the pornographic industry. As a result, sex, sexuality, and intimacy become an affair for the public and, in Foucault's sense, power structures that can portray them by themselves.<sup>46</sup> Porn has begun to fulfill some social functions and it became part of normal mass consumption, i.e. a commodity that can meet a variety of needs. The free availability of pornographic material on the Internet is a major problem today especially for young people who have access to pornographic content without any restrictions. We consider the possible negative consequences of OnlyFans-type platforms on children and adolescents to be significantly problematic.<sup>47</sup> When a child or an adolescent teenager comes into contact with these kinds of "instructions", it is easy for them to bypass the age limit of 18+ and start creating the same kind of content, because they are literally encouraged and instructed to do so in a social networking environment. In addition to sexual deviations, the phenomenon of "porn culture" is largely manifested, which has to do with unrealistic ideas and disturbed social interactions supported by the mass media culture. *"Porn culture teaches girls that their value comes from the attention men and boys give them. In order to receive that attention, they have to morph themselves into an object for male pleasure. Boys have learned from pornography that they have a right to use and abuse women and girls. Some boys and men have been so convinced of this that when told "no" by women, they become enraged and filled with hatred."*<sup>48</sup> The awakening of sexuality in young people is a natural part of adolescence, however, excessive consumption of pornographic content can have significantly negative effects. As O. Hamacková states in her study titled Analysis of the Pornography Phenomenon: *"Pornography portrays the primal desires and physical satisfaction, while courtesy, commitment, and long-term relationships are absent. It is a fantasy world in which women are permanently aroused, long for sex with unknown men and always reach orgasm."*<sup>49</sup> Pornography does not depict a real intimate relationship between two people. It's just a fantasy – a staged sexual act. Excessive consumption of this content among young people creates an unrealistic idea of sexual life, disrupts relationships and causes sexual dissatisfaction. For a pubescent or adolescent individual without previous experience, the consumption of pornographic content can seriously affect his or her sexual life and his/her idea of a life with a partner can assume unrealistic and idealized contours.

With reference to sociological theories (Bauman, Lipovetsky, Giddens, Bourdie, Kavenda), a social actor who comes into contact with pornography is thus primarily a romantic and hedonistic consumer, striving to find the satisfaction of their sexual fantasies and desires. Indeed, once moral standards were sufficiently relaxed and new ethical and aesthetic attitudes were partially de-regulated, and a parallel technological advancement allowed for pornography not only to be mass-produced but also mass-disseminated, pornography was free to become one of the most profitable commodities of consumer capitalism in the early 21<sup>st</sup> century, as summarized by J. Kavenda.<sup>50</sup>

<sup>46</sup> VALKOVÁ, L.: Technológia vo sfére intimity = koniec romantickej lásky? In *Culturologica slovacica*, 2020, Vol. 5, No. 1, p. 127. [online]. [2022-01-02]. Available at: <[http://www.culturologicaslovaca.ff.ukf.sk/images/No5/Valkova\\_Technologie%20intimity.pdf](http://www.culturologicaslovaca.ff.ukf.sk/images/No5/Valkova_Technologie%20intimity.pdf)>.

<sup>47</sup> According to research by Barna Group, conducted among 18- to 24-year-old adults, up to 96% of respondents do not think that pornography is something negative. Nine out of ten teenagers agree. And although the overwhelming majority of pornography consumption is a male problem, nearly one in five women admits to also watching it. Compare: DREHER, R.: *Benedictova voľba*. Bratislava : Postoj media, 2017, p. 275.

<sup>48</sup> WALKER, M.: *Sex Dolls Show Us What Men Want from Real Women – We Should Pay Attention*. [online]. [2021-10-12]. Available at: <<https://www.feministcurrent.com/2018/09/08/sex-dolls-extension-men-want-real-women/>>.

<sup>49</sup> HAMACKOVÁ, O.: Analýza fenoménu pornografia. In *Prohuman*, 2018. [2021-10-04]. Available at: <<https://www.prohuman.sk/psychologia/analiza-fenomenu-pornografia>>.

<sup>50</sup> See: KALENDA, J.: Pornography as Part of the Socio-cultural Changes in Lifestyle in Late Modernity. In KUBÁTOVÁ, H. (ed.): *Ways of Life in the Late Modernity*. Olomouc : Palacký University, 2013, p. 83-103.

## 5.1 OnlyFans as an Example of Spiritual and Material Hyperconsumerism

OnlyFans is a London-based prepaid online service that has been in operation since 2016 and is becoming more and more popular every year. The site provides content creators with the opportunity to earn money from subscribers – or fans – who subscribe to their content.<sup>51</sup> It therefore works on a pay-per-view basis. This content is diverse and includes everything from fitness trainers, musicians, hostesses – to sexual content creators who regularly publish online posts for the paying fans. This site allows content creators, i.e. contributors, to earn money from the fans who pay for access to their content. The content creators are paid monthly, but there is also a possibility of one-time earnings and various other ways of monetizing.

The OnlyFans search term directs us to many online instructions on how to use this platform and recommendations on what content works best on this platform. The site itself is not available to users under the age of 18, however, there are various guidelines on how to circumvent this rule. The rapid increase in popularity of this platform came with the COVID-19 pandemic when the influencers themselves started to contribute with paid content and the site subsequently became known to young people. According to the “The Evening Standard”, OnlyFans has essentially become a paid platform and a replacement for Instagram with NSFW<sup>52</sup> content.<sup>53</sup> According to the site’s Vice President, the number of new OnlyFans users increased by more than seventy-five percent in April 2020<sup>54</sup> alone, with approximately 150,000 new users every day.<sup>55</sup> OnlyFans is not only popularized by influencers, but also by other popular websites, such as refresher.sk, which is primarily aimed at the young generation. These sites write about some of the most bizarre cases of how money can be earned on this platform<sup>56</sup>. Their attention and interest in this platform was given a boost in the second half of 2020. The celebrities who opened a personal profile on this platform with various intentions also played a huge role in its popularization. These celebrities include Beyoncé, Cardi B, Tyler Posey, Michael B. Jordan and many others. It was the Covid 19 pandemic which attracted large numbers of celebrities and microcelebrities to the OnlyFans platform, bringing sexual work to the fore of people’s consciousness and making it increasingly “mainstream”. Despite these changes, not all content creators are satisfied. Micro-celebrities who are active and successful on other social networks often try to change the policy of the platform itself by sharing content that is exclusive, but still not explicit and sexual. Sex workers, although dissatisfied with the increase, are calling on these micro-celebrities to fight the stigmas of sex work in addition to working

<sup>51</sup> ARCENEAUX, M.: *I Don't Want to Die Poor: Essays*. New York : Atria Books, 2020, p. 151.

<sup>52</sup> NSFW - *Not Safe For Work* - Internet slang used to indicate an online post that may contain explicit content.

<sup>53</sup> HEATHMAN, A.: What is OnlyFans? The NSFW social network shouted out by Beyoncé. In *Evening Standard*. Released on 6. May 2020. [online]. Available at: <<https://www.standard.co.uk/tech/what-is-onlyfans-social-network-beyonce-a4433486.html>>.

<sup>54</sup> This phenomenon was caused by the oncoming wave of the SARS Cov-19 pandemic and especially by the recurring lockdowns. The pandemic has significantly determined the entire media (digital) culture: HUDÍKOVÁ, Z., PRAVDOVÁ, H., BLAHÚT, D.: Post-Lockdown Metamorphoses of Television Culture. In *Media Literacy and Academic Research*, 2021, Vol. 4, No. 2, p. 88-99.; GÁLIK, S., OPRALA, B.: Temporal Changes under the Influence of Digital Media. In *Communication Today*, 2021, Vol. 12, No. 1, p. 4-12.

<sup>55</sup> KLEIN, Y.: (2020). Parents: Do You Know the Dangers of OnlyFans? In *Evolve treatment centres*. [online]. [2021-08-13]. Available at: <<https://evolvvetreatment.com/blog/dangers-onlyfans/>>.

<sup>56</sup> Link to posts under the “OnlyFans” tag on refresher.sk: <https://refresher.sk/tag/onlyfans>. Here’s a few examples of the posts for the readers to better understand their nature: “A 21-year-old girl earns a hundred thousand a month by posing like a dog on OnlyFans. She obeys and men pay her for it.”; “The Czech Xholakys at OnlyFans: A fan wanted to buy a photo of a used tampon from me. I sold it for 100 euro”; “A navy officer filmed porn at a nuclear submarine base. Her OnlyFans account has been revealed”; “A believer-model from a Christian family earns \$200,000 a month at OnlyFans with her photos. Her faith does not limit her.”; “A seminar was held at an American university on how to start a career at OnlyFans”; “Prisoners in Mexico earn money with OnlyFans videos. They film oral sex and gangbangs.”



on the OnlyFans platform.<sup>57</sup> They present the view that (sexual) influencers should not only use OnlyFans as a kind of income, but that they should raise awareness of the industry. With the arrival of micro-celebrities on this platform, user expectations also began to rise in direct proportion. Predominantly male fans have begun to complain on social networks (e.g. Reddit, Twitter) that many of their favorite influencers, who have become part of OnlyFans, reject nudity. Many of these micro-celebrities ask for four times more payment for exclusive content than the average monthly subscription, but their content is much less explicit than the vast majority of users is used to.<sup>58</sup> In his study<sup>59</sup>, Paul Rayn notes the changes in the sex industry that have made it possible for amateur content to air on platforms such as OnlyFans. However, according to him, it is premature to predict the long-term impact of OnlyFans on digital sex work. However, it concludes that *“the platform is successfully filling a vacuum in hosting the explosion of micro-celebrities that has amassed huge followers on Instagram and Twitter by offering them and their subscribers easy payment solutions to view content.”*<sup>60</sup> And he sums up: *“Crucially, it is allowing for the broadcast of sexually explicit material at a time when the community guidelines of sites like Instagram have become more restrictive. (...) The marketing of OnlyFans to a broad church of Instagram influencers, bloggers, athletes and models provides a new digital space for sex workers whose successful self-branding facilitates the conversion of not just their bodies but also their everyday sexual lives into monetized content.”*<sup>61</sup>

The site offers a variety of paid content, including sexual content of all kinds that users can purchase. The content creators usually have OnlyFans linked to another social network where they post photos or videos to attract new fans. This content is therefore partially available to all users of social networks. Twitter does not block explicit content, which makes the promoted content of these contributors available to the general public.<sup>62</sup> OnlyFans users also include those who like to brag about their success, the money they earn on this platform per month, the content they add and the content that earns them most money.<sup>63</sup> Some users have also admitted that OnlyFans is their sole source of income thanks to which they make a living and have a higher standard of living compared to their previous jobs. There are a number of videos on YouTube explaining how to monetize the photos of your feet, tongue and other concepts that may seem innocent at first glance. When a teenager comes into contact with these “instructions”, it is easy for him/her to start creating the same content because he/she is literally encouraged to do so. Yael Klein<sup>64</sup>, editor-in-chief of Evolve treatment, which offers treatment and outpatient centres for teens struggling with mental health, has alerted the parents to the OnlyFans threat.

<sup>57</sup> Researchers from the University of Ghent M. Vlerick and J. van Hove in their study titled *Revolutionising digital sex work: an analysis of the impact of OnlyFans on sex workers* titled analyze other aspects of digital sex work on social networks, in particular the impact of OnlyFans on sex workers. See more: VLERICK, M., Van HOVE, J.: *Revolutionising Digital Sex Work: An Analysis of the Impact of OnlyFans on Sex Workers*. Ghent : Ghent University, 2021, p. 1-14. [online]. [2022-01-12]. Available at: <[https://www.researchgate.net/publication/353236967\\_Revolutionising\\_digital\\_sex\\_work\\_an\\_analysis\\_of\\_the\\_impact\\_of\\_OnlyFans\\_on\\_sex\\_workers](https://www.researchgate.net/publication/353236967_Revolutionising_digital_sex_work_an_analysis_of_the_impact_of_OnlyFans_on_sex_workers)>.

<sup>58</sup> There is a ranking on OnlyFans where the best creators are placed, based on the income they have received in the past period for example. Many original creators complain that the influx of micro-celebrities known from other social networks is significantly changing the order of this ranking, because it is these that are gaining prominence. As a result, they lose their subscribers and their followers.

<sup>59</sup> See: RAYN, P.: Netporn and the Amateur Turn on OnlyFans. In *Male Sex Work in the Digital Age*, p. 119-136. [online]. [2021-12-12]. Available at: <[https://www.researchgate.net/publication/331900947\\_Netporn\\_and\\_the\\_Amateur\\_Turn\\_on\\_OnlyFans](https://www.researchgate.net/publication/331900947_Netporn_and_the_Amateur_Turn_on_OnlyFans)>.

<sup>60</sup> Ibidem.

<sup>61</sup> Ibidem, p. 133.

<sup>62</sup> Content offered by Twitter after entering the OnlyFans search term: Available at: <[https://twitter.com/search?q=onlyfans&src=typed\\_query](https://twitter.com/search?q=onlyfans&src=typed_query)>.

<sup>63</sup> Tutorials on how to make money at OnlyFans: Available at: <[https://www.youtube.com/results?search\\_query=how+to+earn+money+on+onlyfans](https://www.youtube.com/results?search_query=how+to+earn+money+on+onlyfans)>.

<sup>64</sup> KLEIN, Y.: Parents: Do You Know the Dangers of OnlyFans? In *Evolve Treatment Centres*. [online]. [2021-08-13]. Available at: <<https://evolvetreatment.com/blog/dangers-onlyfans/>>.

She draws attention not only to the fact that adolescents can consume explicit content by these contributors, but also that teenagers may think that by supporting these contributors they form a real intimate relationship with them. They don't realize that the intention of these contributors – even if they make direct contact with their fans – is primarily focused on income. This can pose a great threat to young people with mental health problems who may understand the opportunity to join the exclusive fan clubs at OnlyFans as a prospect of an intimate relationship between them and the contributor.<sup>65</sup>

Although OnlyFans presents itself as a platform with prepaid content or a social network, it is essentially a paid platform supporting the creation of sexual content and home-made or amateur pornography. The site basically works on a similar principle as Instagram where private sexual or explicit content of users is not blocked, with the difference being that the followers of selected profiles pay for being able to subscribe to the content. At the same time, OnlyFans prohibits registration to users under the age of 18, which means the site doesn't violate any laws and is therefore not legally punishable. Nevertheless, the site often shows juvenile-looking youngsters who are legal adults, however, their appearance on the site is juvenile – sometimes even child-like, or the activity they are involved in is deliberately childish and infantile. The creation of such content is risky in this case as it may be classed as pedophile pornography, which is in high demand on this site. The site also includes content for paraphilics, which sometimes borders on other types of sexual disorders that go to the extremes.

From October 1, 2021, OnlyFans planned to ban pornographic content on its site. According to the article in the British daily *The Independent* dated August 20, 2021,<sup>66</sup> the site wanted to get rid of its erotic and pornographic reputation and at the same time ensure its long-term sustainability in the future. The company's management claimed that this is how they wanted to meet the requirements of their banking partners. Some have linked this case to MindGeek, which owns a number of large pornographic sites (such as Pornhub<sup>67</sup>). This company changed the rules and deleted part of its content after revelations were made that it had published videos with minors or rape. Banking and payment companies, such as Mastercard, put a great pressure on this company at that time. The company also had to deal with a massive data leak.

The New York Times columnist Nicholas Kristof addressed the topic in more detail, resulting in a comprehensive article<sup>68</sup>, mapping the Pornhub platform. N. Kristof points to the averted side of pornographic industry. According to Kristof, there are many videos on Pornhub alone depicting rape of children or adults, videos that spy on people in their private moments or in public, or videos of women who are suffocated by plastic bags. The site makes money through

<sup>65</sup> This is also confirmed by the findings of M. Vlerick and J. Van Hove, who make the claim in their research "that OnlyFans established a new type of platform for fans or clients who not only seek erotic content but desire authentic and intimate relationships with sex workers. For them, a relationship of trust can be established in this environment where intimacy and love can flourish (or be simulated)." Compare: VLERICK, M., Van HOVE, J.: *Revolutionising Digital Sex Work: An Analysis of the Impact of OnlyFans on Sex Workers*. Ghent : Ghent University, 2021, p. 1-14. [online]. [2022-01-12]. Available at: <[https://www.researchgate.net/publication/353236967\\_Revolutionising\\_digital\\_sex\\_work\\_an\\_analysis\\_of\\_the\\_impact\\_of\\_OnlyFans\\_on\\_sex\\_workers](https://www.researchgate.net/publication/353236967_Revolutionising_digital_sex_work_an_analysis_of_the_impact_of_OnlyFans_on_sex_workers)>.

<sup>66</sup> GRIFFIN, A.: *OnlyFans Bans Sexually Explicit Videos and Posts*. Released on 20th August 2021. [online]. [2021-11-12]. Available at: <[https://www.independent.co.uk/life-style/gadgets-and-tech/onlyfans-nsfw-sexually-explicit-videos-b1905564.html?utm\\_content=Echobox&utm\\_medium=Social&utm\\_source=Facebook&fbclid=IwAR1jsAXWf3MCkecnCjpWKWBWtdUQoopPG9AbmGVf5L6uChuKt9Tp8hYJwM4#Echobox=1629397936](https://www.independent.co.uk/life-style/gadgets-and-tech/onlyfans-nsfw-sexually-explicit-videos-b1905564.html?utm_content=Echobox&utm_medium=Social&utm_source=Facebook&fbclid=IwAR1jsAXWf3MCkecnCjpWKWBWtdUQoopPG9AbmGVf5L6uChuKt9Tp8hYJwM4#Echobox=1629397936)>.

<sup>67</sup> Pornhub is one of the biggest pornographic video sites in the world, which, according to the *Standard* daily "receives up to 3.5 billion hits per month (visitors are a lot fewer, but they return repeatedly), which is more than Amazon, Yahoo or Netflix. According to some sources, Pornhub is on the list of the 10 most visited websites in the world." Compare: OROLÍN, J.: *Najväčšiu pornostránku vyšetrujú za videá znásilnení maloletých*. Released on 8. December. 2020. [online]. [2021-09-06]. Available at: <<https://dennikstandard.sk/10862/najvacsiu-pornostranku-vysetruju-za-videa-zobrazujuce-znasilnenia-maloletych/>>.

<sup>68</sup> KRISTOF, N.: *The Children of Pornhub*. Released on 12th April 2020. [online]. [2021-08-13]. Available at: <<https://www.nytimes.com/2020/12/04/opinion/sunday/pornhub-rape-trafficking.html>>.

ads displayed to such videos.<sup>69</sup> Data leaks are also a problem for OnlyFans - the photos and videos originally uploaded to this platform here appeared on various other websites - the so-called "revenge porn", i.e. pornographic content uploaded without the consent of the participants, e.g. after the split of partners.<sup>70</sup>

The examined spiritual-material hyperconsumerism in the field of human sexuality, the manifestations of which not only decimate the moral ethos or the overall condition of modern society, are also a proof of the relativization of values, norms and taboos, detabooization - or an outright non-tabooization - of intimacy and consolidation of the cult of pleasure. Hyperconsumerism is "associated with the liberation of 'covetous' fantasies. The desires are connected with hedonistic and narcissistic tendencies of contemporary society."<sup>71</sup> Erich Fromm's well-known line that "love is primarily about giving and not receiving", seems to be the answer to the growing self-love, selfishness, narcissism and hedonism. This is because a hyperconsumer is subjecting everything to his/her own needs and desires. "If love is essentially a tendency to support the object of love (to oneself, to society, to an idea) in their struggle for fulfillment, help them and give them a blessing, then 'to love' actually means to leave the self-interest in the interest of this object, and make our own happiness a mere reflection, a mere side effect of the happiness of this other object."<sup>72</sup>

## 6 Discussion

Our primary intention was not to point out the harmfulness of pornography on children and young people, or to point out the wide range of negative aspects and consequences of such explicit content on social media, although we necessarily aim for some degree of summarization. Sexologist Dana Šedivá<sup>73</sup> sees the shifting boundaries as one of the biggest negatives - deviant and sadistic practices have made it into couple sex, coupled with the possibility of addiction to pornography. Pornography is also often criticized for exploitative relationships, discrimination, racism, violence and various other forms of unethical and illegal behaviour. Pornography is also perceived by D. Šedivá as a textbook of sex education. Through the social learning and imitation system, the displayed sexual behaviour is for a fact, and a norm for future (real) sexual behaviour. However, we would like to draw attention to yet another aspect: in our research we record how little attention experts pay to how pornography is perceived by young people. They automatically anticipate that young people are quite passive and vulnerable when consuming this content, and they are never skeptical or critical.

*"To what extent are we affected by the visual material we voluntarily expose ourselves to? How does pornography affect our idea of intimacy, relationships and sex?"*<sup>74</sup> These questions are asked by Livia Halmkan, a host of discussions within the informal educational project "Pressure Pot - Quick and Nutritional Debates" with the students of primary and secondary

<sup>69</sup> "If you search for 'girls under18 (no space)' or '14yo' on the site, you get more than 100,000 videos. Although many of these girls are not underage, many are. The columnist in the above American daily points out a number of cases where, for example, videos with girls who have been kidnapped or abducted have appeared on the site."

<sup>70</sup> OROLÍN, J.: Čo leží, nebeží? Portál OnlyFans si rozmyslel zákaz pornografického obsahu. Released on 26. August 2021. [online]. [2021-09-06]. Available at: <<https://dennikstandard.sk/108714/co-lezi-nebezi-portal-onlyfans-si-rozmyslel-zakaz-pornografickeho-obsahu/>>.

<sup>71</sup> SLUŠNÁ, Z.: Simulakrá v kontexte hyperkonzumu: zvädzanie k zážitku a konzumu ako inovovaná funkcia nových médií a fotografie. In *European Journal of Media, Art & Photography*, 2013, Vol. 1, No. 2, p. 69.

<sup>72</sup> BAUMAN, Z.: *Umění života*. Prague : Academia, 2010, p. 50.

<sup>73</sup> DANIŠKA, J. (moderator): *Do kríža (Porno - skrytá pandémie)*. [Talk show of Radio and Television of Slovakia]. Broadcast on: 3rd March. 2021. Bratislava : Radio and Television of Slovakia, 2021. Available at: <<https://www.rtvs.sk/televizia/archiv/15289/262872>>.

<sup>74</sup> Tlakový hrniec. *Rýchle a výživné debaty na školách*. [online]. [2022-01-31]. Available at: <<https://tlakovyhrniec.sk/>>.

schools in Slovakia. Since 2017, she has been visiting classes of ethics and discussing topics such as unplanned pregnancies, relationships and pornography. These debates are aimed at provoking young people to think, evaluate and defend their own attitudes to the issues. In the first part of the discussion, the lecturer asks students questions such as: *“When did you first come into contact with pornography? Does pornography affect a person they watch it? Do we want to be the goal or a means in the context of an intimate relationship? What’s going on behind the scenes of the porn industry?”*

According to L. Halmkan, pornography wins because it communicates about sex with children sooner and more often – in other words: if parents remain silent on the topic of sexuality, children will find the answers elsewhere. Based on the research by the “Pressure Cooker – Quick and Nutritional Debates” platform in primary and secondary schools, children encounter pornography at an average age of 9 years (whether intentionally or accidentally). One of the key issues in this area is the demonization of sex by parents. The upbringing of children in the area of sex is in fierce competition with pornographic sites. *“Porn normalizes the idea that sex is a goal we can and should achieve at the cost of anything. You really won’t find respect for your partner, exclusivity, restraint and respect for yourself (especially women) in porn.”*<sup>75</sup>

The immediate presence of technology and digital media in everyday reality has spread to the intimate sphere, where it is not a complete novelty however. The liberation of sexuality has brought with it many changes that have disrupted the formation of partnerships, or the clarity of the division of tasks in the relationship and increased competition in the selection of partners have brought the emotional side to the forefront. Competition, disappointment, the impossibility of finding the ideal partner have become potential factors in the search for other ways to achieve satisfaction.

## 7 Conclusion

The consumer cycle of today’s society can be considered the result of a long-term control of social life by multinational corporations, digital oligarchs and the cultural industry. The creation of *world culture* with global cultural processes and products increasingly demonstrates a dominant influence on the individual. We are almost at an impasse, which in most cases forces us to succumb to what is imposed on us. We are awash with a stream of stimuli, influences, information and attractions, often unable to distinguish the real from the imaginary. J. Baudrillard calls it a *hyperreality*. The objects and phenomena we consume as if lost their true value and turned into abstract signs and carriers of meanings. Their real form has gradually disappeared, and only their imaginary presence in hyperreality remains. He terms them *simulacra*, and describes them as dependent on continuous simulation. In hyperreality, simulation abounds.<sup>76</sup> According to Baudrillard, man is suddenly in a position where one’s status is dictated by the relationship to these meanings and they determine one’s social status.<sup>77</sup> The cult of the *simulacra* constantly seduces the consumer to consume. We are witnessing a turnaround of ethics and values: the focus is on desires, pleasures and experiences, and all dimensions of social and cultural life acquire formal aspects of adventure, events and happenings, transforming the rhythms of everyday life.<sup>78</sup>

<sup>75</sup> KOHUTIAROVÁ, M.: *Livia Halmkan: Porno vyhráva, pretože o sexe s deťmi komunikuje skôr a častejšie*. Released on 10th September 2020. [online]. [2022-01-12]. Available at: <<https://blog.postoj.sk/61114/livia-halmkan-porno-vyhra-va-pretoze-o-sexe-s-detmi-komunikuje-skor-a-castejsie>>.

<sup>76</sup> See: BAUDRILLARD, J.: *Dokonalý zločin*. Olomouc : Periplum, 2001, p. 162-169.

<sup>77</sup> BAUDRILLARD, J.: *Dokonalý zločin*. Olomouc : Periplum, 2001, p. 158.

<sup>78</sup> SLUŠNÁ, Z.: Simulakrá v kontexte hyperkonzumu: zvädzanie k zážitku a konzumu ako inovovaná funkcia nových médií a fotografie. In *European Journal of Media, Art & Photography*, 2013, Vol. 1, No. 2, p. 70-73.



We offered the reader some basic and practical coordinates of the hyperconsumerist culture with the current dominance of social media. It is clear that it is next to impossible to break free from hyperconsumerism in the current overpressure of the media and its attractions. For this reason, our pragmatic recommendation is to carefully select the media sources we are exposed to and develop critical thinking. A more ascetic approach to social media and the consumption of their content would be another recommendation. However, we would like to add a few important points in the concluding paragraphs of our work. Our overview of the problems identified on the “hyperconsumerist culture – social media” axis is by no means exhaustive because we considered them especially in terms of their practical occurrence and presence in the social science theory. We would like to make an optimistic prediction: with the ever-increasing dysfunction of hyperconsumerist culture, new alternative attitudes to it will abound and there will be a certain renaissance of the philosophical and value platforms of contemporary man. We are aware of the need for a broad analytical-global reassessment of the acute state of the issue from a more comprehensive perspective. And all this especially with regard to the projection of these topics into formal media education and media education. If there are too many threats, not all of them can be predicted, and it is necessary to pay attention to the effective tools and methods that media education offers.<sup>79</sup> However, it does not involve additional mechanization of man, or yet another step to narrow the thinking in an instrumental direction (to know how to control communication and information technologies), but to motivate the recipient to create media communications competently and use the media offer and the media themselves productively. It turns out that it doesn't help if parents and educators are quiet about this. Because the world and the media will certainly not remain quiet. Keeping children and teens safe from dangerous online content (including pornography) does not mean trying to lock this content in a closet and pretend it doesn't exist. The correct response from society, parents and teachers is open communication, investment in sex and media education, supportive social programs to break down the stereotypes and prejudices, creation of space for the enhancement of competencies (especially in the area of media) that allow children and adults to navigate in today's world and its situations.

*Acknowledgment: The theoretical study is a partial output of the project APVV-18-0257 Incubator of Multimedia Digital Production – Reciprocal Transfer of Science, Art and Creative Industries.*

## Literature and Sources:

- ARCENEUX, M.: *I Don't Want to Die Poor: Essays*. New York : Atria Books, 2020.
- BAGWELL, L. S., BERNHEIM, B. G.: Veblen Effects in a Theory of Conspicuous Consumption. In *The American Economic Review*, 1996, Vol. 86, No. 3, p. 349-373. ISSN 1944-7981. [online]. [2021-07-15]. Available at: <<https://msuweb.montclair.edu/~lebelp/BagwellVeblenEffAER1996.pdf>>.
- BAUMAN, Z.: *Tekuté časy. Život ve věku nejistoty*. Prague : Academia, 2008.
- BAUMAN, Z.: *Úvahy o postmoderní době*. Prague : SLON, 2006.
- BAUDRILLARD, J.: *Dokonalý zločin*. Olomouc : Periplum, 2001.
- BAUMAN, Z.: *Umění života*. Prague : Academia, 2010.
- DANIŠKA, J. (moderator): *Do kríža (Porno – skrytá pandémia)*. [Talk show of Radio and Television of Slovakia]. Broadcast on: 3rd March 2021. Bratislava : Radio and Television of Slovakia, 2021. Available at: <<https://www.rtvsk.sk/televizia/archiv/15289/262872>>.

<sup>79</sup> An expert in media education and media literacy addresses this issue in more detail in his scientific and professional publications. For more information see e.g.: VRABEC, N.: *Paradigmatické prístupy a súčasné trendy vo výskume mediálnej gramotnosti*. Trnava : UCM in Trnava, 2013; VRABEC, N.: *Stratégie rozvoja mediálnej gramotnosti v európskych krajinách*. Trnava : UCM in Trnava, 2014.

- DREHER, R.: *Benedictova voľba*. Bratislava : Postoj media, 2017.
- ELIAS, N.: *Spoločnosť indivíduí*. Bratislava : Kaligram, 2006.
- FICHNOVÁ, K.: *Masmédiá - ich apercpcia pubescentmi a črty tvorivej osobnosti*. Bratislava : Európska akadémia Manažmentu, Marketingu a Médií, o. z., 2015.
- GÁLIK, S., OPRALA, B.: Temporal Changes under the Influence of Digital Media. In *Communication Today*, 2021, Vol. 12, No. 1, p. 4-12. ISSN 1338-130X.
- GIDDENS, A.: *Proměna intimacy. Sexualita, láska a erotika v moderních společnostech*. Prague : Portál, 2012.
- GRIFFIN, A.: *OnlyFans Bans Sexually Explicit Videos and Posts*. Released on 20th August 2021. [online]. [2021-11-12]. Available at: <[https://www.independent.co.uk/life-style/gadgets-and-tech/onlyfans-nsfw-sexually-explicit-videos-b1905564.html?utm\\_content=Echobox&utm\\_medium=Social&utm\\_source=Facebook&fbclid=IwAR1jsAXWf3MCkecnCjpWKWBWtdtUQoopPG9AbmGVf5L6uChuKt9Tp8hYJwM4#Echobox=1629397936](https://www.independent.co.uk/life-style/gadgets-and-tech/onlyfans-nsfw-sexually-explicit-videos-b1905564.html?utm_content=Echobox&utm_medium=Social&utm_source=Facebook&fbclid=IwAR1jsAXWf3MCkecnCjpWKWBWtdtUQoopPG9AbmGVf5L6uChuKt9Tp8hYJwM4#Echobox=1629397936)>.
- HAMACKOVÁ, O.: Analýza fenoménu pornografia. In *Prohuman*, 2018. ISSN 1338-1415. [online]. [2021-10-04]. Available at: <<https://www.prohuman.sk/psychologia/analiza-fenomenu-pornografia>>.
- HEATHMAN, A.: What is OnlyFans? The NSFW Social Network Shouted out by Beyoncé. In *Evening Standard*. Released on 6th May 2020. [online]. Available at: <<https://www.standard.co.uk/tech/what-is-onlyfans-social-network-beyonce-a4433486.html>>.
- How To Get Money from Onlyfans - Easy Paid Membership Platform*. [online]. [2022-04-09]. Available at: <[https://www.youtube.com/results?search\\_query=how+to+earn+money+on+onlyfans](https://www.youtube.com/results?search_query=how+to+earn+money+on+onlyfans)>.
- HUDÍKOVÁ, Z., PRAVDOVÁ, H., BLAHÚT, D.: Post-Lockdown Metamorphoses of Television Culture. In *Media Literacy and Academic Research*, 2021, Vol. 4, No. 2, p. 88-99. ISSN 2585-9188.
- JAKUBOVSKÁ, K.: Physicality as a Determiner of the Quality of Communication among Cultures (Interpersonal and Intercultural Perspective). In *SGEM 2016 : Proceedings from 3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts. Anthropology, Archeology, History & Philosophy. Vol. 2 History, Philosophy*. Albena : STEF92 Technology, 2016, p. 773-782.
- JAKUBOVSKÁ, V.: Return to Body and Corporeality through Phenomenology of Perception. In *SGEM 2016 : Proceedings from 3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts. Anthropology, Archeology, History & Philosophy. Vol. 2 History, Philosophy*. Albena : STEF92 Technology, 2016, p. 917-924.
- JURINA, J.: *Postmodernizmus a jeho civilizačno – kultúrne konzekvencie*. Trnava : Dobrá kniha, 2004.
- KALENDA, J.: Pornography as Part of the Socio-cultural Changes in Lifestyle in Late Modernity. In KUBÁTOVÁ, H. (ed.): *Ways of Life in the Late Modernity*. Olomouc : Palacký University, 2013, p. 83-103.
- KLEIN, Y.: Parents: Do You Know the Dangers of OnlyFans? In *Evolve Treatment Centres*. [online]. [2021-08-13]. Available at: <<https://evolvvetreatment.com/blog/dangers-onlyfans/>>.
- KOETSE, M.: *The 'Fake Rich' of Shanghai: Peking inside a wannabe socialite WeChat group*. [online]. [2022-04-11]. Available at: <<https://www.whatsonweibo.com/the-fake-rich-of-shanghai-peeking-inside-a-wannabe-socialite-wechat-group/>>.
- KOHUTIAROVÁ, M.: *Livia Halmkan: Porno vyhráva, pretože o sexe s deťmi komunikuje skôr a častejšie*. Released on 10th September 2020. [online]. [2022-01-12]. Available at: <<https://blog.postoj.sk/61114/livia-halmkan-porno-vyhrava-pretoze-o-sexe-s-detmi-komunikuje-skora-castejsie>>.
- KRISTOF, N.: *The Children of Pornhub*. Released on 12th April 2020. [online]. [2021-08-13]. Available at: <<https://www.nytimes.com/2020/12/04/opinion/sunday/pornhub-rape-trafficking.html>>.
- LIPOVETSKY, G.: *Éra prázdnoty*. Prague : Prostor, 2003.
- LIPOVETSKY, G.: *Paradoxní štěstí: Esej o hyperkonzumní společnosti*. Prague : Prostor, 2006.

- LIPOVETSKY, G.: *Říše pomíjivosti*. Prague : Prostor, 2002.
- LIPOVETSKY, G.: *Soumrak povinnosti. Bezbolestná etika nových demokratických časů*. Prague : Prostor, 2011.
- LIPOVETSKY, G., JUVIN, H.: *Globalizovaný Západ. Polemika o planetární kultuře*. Prague : Prostor, 2012.
- OnlyFans. [online]. [2022-04-09]. Available at: <<https://refresher.sk/tag/onlyfans>>.
- #onlyfans. [online]. [2022-04-09]. Available at: <[https://twitter.com/search?q=onlyfans&src=typed\\_query](https://twitter.com/search?q=onlyfans&src=typed_query)>.
- PALITEFKA, J.: Čas, dejiny a smrť v diele Martina Heideggera. In GABAŠOVÁ, K. et al. (eds.): *(De)tabuizácia smrti vo filozoficko-antropologickom diskurze*. Nitra : Constantine the Philosopher University in Nitra, 2016, p. 47-61.
- PETRUSEK, M.: *Společnosti pozdní doby*. Prague : SLON, 2007.
- RAYN, P.: Netporn and the Amateur Turn on OnlyFans. In *Male Sex Work in the Digital Age*, p. 119-136. [online]. [2021-12-12]. Available at: <[https://www.researchgate.net/publication/331900947\\_Netporn\\_and\\_the\\_Amateur\\_Turn\\_on\\_OnlyFans](https://www.researchgate.net/publication/331900947_Netporn_and_the_Amateur_Turn_on_OnlyFans)>.
- MIKULÁŠ, P.: *Celebrity v mediálnej a marketingovej komunikácii*. Nitra : Constantine the Philosopher University in Nitra, 2020.
- NEWPORT, C.: *Digitálny minimalizmus*. Bratislava : Lindeni, 2019.
- SLUŠNÁ, Z.: Simulakrá v kontexte hyperkonzumu: zvädzanie k zážitku a konzumu ako inovovaná funkcia nových médií a fotografie. In *European Journal of Media, Art & Photography*, 2013, Vol. 1, No. 2, p. 68-75. ISSN 1339-4940.
- SPÁLOVÁ, L., MIKULÁŠ, P., PÚCHOVSKÁ, O.: Attitudes towards Different Influencer Categories – Exploration of Generation Z. In *Communication Today*, 2021, Vol. 12, No.1, p. 44-60. ISSN 1338-130X.
- SPÁLOVÁ, L., HODINKOVÁ, D.: Influencers and Civic Participation in Migration – The Reflection in/congruence of the Social Media and Identity of Influencer in a Social Networking Sites Environment. In *DotComm*, 2020, Vol. 8, No.1, p. 17-34. ISSN 1339-5181. [online]. [2021-12-12]. Available at: <[https://www.eammm.eu/dot-comm-pdf/2020\\_01.pdf](https://www.eammm.eu/dot-comm-pdf/2020_01.pdf)>.
- OROLÍN, J.: *Najväčšiu pornostránku vyšetrujú za videá znásilnení maloletých*. Released on 8th December 2020. [online]. [2021-09-06]. Available at: <<https://dennikstandard.sk/10862/najvacsiu-pornostranku-vysetruju-za-videa-zobrazujuce-znasilnenia-maloletych/>>.
- OROLÍN, J.: *Čo leží, nebeží? Portál OnlyFans si rozmyslel zákaz pornografického obsahu*. Released on 26th August 2021. [online]. [2021-09-06]. Available at: <<https://dennikstandard.sk/108714/co-lezi-nebezi-portal-onlyfans-si-rozmyslel-zakaz-pornografickeho-obsahu/>>.
- Tlakový hrniec. Rýchle a výživné debaty na školách*. [online]. [2022-01-31]. Available at: <<https://tlakovyhrniec.sk/>>.
- VALKOVÁ, L.: Technológia vo sfére intimity = koniec romantickej lásky? In *Culturologica slovac*, 2020, Vol. 5, No. 1, p. 123-136. ISSN 2453-9740. [online]. [2022-01-02]. Available at: <[http://www.culturologicaslovaca.ff.ukf.sk/images/No5/Valkova\\_Technologie%20intimity.pdf](http://www.culturologicaslovaca.ff.ukf.sk/images/No5/Valkova_Technologie%20intimity.pdf)>.
- VLERICK, M., Van HOVE, J.: *Revolutionising Digital Sex Work: An Analysis of the Impact of OnlyFans on Sex Workers*. Ghent : Ghent University, 2021, p. 1-14. [online]. [2022-01-12]. Available at: <[https://www.researchgate.net/publication/353236967\\_Revolutionising\\_digital\\_sex\\_work\\_an\\_analysis\\_of\\_the\\_impact\\_of\\_OnlyFans\\_on\\_sex\\_workers](https://www.researchgate.net/publication/353236967_Revolutionising_digital_sex_work_an_analysis_of_the_impact_of_OnlyFans_on_sex_workers)>.
- VRABEC, N.: *Paradigmatické prístupy a súčasné trendy vo výskume mediálnej gramotnosti*. Trnava : UCM in Trnava, 2013.
- VRABEC, N.: *Stratégie rozvoja mediálnej gramotnosti v európskych krajinách*. Trnava : UCM in Trnava, 2014.
- WALKER, M.: *Sex Dolls Show Us What Men Want from Real Women – We Should Pay Attention*. [online]. [2021-10-12]. Available at: <<https://www.feministcurrent.com/2018/09/08/sex-dolls-extension-men-want-real-women/>>.

## Author



***Mgr. Erika Moravčíková, PhD.***

Faculty of Arts, Department of Cultural Studies  
Constantine the Philosopher University in Nitra  
Hodžova 1  
949 01 Nitra  
SLOVAK REPUBLIC  
emoravcikova2@ukf.sk

Erika Moravčíková – a cultural scientist and media theorist. She completed her doctoral studies at the Department of Cultural Studies of the Faculty of Arts, University of Constantine the Philosopher in Nitra in 2009 and she has served as a lecturer at the department ever since. Her professional and scientific focus is on current trends in culture, especially media culture (globalisation trends, the de-/tabooing of death in culture, media and society, and metamorphoses of its displays under the influence of digital media and information technology). She critically reflects on and analyses modern socio-cultural phenomena on the internet and social networks, and the construction of media reality via media manipulation and propaganda in the post-truth era. In addition to lectures on demand for a number of educational, cultural and artistic institutions, she organises, in cooperation with non-profit organisations, various workshops focused mainly on the issue of human rights. She organises and hosts debates with experts on current topics of cultural discourse.